

The Student Guide to Undergraduate Rhetoric and Writing Studies

17th Edition



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The Student Guide to Undergraduate Rhetoric and Writing Studies

**Seventeenth
Edition**

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Acknowledgments

Content Contributors

This edition was created through the cooperation, contributions, and collaborations of Undergraduate Writing instructors at the University of Texas at El Paso. Faculty members were generous with their time as well as their ideas, sample assignments, and exercises. Their input was vital to the creation of this text.

Student Project Contributors

A special thank you to all the students whose work appears in this Guide as their work provides immense help for current and future students in RWS.

Welcome from the Chair of the English Department!

As Chairperson of the English Department, my greatest pleasure is welcoming students into the classes in our Department—especially you who are Undergraduate students, in college for the first time, and ready to take your first writing classes at the college level. Let me start you right off with a quiz:

- Do you write often?
- Do you like to write?
- Do you get encouragement to write more & better?

So, how did you score? My bet is most of you said “no,” “no,” and “no.” But, let me ask you this as we review your quiz:

- Do you text or anything like texting? (If yes, that is writing!)
- Do you like to text? (If yes, you like to write!)
- Do you get encouragement from family and friends to keep texting? (if yes, then you do get encouragement to write more and better).

Hopefully, you see my point. What does this mean? Writing often and enjoying it depends on what, when, why, to whom you are writing, and the success of that writing. I am betting that you already knew that!

Let's talk about your Undergraduate Writing class for a minute. You will find yourself in classes taught by very specially prepared faculty members who will have you write often and who will encourage you to write more frequently & better; for those of you who'd prefer not to be writing at all, I hope that you'll learn to appreciate what good writing skills can do for you academically and professionally. You will experience the power of language and how to use it well and how to achieve your purposes. Practicing writing for a wide variety of different reasons (or purposes) and for a wide variety of different people (or audiences) is the key to your success: are you writing to your family or friends? Are you writing for your professor, and is that professor in English, history, science, or one of the many other disciplines? Each of these requires that you tailor your writing in specific ways—choosing words, sentences, punctuation, spelling, content, and so on; working with all of these skills and more is at the heart of your Undergraduate Writing class experience.

Many students are surprised and quite pleased to find out that in Undergraduate Writing you will write using a lot of technology. In fact, in the second semester class, RWS 1302/ENGL 1312, you will compose (generally as part of a team of students) a documentary film. All of the films are placed in competition and at the end of the semester; some films are shown in the UTEP Cinema for anyone and everyone to see.

Infusing technology in the Undergraduate Writing classes has been one of the most important developments for our students because it truly prepares you for your other classes and for your professional future.

Our main goal is to see your skills as a writer develop, have you come to appreciate the enormous impact good writing skills will have on your college career and professional future. To strive toward this goal, you'll find yourself in classes that reflect the diversity of our students, that provide a 100% student-centered approach to writing instruction; and that engage you in the technology of communication.

Have a rewarding and stimulating first year of college!

Dr. Maggy Smith

Maggy Smith

Chair--Department of English

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CHAPTER ONE: AN INTRODUCTION TO UNDERGRADUATE RHETORIC AND WRITING STUDIES

The University of Texas at El Paso offers degrees in many areas, all of which require two college-level courses in Writing. These two required courses are RWS 1301/ENGL 1311, Expository English Writing, and RWS 1302/ENGL 1312, Research and Critical Writing.

Overview of Undergraduate Rhetoric and Writing Classes

Because each student and each faculty member is a unique individual, there are a variety of ways in which Undergraduate Writing faculty members work with their students to enable them to grow as writers. One of the reasons your Undergraduate Writing class is relatively small, in fact, is so that you and your instructor can work closely together to improve your writing. The writing instruction that you are receiving, therefore, will not necessarily be the same as the instruction some of your friends are receiving, nor will it necessarily be identical to the contents of this guide. Undergraduate Writing instructors make decisions about their assignments based on what they believe each individual section needs.

Our courses are designed with two primary goals in mind: to sharpen your critical thinking skills and to empower you to make effective choices as a writer. Our writing courses are “rhetorically based,” which means that they connect you with an intellectual tradition that has a long and rich history, one which learned men and women have been developing knowledge about for many centuries. Rhetorically-based writing courses encourage you to explore ideas through language and to organize and express your thoughts and information in the most effective ways. Writing courses based in rhetoric also means that assignments engage you in writing about a variety of subjects for a variety of audiences, considering both the occasions and the purposes of your writing.



Making the most effective choices as a writer will require you to take a twofold approach. First, you will need to look back, building on the foundation in writing that your secondary education and previous experiences have already given you. Then, you will need to look ahead, working to develop a new college-level proficiency in writing that will enable you to fulfill the writing requirements in your other courses at the university and to satisfy the writing responsibilities of

your profession after you graduate. Your Undergraduate Writing courses may well engage you in collaborative learning activities to achieve these goals because collaborating with your classmates in small groups is one of the best ways to develop your writing skills as well as your reading and editing skills.

Generally, your writing courses will involve you in continuous revising, for it is undoubtedly true that the best writers are also the best re-writers. In these courses you will also need to devote considerable time to reading since one of the best routes to developing as a writer is to read extensively. Reading in college is, by its very nature, active reading, which is to say that you must take an energetic posture to analyze, synthesize, and evaluate the texts that you encounter. When reading and writing are described as “critical,” it means they involve those particular skills of creating, analyzing, and evaluating, which are especially central to doing research, another important component of the Undergraduate Writing program.

Undergraduate Writing courses at UT El Paso are performance courses, and it is your performance as a writer that is their focus. While an occasional lecture may sometimes address a topic of relevance to your entire class, most instructors emphasize a “workshop” approach, one that involves you in actively doing activities related to the processes of writing. Because a workshop approach requires active participation, instructors have rigorous policies regarding the importance of attendance and turning work in on time. Complying with your instructor’s expectations should be one of your ongoing priorities.

Writing Class Policies and Processes

Each instructor will have his or her own policies for your class. What follows, however, are some general policies for all Undergraduate Writing courses.

Syllabus – During the first two weeks of class, instructors in each section will distribute a detailed syllabus. The syllabus will state each instructor’s policies for that class to supplement the policies in this book. It will also tell you how many projects you will work on, what types of projects you will complete, and how they will be weighted to achieve a final grade. Due dates for projects, reading assignments, and other important information will also be found on your syllabus, as will your instructor’s name, office hours, office location, and methods for contacting your instructor. The syllabus is your contract with the instructor.

Attendance – Each instructor develops his or her own attendance policy, but some general rules apply to every class. First and foremost, students are expected to attend all class meetings and to participate in discussions and workshops. The class discussions will help you learn to improve your writing, often through the discussion of a sample student project (sometimes yours, sometimes one written by a classmate). This is part of the work of the course. Thus, you need to be in class on time and with the books and your work in front of you to successfully complete your Writing courses. Generally, Writing instructors allow six hours of absence, or two weeks, before dropping or failing a student. If for some reason you cannot make a particular class, it is always your responsibility to inform your instructor (in advance, if possible), to turn in any work required that day, and to get copies of handouts. If you have registered late for the course, it is your responsibility to catch up and complete the work you have missed.

Note: Each semester has a drop date beyond which an instructor can no longer drop a student with a “W.” Students who fail to attend or fulfill assignments after the drop date must necessarily receive an “F.” However, in the event of exceptional circumstances, and with the

approval of the instructor of the course and the academic dean, a grade of "W" may be obtained. The student is responsible for supplying written documentation to support the request for a "W." Acceptable reasons for a "W" include: personal or family medical emergencies, death of family member, military leave, or an exceptional work schedule that prevents you from completing the course.

Please also be aware of the six-course drop limit. According to the Texas Education Code, "all Undergraduate students enrolled for the first time at any Texas public college or university are limited to six drops during their academic career. This includes student and faculty initiated drops and courses dropped at other Texas public institutions. This policy does not apply to courses dropped prior to census day or to complete withdrawals." So, be sure to start your college experience on the right track by attending class regularly.

Textbooks – You must purchase all textbooks required for the course. Failure to do so decreases your chances of passing the course and learning what you need for becoming a successful writer. Reading the assignments in your texts ensures that you understand all of the information, strategies, and nuances of college Writing and critical thinking. An additional benefit of reading is that it assists you in the acquisition of vocabulary appropriate for an elevated college level of articulation and communication.



Assignments – You must keep up with the readings in order to be prepared for class discussions. You must be prepared to submit copies of a draft of your project on assigned peer review dates, and you must also submit all assignments on time. Failure to do so results in lower grades. If you are unable to participate in group or class discussions, your class participation grade suffers, as does your ability to generate ideas for your projects.

If you fail to participate in peer reviews, your instructor may deduct points from your final grade, and your project will suffer from the lack of

assistance from your peers and, perhaps, the instructor. Unless prior arrangements are made with the instructor, late final projects are rarely accepted without serious deductions in points.

Plagiarism and Academic Dishonesty – It is academic dishonesty, and often illegal, to present someone else's ideas or writing as your own. You cannot use even short phrases or parts of sentences obtained from other sources unless you properly document those sources. Documentation includes marking quotations, as well as providing notes, citations, and a reference list. In addition, it is academically dishonest to submit your own previously written work for a current assignment, or to submit an assignment in more than one class without the prior permission of the instructors involved. Finally, collusion, or accepting another's work for submission or lending your work to someone else for submission is unacceptable.

Any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic Dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit

of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.

Copyright and Fair Use – The University requires all members of its community to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The University will neither protect nor defend you nor assume any responsibility for student violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies.

Collaborative Writing and Peer Reviews – Collaborative learning—also called group work—involves working with other students to suggest topics, determine meanings, collect research, and provide feedback. In other words, collaborative learning is an engaging and effective way of learning.

Peer reviewing is a form of collaboration that takes place after you have completed a substantial draft of your writing assignments. In a peer review session, a small group of your fellow students will help you revise your writing, and you will help them revise theirs. If you are unsure about organization, support, or clarity, for example, another student can often make a useful suggestion. Peer reviewing can be a valuable way to share writing experience and to practice the editing abilities that you must master if you are to become a good writer.

Conferences – Most Writing instructors set aside class time for individual or group conferences. Some teachers conduct individual conferences instead of regular class, while others conduct individual conferences during class time by having the class engage in other group activities during the conferences. These conferences are relatively short, ranging from ten to twenty minutes, but they provide both instructor and student the guaranteed opportunity to discuss a piece of writing one-to-one. This is, in some ways, an ideal learning situation because student and teacher may speak directly about the piece, which will, of course, generate more ideas and a better understanding of the assignment's particular needs.

Strategies for Student Success

For many of you, this is your first semester at UTEP. Others of you may have a few semesters under your belt. In either case, it is important to think for a moment about strategies for becoming a successful writer and student. While you already know that you should regularly attend class and submit your assignments on time, there are some other strategies that we would like to offer you. Your instructor might ask you to do some of these as parts of the class, but others can be started on your own initiative.

Self-evaluation – initiate evaluations on the quality of completed work. Consider what you did well, what you could continue to work on. Think about what you learned by completing the project, and so on. Self-evaluations should be done frequently: after completing a draft, after completing a final project, and even after receiving your grade. It is always valuable to review your grade and consider what you can improve for the next project.

Organizing and transforming – rearrange instructional materials to improve learning. Put material into your own words, write out the steps of a problem, or pretend like you are teaching it to the class.

Studies have shown that reorganizing class material—either verbally or in writing—is one of the best ways to remember and understand it.

Goal setting and planning – set goals and plan activities for reaching those goals. To do this, break large assignments into smaller parts, and, subsequently, set deadlines for yourself. It is much easier to accomplish smaller tasks than to try to tackle the whole project at once. It is a good idea to write these tasks down. Visualizing them makes it easier to manage, and it is a great feeling to cross them off your task list.

Seeking information – take the initiative and know-how to find answers. When you do not know something, ask fellow students, faculty, and others. Also, learn effective library and internet research skills. If your instructor provides an online forum for questions, use it even if it is 3am in the morning. You never know who else might be awake and online.

Keeping records – record study time, events, and results by keeping a calendar of daily activities. Keep track of how long it took you to complete projects, what you did, and what the results are. This might help you to eliminate ineffective practices as well as estimate how long it will take you to complete the next project.

Environmental structuring – arrange physical settings to make learning easier. Remove distractions such as television or music when necessary. Arrange your workspace for optimal concentration. Perhaps, however, you are someone who learns best in different settings. Try a coffee shop in the morning, the library in the afternoon, and your room at night. Just be sure to find a space that keeps you alert and focused.

Creating self-consequences – give rewards for success or punishment for failure. Working toward a reward provides great motivation. These can be big or small—it could be a frappuccino for a reward or no movie for punishment.

Seeking assistance – know how to get help from experts/teachers and other learners. Do not be afraid to ask. Again, using an online help board is a great way to get help from instructors and other students in your class. If you are unsure who to ask, start with the most reasonable person. While they might not have the answer, they might be able to point you in the right direction. The University Writing Center is a great place to get feedback on your projects. It is staffed by well-educated tutors who are often also instructors in the Undergraduate Writing program.

Reviewing – reread tests, notes, and other class materials to prepare for class or course assignments. Review the material you already know to keep the knowledge fresh.

Assessing – consider how well the strategies you employed worked. If they worked well, continue with them. If not, alter them for success.

University Writing Center

The University Writing Center, located on the 2nd floor of the University Library, provides writing assistance to all UTEP students, from Undergraduate to graduate students. Writing Center tutors can help you:

- analyze your audience
- understand different types of writing, such as response papers, research reports, summaries, and arguments
- decide on the appropriate format for your writing
- brainstorm ideas and organize your thoughts
- assist in developing an effective thesis statement
- find the right words to express yourself
- decide on the best way to revise your drafts
- learn how to correct grammatical errors
- address English as a second language issues
- document your sources

The Writing Center offers free drop-in tutoring, tutoring by appointment, and online tutoring. For best results, go see them throughout the semester—not just when a paper is due. You may visit the Writing Center as often as you like.

What you should expect from tutoring

A Conversation About Writing. A typical tutoring session is interactive—a conversation in which you and the tutor will talk about your writing. Your tutor usually begins by asking you questions about the assignment, where you are in the writing process, and what you want to focus on. The tutor might read your paper silently or ask you to read a part of the paper out loud. Feel free to ask the tutor questions and to write down the suggestions that the tutor makes.



Assistance in One or Two Major Areas. Depending on where you are in the writing process, you may want help on your thesis, organization, development, documentation, sentence structure, word choice, or grammar. Rather than focus on all of these matters, your tutor will be concerned with only one or two matters at a time. This will prevent you from feeling overwhelmed with suggestions as well as allow the tutor to go into depth within the allotted time period.

What you should NOT expect from tutoring

An Editing Service. Tutors do not correct your errors for you. Instead, they help you learn how to correct your own errors.

Last Minute Help. Tutors cannot really provide you with much help if you come to the University Writing Center right before a paper is due—the impact will likely be minimal.

A Grade. Tutors will not suggest what your project's grade should be. Please do not ask if your grade is accurate.

To Automatically Get an A. While being tutored on your writing will help improve it, it does not guarantee an A. You will still need to apply what you learned from the tutorial assistance to the rest of your project as well as comply with all of the other requirements the instructor provided for the assignment. Ultimately, you are responsible for the quality of work you produce.

How to prepare for the tutoring session

In order for the tutors to help you most effectively, please do the following:

- Bring the assignment sheet.
This ensures that your writing meets the instructor's requirements for the assignment.
- Bring a typed draft for easier reading.
Sometimes it can be difficult to read handwriting, so this lets the tutor help you more efficiently. It can also be more difficult for the tutor to work with an electronic copy.
- Come in with an idea of what you want the tutor to work on with you.
If you already know where you would like assistance, this enables the tutor to help you more effectively. Maybe it is help with your thesis statement, your research, or your citations. Whatever it might be, let the tutor know!

For more information, please visit the University Writing Center online at:
<http://writingcenter.utep.edu>



Too busy to come to the writing center in person?

The Writing Center's online tutoring service allows you to e-mail your paper to available tutors. Once they receive your paper and information about what kind of assistance you need, a tutor will read it, provide suggestions for revision, and e-mail your paper back to you, often **within 72 hours**. (Again, it is best not to wait until the last minute.) The tutors will not edit or fix your paper. Rather, they will offer suggestions for improvement, just as they would if you went in-person to the Writing Center.

Note: You must submit a form that collects a little information about you and your assignment. This is provided at the Writing Center website.

How to send your paper to a tutor

- Fill out the online form and submit it to the University Writing Center (UWC).
- Next, prepare an e-mail to the UWC, and attach the paper you want reviewed. Be sure to save your paper in Rich Text Format (RTF).

- If you have an electronic copy of your assignment requirements, attach that, too.
- Next, e-mail your paper (and assignment sheet) to uwc@utep.edu.
- Normally, it will take a tutor **72 hours** to return your paper with revision suggestions.
- Be sure to check your e-mail during this time in case the tutor needs to contact you with any questions he or she may have.

Remember, although you can e-mail your paper to the UWC at any time, tutors only work during the University Writing Center's regular hours.



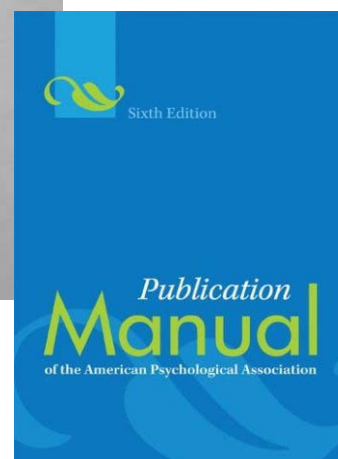
CHAPTER TWO: REVISION, STYLE, AND GRAMMAR

By the time you take RWS 1301/ENGL 1311, you should be reasonably competent in the conventions of standard written English; therefore, the course will address matters of grammar, usage, and mechanics only as they relate to the stylistic decisions you are making in the content of your projects. You will be responsible for carefully reading over your final drafts, editing, and proofreading for any careless mistakes or problems with grammar and usage.

However, you will receive instruction and practice in style, including crafting sentences, which gives attention to such matters as clarity and grace of expression, and decorum, which involves suitable word choice and sentence structure for subject, purpose, and audience. You will also be given instruction in how to work your sources into the meaning of your own sentences and to document them properly.

5 STEPS TO REVISION

1. Banish clichés.
2. Circle all abstractions.
3. Strengthen verbs.
4. Read aloud.
5. Put the piece away.



An Overview of Revision

Researchers in Rhetoric and Writing Studies have discovered that different types of writers have different understandings of the revision process. For instance, Beach (1976) conducted a study in which he compared the revision practices of extensive revisers and non-revisers. He reported that the extensive revisers looked at their papers holistically, thought the revising process involved “major alternations” (p. 161), and were able to detach themselves and give critical feedback on their drafts. In contrast, the non-revisers in Beach’s study thought revising meant local, form-based changes, were less self-critical, were reluctant to take risks and make any major changes when revising, and overall showed minimal interest in revision and complained about a lack of time to revise.

Later, Sommers (1980) similarly compared student and experienced writers and analyzed their revision processes. According to Sommers, student writers viewed the revision process as a “rewording activity” and concentrated on problems in isolation, narrowly adhered to rules because they lack revision strategies, wrote a thesis before they know what they want to say, and never deviated from that original idea. In contrast, experienced writers revised to form or reshape their original purpose, thought about their audience when revising, revised at both the sentence level and global level, and, perhaps most importantly, viewed revising as a “recursive process” (p. 204). Viewing revising as a recursive process means that it is something that occurs throughout the whole writing process. Instead of leaving revising for the very end, experienced writers constantly reformulate their ideas and sentences to strengthen their arguments and make them clearer for their audiences.

Faigley and Witte (1981) expanded on the work of these earlier scholars and conducted a more formal study of revision processes, creating a map depicting the major type of revision changes (shown below) and using them to analyze the revision processes of six basic student writers, six experienced student writers, and six expert adult writers. As the map shows, Faigley and Witte saw an important distinction between surface changes like spelling and grammar issues and text-based changes, which are commonly referred to as content-changes, i.e. changes in meaning.

Confirming the findings of earlier research (Beach, 1976; Sommers, 1980), Faigley and Witte found that the inexperienced writers made mostly surface changes. For instance, 12% of their changes were meaning-based as opposed to 24% and 34% for the advanced students and expert writers. During later drafts, advanced and expert writers made more surface changes while basic writers had stopped revising.

This brief review of work on revision by rhetoric and Writing scholars reveals a number of key findings. First, it is clear that more advanced writers revise not only on a local level but also on a global level. Second, more advanced writers are more willing to be self-critical and subsequently take more risks and revise more aggressively. Finally, it shows that revision is a recursive process that should be taking place throughout the writing process.

Steps to Revision Process

While the revision process varies for each writer and each writing task, the following chart includes questions that may be helpful as you revise during and after drafting.

While writing	<ul style="list-style-type: none"> • Are you writing with a purpose? Does what you are writing support that purpose? • Are you using language that is appropriate to the formality level of your task? (see <u>levels of formality</u> section) • Are you supporting your argument with enough evidence? • Are you integrating quotes effectively, using signal phrases and explaining them properly? For signal phrase language, see the <u>academic language</u> section. • Who is your audience? Are you writing to that audience? How are you establishing your ethos?
After finishing a draft	<p>Revise information</p> <ul style="list-style-type: none"> • Does your document include all the important information? • Have you said too much? Can you cut any information? Have you said too little? • Is there information you can add to improve the communication with your audience? <p>Revise organization</p> <ul style="list-style-type: none"> • Will your audience be able to identify your purpose for writing early in the document? • Does each of your paragraphs focus on one main idea? Are they connected by the use of appropriate and effective transitions? (see <u>academic language</u> and <u>paragraphing</u> sections) • Does the order of the information help your reader see connections among your ideas? • Does the order of the information lead your reader to the conclusion you intend? • Do you provide a clear and logical conclusion?
Proofreading	<p>Use information in the following sections to improve your:</p> <ul style="list-style-type: none"> • Sentence structure • Verb usage • Pronoun usage • Preposition usage • Article usage <p>Try the following when revising your project:</p> <ul style="list-style-type: none"> • Read your project aloud slowly; look at each word as you read; do not permit your eyes to rush across the page. • As you read your words aloud, listen for awkward sounding phrases. • Pay particular attention to trouble spots—errors you are prone to

	<p>make, such as confusing <i>its</i> and <i>it's</i>, <i>imply</i> and <i>infer</i>, <i>in</i> and <i>on</i>, <i>then</i> and <i>than</i>. Stop before each of the words and check your spelling.</p> <ul style="list-style-type: none">• Be aware that spelling and grammar check programs are helpful, but you cannot rely on them to find all errors. For instance, spell check will find words that are misspelled, but it will not catch the wrong word choice (ex: their and there).
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*Adapted in part from Harvey Wiener, *Creating Writing*, 6/e New York: McGraw-Hill Book Company, 1992.



Style and Usage

Levels of formality

This year, you are learning about the existence of different discourse communities and how each discourse community has its own conventions for communication. When writing in a particular genre and to a certain audience, one important consideration is the level of formality of your writing. For instance, the type of language typically used in texting differs significantly than that used in email and even more significantly than that used in an academic argument. Even if you are writing in the same genre, say an email message, your language should change depending on your audience. For instance, you would write an email differently to a friend than you would to a professor.

Here are some characteristics of different genres of writing:

text message

- personal language, extensive use of pronouns like “I” and “you.”
- shortened forms of words are common: “thru” instead of “through,” “u” instead of “you”

personal narrative essay (as commonly seen on state-mandated testing in local high schools)

- personal language and extensive use of “I” encouraged
- use of dialogue
- informal use of words like “kids” instead of “children” and “unhappy” instead of “dissatisfied” acceptable
- contractions (i.e. “can’t” instead of “cannot”) acceptable
- minimal or no citations to external sources

academic project (such as the RWS1301/ENGL1311 annotated bibliography)

- use of expressions referring to the personal like “I,” “I think,” “In my opinion” are discouraged
- use of formal words and expressions preferred over informal ones: “obtain” instead of “get,” “investigated” instead of “looked into”
- contractions (i.e. “can’t” instead of “cannot”) are **not** acceptable
- citations expected to build your ethos because personal opinion is not enough

Academic Language

In *Disciplinary Discourses* and other works, Hyland (2004) examined the frequency of various language choices in different discourse communities. His work reveals that each community has a preferred set of expressions that they use among each other. The usage of these expressions marks one as a “disciplinary insider” and also facilitates communication among members as they become used to the style typically used in their field. As a developing academic writer, you will benefit from examining these discourse conventions and incorporating them into your writing. Here are a few conventions to consider as you increase the formality of your writing.

Citations

In order to build their *ethos*, academic writers commonly refer to other sources in their writing. The process of referencing other sources, whether news articles or more formal research articles, is called “citing.” Hyland has shown how the commonly used forms vary according to one’s discipline. According to Hyland, here are the verbs most commonly used to cite in certain disciplines:

- philosophy: say, suggest, argue, claim, point out, propose, think
- sociology: argue, suggest, describe, note, analyze, discuss
- applied linguistics: suggest, argue, show, explain, find, point out
- marketing: suggest, argue, demonstrate, propose, show
- biology: describe, find, report, show, suggest, observe
- electronic engineering: propose, use, describe, show, publish
- mechanical engineering: describe, show, report, discuss
- physics: develop, report, study

Overall, the most common forms used were suggest, argue, find, show, describe, propose, and report. For instance, in reporting research from another source you could use expressions like the following:

- Smith and Daniels (2003) suggested that multilingual students bring a number of competencies to the classroom that are often unrecognized by their teachers.
- Zhu (2001) reported that peer review between L1 and L2 learners improved as students were trained in the process.

Note that verbs used to cite previous research in APA style should typically be in past or present perfect (i.e. Zhu (2001) has reported) tense. This will be discussed more in the verb usage and APA citation style sections.

Transitions

Along with citing, another important aspect of academic writing is to transition effectively between sentences, ideas, and paragraphs. By becoming familiar with different ways that you can transition between ideas and using these in your writing, you will produce more reader-friendly Writings. According to the *APA Manual*, here are some of the most common transition words with examples of some in use:

- **time links: then, next, after, while, since**
 - **After** discussing the impact of testing on multilingual students, I am going to argue that new testing standards need to be developed.
- **cause-effect links: there, consequently, as a result**
 - “**Consequently**, by giving the students practice in becoming critical readers, we are at the same time helping them towards becoming more self-reliant writers, who are both self-critical and who have the skills to self-edit and revise their writing” (Rollinson, 2005, p. 29).
- **addition links: in addition, moreover, furthermore, similarly**
 - “**In addition** to soliciting feedback from peers and teachers of both ENG 1311 and ESOL 1311, the survey was piloted on one class, revised, piloted again on two classes, and revised again” (Ruecker, 2010, p. 8).
- **contrast links: but, conversely, nevertheless, however, although**
 - “John Schilb's deconstructive critical program is constructionist insofar as it foregrounds the role of language in the shaping of history and historical understanding. **However**, Schilb's criticism of traditionalist historiography is not fully constructionist (at least not yet)” (Crowley, 1994, p. 11).

1st, 2nd and 3rd Person

Most of the work done in RWS 1301/ENGL 1311 and RWS 1302/ENGL 1312 requires using third person. That means that pronouns indicating the 1st and 2nd person should not be overused. However, as an academic writer, there are contexts where 1st or 2nd person is appropriate and can be used as an effective rhetorical strategy. Here are the three types of pronouns.

1st person pronouns: *I, me, my, mine, we, us, our, and ours.*

2nd person pronouns: *you, your, yours.*

3rd person pronouns: *they, them, their, theirs.*

According to the *APA Manual*, personal pronouns should be used when referring to steps in an experiment in order to create a false appearance of objectivity. For instance the *Manual* gives the following example:

Correct: We reviewed the data.

Incorrect: The authors reviewed the data..

Similarly, the editorial “I” or “we” is sometimes used by authors in academic publications. However, the *APA Manual* notes that “we” should refer just to the authors and not to other researchers in the field.

Note that too much usage of 1st or 2nd person pronouns in academic writing makes the writing appear too subjective and unprofessional and thus is generally seen negatively.

To practice increasing the use of 3rd person in your writing, complete the chart below changing the sentences from 1st or 2nd person to the 3rd person. Also, change contractions to their formal form (ex: can't to cannot).

Original	Rewritten
I think that people should recycle more.	
I have found that physics is challenging subject.	
It is my opinion that voting is an important duty.	
We believe that this winter is much colder than the last.	
I didn't agree that the book is well organized.	
When writing a paper, I think that writers need to revise their work at least once.	
I don't believe that men are better at math than women.	



Biased Language

As you write, be sensitive to the feelings of others. Do not use language that may offend them or that discriminates against them. You may unintentionally use offensive language when you refer to people from different ethnic, racial, or religious groups; people from different generations; people with different sexual orientations; or people with physical limitations. The most common form of bias in writing occurs in the usage of gendered language.

How would you correct the biases in the following sentences?

Original	Correction
A student should never be late to class. If he is consistently tardy, he will not be respected by his teacher.	
Mankind has achieved many things in the last century.	
A scientist is expected to present his findings in an objective manner.	
Mailmen have to deliver the mail six days a week, rain or shine.	
A nurse is trained to take care of her patients' emotional and physical needs.	

Paragraphing

As you add body paragraphs to your writing, ensure that they all contribute to the development of your thesis. Also, make sure each paragraph is focused on one main idea, which you will often state explicitly in a topic sentence at the beginning of the paragraph. Overall, good paragraphs are:

Unified (the sentences relate to a single main idea).	<ul style="list-style-type: none"> • The main idea of the paragraph should be stated clearly, either through a topic sentence or through details that unmistakably convey the main idea. • In unified paragraphs, every sentence helps develop the main idea of the paragraph. • When writing paragraphs, eliminate unrelated information. Suppose a writer is discussing welfare. In the middle of a paragraph about types of aid available through the welfare system, he goes into commentary on the problem of environmentalists' effect on the budget. Readers would be lost, as it is not supporting the main idea—the types of welfare—of the paragraph.
Coherent (the ideas progress smoothly from sentence to sentence).	<ul style="list-style-type: none"> • A paragraph is coherent when there is a clear flow from one sentence to the next, making it easy for the reader to follow. • Ideas should be arranged in a logical order, with transitions between sentences to ease the reader along. See the transition section above for common transition words. • Transitions between paragraphs are also necessary.
Adequately developed (move from the main idea to support of the idea using specific details).	<ul style="list-style-type: none"> • Paragraphs should be supported with details and examples. • Quotes should be integrated with a signal phrase and their significance explained. • Ideas should be explained and expanded for clarification. • The writer can explain a process, show cause and effect, or compare and contrast to develop an idea. • Descriptions, including metaphors and similes, help to support major points. • Consider the audience when choosing appropriate language, the background information to include, and the context of the writing.
The right length (not too long and not too short)	<ul style="list-style-type: none"> • Paragraphs have no set length, though they should be generally at least three to four sentences. Let the content be your guide; when you move to another point or discuss another dimension of your topic, start a new paragraph. • Extremely long paragraphs suggest that the writer does not know when to create new paragraphs. A very long block of text can confuse the reader. Paragraphs should not exhaust one point or combine too many points. • Short paragraphs may be sign of a lack of development, suggesting the writer has not gone into enough detail, a thorough discussion, or given enough specifics to support the main idea. One-sentence paragraphs, however, may be used for emphasis.

Common Errors

Sentence structure

UTEP writing instructors have reported that students often struggle with a variety of issues when structuring their sentences. All writers struggle with sentence structure to an extent; however, people writing in a second language may struggle more because it can take a long time to master the differences in writing styles between multiple languages. For instance, Spanish writing often includes longer sentences and more commas than typically used in English. For someone moving from writing in Spanish to writing in English, this can result in run-on sentences or comma misuse.

Run-on sentences and fragments

Run-on sentences are sentences that are too long. They often contain too many ideas and thus are problematic because they are confusing for the reader. The opposite of a run-on sentence is a fragment, which means an incomplete sentence (lacking a verb).

Here are two examples of run-on sentences. How would you correct them?

McCarthy's (2008) study revealed that NCLB and related testing foci have disproportionately affected low-income schools and schools with a large number linguistic minority students, two characteristics that tend to be crossed as schools with a high proportion of students of color tend to have more students who speak other languages as their first or varieties of English that differ significantly from the type of English being tested.	
You will receive a raise in January Raul will be promoted then also.	

Here are two examples of sentence fragments. How would you correct them?

McCarthy (2008) discovered a number of problems. Bad students, low attendance, apathetic teachers.	
One thing is important. Taking the time to check all your work.	

Commas and Semicolons

The comma is probably the most versatile punctuation mark in English. For this reason, commas are also the most overused and misused. Problems with commas vary, but include unnecessary commas, a comma when there should be a period or semicolon, or a missing comma (after an introductory clause for instance). Most good writers use semicolons sparingly. Often, you can improve a complicated sentence that contains semicolons by rewriting the sentence to use some other punctuation mark.

One way to improve your sentence structure is to learn common patterns. Here are the major sentence structures, followed by definitions of the terminology and practice exercises.

SENTENCE PATTERNS

1. **Independent Clause.**
The way people write has changed.
2. **Independent Clause ; Independent Clause.**
The way people write has changed; more people are writing than ever before.
3. **Independent Clause ; Conjunctive Adverb, Independent Clause .**
The way people write has changed; in addition, more people are writing than ever before.
4. **Independent Clause , Coordinating Conjunction Independent Clause .**
The way people write has changed, and more people are writing than ever before.
5. **Independent , Nonrestrictive Modifier , Clause .**
Writing, which humans have done for thousands of years, has changed.
6. **Independent Restrictive Modifier Clause .**
The writing that is done in the workplace has changed.
7. **Subordinate Clause , Independent Clause .**
Because the way people write has changed, the way we teach writing has also changed.
8. **Independent Clause Subordinate Clause .**
The way people write has changed though many people claim otherwise.

Independent Clause:	A group of words with a subject and a main verb that can stand alone as a sentence. Sometimes called a <i>main clause</i> .
Subordinate Clause:	A group of words with a subject and a main verb that cannot stand alone as a sentence. Sometimes called a <i>dependent clause</i> .
Conjunctive Adverbs:	however, therefore, moreover, furthermore, thus, meanwhile, nonetheless, otherwise, in fact, for example, for instance, in addition, in other words, on the other hand [not a complete list]
Coordinating Conjunctions:	and, but, or, nor, for, so, yet
Subordinating Conjunctions:	after, although, as, because, before, if, since, that, though, unless, until, when, where, while

Nonrestrictive modifier:	A group of modifying words in the middle of a sentence. When removed, the main meaning of the sentence remains the same. Commas are used before and after it.
Restrictive modifier:	A group of modifying words in the middle of a sentence that convey information necessary to understanding the meaning of the sentence. No commas are used. When “that” is used to begin the clause, it is automatically a restrictive modifier.

Sentence Pattern Exercises

Using the sentence patterns above, correct the following sentences:

Original	Correction
Jackson (2005) studied weather patterns in the Gulf of Mexico, Panthey (2006) followed up on his work with new insights.	
After graduating from high school I transitioned immediately to college.	
In addition, I have successfully provided support services to an extremely high volume banking center team within the El Paso, Texas region, and two major service-industry companies; as well as managing other skills parallel to those of my assigned positions.	
Thank you for banking with Capital One, we look forward to serving all your banking needs.	
Created extensive VBA macros and specialized Microsoft Excel spreadsheets, including one, still used today, which integrates reporting from Aspect and Mitel, switches; this particular macro comprises twenty pages.	
We understand your feeling of deception however please know that was never our intention.	

Commas and semicolons have several basic purposes, including the following. Connect the following examples with the sentence patterns above, determining whether they are referring to comma usage, semicolon usage, or both:

Example	Sentence Pattern # comma, semicolon, both
To join two sentences together with an appropriate conjunction.	
To separate an element or introductory phrase that begins a sentence.	
To connect sentences without conjunctions.	
To set off elements that interrupt a sentence (two commas are needed).	
To connect Sentences with conjunctions.	

Other uses of commas not referenced in the above chart include:

With Dates and Addresses:

He lives at 11 Canyon Road, in Denver, Colorado.

With Titles on Names:

Robin Luna, M.D. is my favorite doctor.

With Two Items Modifying a Noun:

This time we'll hire an efficient, productive assistant.

With Items in a Series:

I'll be working Mondays, Wednesdays, and Fridays this year. (words in a series)

Taking notes, using the copy machine, and cleaning the break room are my least favorite things to do. (phrases in a series)

We are looking for someone who knows desktop publishing, who has used a computer network, and who can manage an office if necessary. (clauses in a series)

Verb Usage

Another common error that appears in the writing of UTEP students is verb tense usage. A common mistake is to switch tense throughout one's writing project, sometimes using a present form while using a past form at other points. This is complicated by the fact that different citation styles have different rules for verb usage, with MLA preferring present tense (i.e. Daniels says) and APA preferring past tense (i.e. Daniels said). It is important to be consistent throughout your writing projects by using the same tense throughout.

Another common mistake in verb usage is subject-verb agreement. Singular subjects require a singular verb—usually with an “s.” (He runs every day. She walks the dog in the evening.) Plural subjects require plural verbs—usually without the “s.” (The girls walk to school on Friday mornings. The dogs howl at every full moon.) First person pronouns (I, we) should be used with plural verbs (I walk to the store), and third person pronouns should be used with singular verbs (She uses dryer sheets.)

Correct the problems with verb usage in the following sentences:

Original	Correction
Martin (2007) explains that immigration law needs to be reformed. However, White (2008) contested Martin's argument.	
As in accounting, everything has to be balanced and verify everything is correct.	
The research design contained a number of limitations: failure to address participant diversity, did not include a control group, and ignores previous research.	
Dalia like to practice writing everyday.	
The most interesting part of Chavez's (1999) report are the conclusion.	
According to Martin (2010), the profits earned by the oil industry is too high.	
My sister and her best friend likes to travel quite often.	
The data indicates that Martin was mistaken.	

Here are a few other charts that might be handy in guiding you to use verbs correctly.

The most commonly used verb tenses:

Present Tense:	I <u>try</u> , you try, he <u>tries</u> ; I <u>watch</u> , you <u>watch</u> , he <u>watches</u> . (Third person singular requires an "s" form.)
Past Tense Forms:	He <u>lived</u> in Dallas last year (simple past); I <u>was living</u> in Dallas when I decided to become an accountant (past progressive); and He <u>had lived</u> in Chicago before he moved to New York (past perfect).
Progressive or Continuous Tense:	I am <u>studying</u> English (present progressive tense), and we <u>were studying</u> German yesterday (past progressive). (Requires helping verb and <i>ing</i> form of verb.)
Perfect Tenses:	I <u>have lived</u> here for three years (present perfect), and I <u>have been living</u> here three years (present perfect progressive). (Requires helping verb and past participle.)
Negative form:	I <u>do not</u> want to go, but she <u>does not</u> have it. (Use only one negative. Also, remember that you should not use contractions in academic writing.)

A common difficulty for English learners is mastering irregular verbs, verbs that do not follow the regular pattern (walk, walked, walked) when changing to its different parts.

The following chart displays some of the most common irregular verbs and their three principal parts:

Present Tense	Past Tense	Past Participle (used with helping verbs has, have, or had)
am are	was	been
begin	were	been
bring	began	begun
choose	brought	brought
come	chose	chosen
do	came	come
eat	did	done
get	ate	eaten
give	got	gotten/got
go	gave	given
grow	went	gone
is	grew	grown
lay	was	been
lie	laid	laid
rise	lay	lain
see	rose	risen
set sit	saw	seen
speak	set	set
teach	sat	sat
wear	spoke	spoken
write	taught	taught
	wore	worn
	wrote	written

Prepositions

A common challenge for anyone learning a new language is using prepositions. It can take a long time to master preposition usage, but minor preposition errors are not too serious if they do not interfere with meaning. A common difficulty for native Spanish speakers is telling the difference between in/at/on since there is only one preposition in Spanish for all three, *en*. There are no definite rules guiding the usage of in/at/on, but in general, in means inside or within, on means on top of, against, or happening at a special time, while at relates to a general location or a specific time. Here are a few examples of how in/at/on are used:

In	On	At
in conclusion in the journal in the article in a room in a building in a box in a garden in the city center in a pool in a line in the sky in bed	on the other hand on the Internet on the ceiling on the door on the table on the wall on the floor on a page on an island on the left/right on a map on a list	at a conference at a party at a concert at someone's house at the doctor's at home

Articles (a, an, the)

One tricky aspect of learning English is mastering the usage of articles. This is especially difficult for someone from a language that does not use articles often, such as a speaker of Czech. For native Spanish speakers, learning articles is easier; however, they can still be tricky because in some instances, the article may be used in English even when it is not used in Spanish. For example, while "*el hombre era jardinero*" may be okay in Spanish, "the man was gardener" is not acceptable in English. Learning these minor differences takes time and extensive exposure to English. Fortunately, article misuse does not usually interfere with the comprehension of what you are trying to say, thus making it a less important error. Here are a few rules to remember governing article usage in English:

1. A or *an* are used with singular, unspecified nouns. The equivalent in Spanish is *un, una*.
Examples:
a book, an arrow
2. *The* is used with specified singular or plural nouns. The equivalent in Spanish is *el, la*.
Example:
I am reading *the* book (s) you loaned me.
3. No article is used with plural, unspecific nouns.
Example:
Health is more important than wealth.

Pronouns

A *pronoun* is a word that is used in place of a noun (a person, place, or thing). The noun that a pronoun represents is the pronoun's *antecedent*. Pronouns must agree with their antecedents in number (singular or plural), gender (male, female, or neuter), and person (first, second, or third).

Examples:

The *students* could hardly contain *their* enthusiasm.

The *truck* lost *its* cargo.

The *cattle* are sleeping in *their* barn.

Provide Clear References for Pronouns

Check sentences containing pronouns to ensure clear pronoun reference. In some cases, you may have to remove a pronoun and repeat the reference. In other cases, you may have to provide a missing reference or revise the sentence to avoid the problem:

Unclear: James and Manuel disagreed about the report. He thought it should be revised.

Rewrite: James disagreed with Manuel about the report. James thought it should be revised.

OR

Manuel disagreed with James, who thought the report should be revised.

Use the Correct Pronoun Case

Pronouns are classified by *case*. English has three major pronoun cases: The *nominative* case (pronoun used as subject), the *objective* case (pronoun used as object), and the *possessive* case (pronoun showing possession). Here are examples of the three cases:

Nominative

I
he/she
it
you
we
they
who

Objective

me
him/her
it
you
us
them
whom

Possessive

my, mine
his/her/hers
its
you/yours
our/ours
their/theirs
whose

Pronouns as Subjects

Use the nominative case for pronouns that function as subjects in a sentence.

Examples:

Incorrect: *Him* and *I* should work together sometime. [*Him* and *I* are subjects, but *him* is in the objective case.]

Rewritten: *He* and *I* should work together sometime.

Incorrect: Phong and *me* had lunch together. [*Me* is part of the subject, but it is in the objective case.]

Rewritten: Phong and I had lunch together.

Incorrect: *Us* assistants are taking a break. [*Assistants* is the subject, and *Us* refers to that subject. Use the nominative *we* instead.]

Rewritten: *We* assistants are taking a break.

Pronouns as Objects

Use the objective case for pronouns that function as objects in a sentence, including pronouns used as objects of a preposition.

Wrong: Between *you* and *I*, Carter is going to get the promotion.

Rewrite: Between *you* and *me*, Carter is going to get the promotion.

Hint: To determine the correct case of a pronoun that appears with another pronoun or a noun, do this: Delete one of the pair and say the other aloud in the sentence. Your experience will usually tell you which choice is correct.

Example:

Original Sentence: They left the office with Georgia and *me*.

Say aloud: They left the office with I. They left the office with *me*. [*Me* is correct in this case.]

Using the above information, identify and correct the problems with pronoun usage in the following sentences:

Original	Correction
Steve gave Todd the homework assignments he had missed.	
I went to see the latest movie with they.	
That is the house of him.	
Johnson (2006) has written extensively about a case study of a language learner in El Paso. He has provided much information about the language acquisition process.	
The fans booed and jeered at the referee because he had called the play unfairly.	

APA Citation Style

Research writers commonly borrow (i.e., quote, paraphrase, or summarize) information from other written or spoken sources. They must cite the sources of any such borrowed information, and various systems are available for doing so. The citation system you will learn for RWS 1301/ENGL 1311 and RWS 1302/ENGL 1312 is the American Psychological Association (APA) style. According to APA Online, when editors or teachers ask you to write in "APA style," they do not only mean writing style. They are referring to the editorial style (which comes with its own writing conventions) that many of the social and behavioral sciences have adopted to present written material in the field. Editorial style consists of rules or guidelines that a publisher observes to ensure clear and consistent presentation of written material. Editorial style concerns uniform use of such elements as:

- punctuation and abbreviations
- construction of tables
- selection of headings
- citation of references
- presentation of statistics
- as well as many other elements that are a part of every manuscript

The American Psychological Association has established a style that it uses in all of the books and journals that it publishes. Many others working in the social and behavioral sciences have adopted this style as their standard as well. For the complete rules and guidelines to writing in APA style, please go to apa.org or consult *The Publication Manual of the American Psychological Association*.

In order to use APA style effectively in your RWS courses and beyond, you need to learn about the following elements:

- paper formatting and structure
- in-text citations and associated writing style
- reference list

The following sections will detail these various elements, and plenty of examples will be provided, so that you can soon become an expert in APA citation style.

Paper formatting and structure

You may have had teachers in the past who told you to format your paper in a certain way, and to include certain elements at the top of the first page in a specific order. Like that teacher, APA style also specifies a certain structure, and learning this structure will help you as you format your papers for your RWS classes and classes in other disciplines such as Psychology and Education.

In learning to format your paper effectively, it is important to pay attention to the following:

- title page and abstract
- running head and page numbers
- headings
- tables and figures
- document formatting
- reference list

Note that everything in the paper should be double spaced, so assume that in the following instructions.

While APA formatting should be used throughout most of your assignments in RWS, there are a few exceptions.

Exceptions to APA formatting in RWS:

- **Memo assignments:** As your instructor will explain, memos follow their own formatting, and should not use APA style headings, references, etc.
- **Op-ed pieces:** These should not use APA style, but have their own formatting. When citing research in an op-ed, do not use APA style, but incorporate the citations more informally in the text: “According to John Swales in the *New York Times* .” “The President has stated that ” However, for the purposes of practicing APA style in your RWS course, you will likely need to include an APA style reference list as part of the op-ed assignments.
- **Annotated bibliography:** this does not need an abstract.

Title Page and Abstract

The first two pages of an APA manuscript are the title page and the abstract. While you should have a title page for many of your writing projects, talk to your instructor about whether or not a specific assignment needs an abstract.

The title page should include the following, in this order: a page header, or running head, flush left on the first page with the page number flush right. The running head is a shortened version of your title, not more than 50 characters and should be in all capital letters. The page header is followed by the title, author or authors’ names, and institution. They should be several spaces down from the top of the page, centered and double spaced.

Running head: AIDS AWARENESS, EDUCATION, AND PREVENTION

1

CENTENNIAL CELEBRATION · 1914-2014
THE UNIVERSITY OF TEXAS AT EL PASO

AIDS Awareness, Education and Prevention: A Review of the Literature

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Note that all first letters of the title should be capitalized.

On the second page, you may be asked to include an abstract, which the *APA Guide* describes as “a brief, comprehensive summary of the contents of the article; it allows readers to survey the contents of an article quickly” (APA, 2010, p. 25). It should meet the following criteria:

- **accurate:** it should accurately represent what is discussed in the manuscript
- **non-evaluative:** it should not make value judgments about the quality of the manuscript or the findings within
- **coherent and readable:** it should be written in clear, easily accessible language. Use active instead of passive voice (i.e. The author found that; instead of: it was found)
- **concise:** it should be no more than 150 words

Here is a sample abstract taken from the literature review referenced in the title above. Note that it should be double-spaced, non-indented, and that the word abstract should appear in the center at the top of the page.

Abstract

A disease that has shocked the globe, HIV/AIDS, has taken the spotlight on the world stage as global communities, organizations and nations focus on prevention and awareness campaigns to stop this fatal pandemic. This literature review sifts through the various campaigns developed to promote awareness and prevention of HIV/AIDS, it provides statistical data relaying any correlation between control of the deadly disease and efforts of awareness and prevention, and it provides a look into future considerations for plans to continue campaigning the battle against a stubborn opponent in AIDS.

Running Head and Page Numbers

This is one of the trickiest aspects of APA style for some students, as many are not used to using the header features in word processing programs. It is complicated by the fact that the header is slightly different for the first page of the manuscript than for the rest.

Every APA manuscript should include a running head at the top of the page, in the header section of the document. This is an abbreviated form of the title written in all CAPITAL letters, and no longer than 50 characters. This is found on the left side of the page, while the page number is found on the right side. On the first page only, the header should be preceded by the words “Running head” in upper and lowercase letters.

Here are examples, using the student paper referenced above

First page

Running head: AIDS AWARENESS

1

Subsequent pages:

AIDS AWARENESS

2

Two tricky aspects of setting up this type of heading is making the first page different and getting the text on the left side of the header and the page number on the right.

On Word 2010 for Macs, this is done in the following way:

1. Click on the view menu, header and footer.
2. In the tool ribbon at the top of the document, click on the Header and Footer menu. Check Different first page.
3. In the first page header, type in the first page header on the left: Running head: SHORT VERSION OF TITLE.
4. In the Insert menu at the top of the screen, click Page Numbers. Make sure they are right aligned and insert them into the document.
5. Proceed to do the header for the second page, the abstract page, but without the words "Running head:"

On Word 2010 for PCs, this is done in the following way:

1. Go to the Insert menu bar, and click on Page Number, Top of Page, and select Plain Number 3, which puts the page number on the top right of the page.
2. Then select Different First Page in the Design tab that pops up, and repeat step 1 for the first page header.
3. Double click the page number on the first page to edit the header, then type in the first page heading: Running head: SHORT VERSION OF TITLE. With the cursor between the heading and the page number, click Tab so that the words move to the left side of the screen while the page number stays on the right.
4. Do the same for the second page heading (you may have to double click by the page number to be able to edit the header), but without the words Running head:

Headings

Headings are an important part of APA style and scholarly writing in general. The *APA Guide* points out that "Concise headings help the reader anticipate key points and track the development of your argument" (p. 62). In your RWS classes, not all of your papers may have section headings, but RWS 1301/ENGL 1311 assignments like the Rhetorical Analysis and Community Problem Report and RWS 1302/ENGL 1312 assignments like the Genre Analysis and Research Report/Literature Review will likely benefit from having section headings to guide yourself while writing and the reader while reading. As you write your headings, keep in mind that they need to be concise yet descriptive. Also, note that they should always be statements as opposed to questions.

Style guidelines are provided for five levels of headings in APA; however, in your RWS work, likely only need the first two levels. Here are the levels of heading and their formatting:

Level of heading	Format
Level 1	Centered, Boldface, Uppercase and Lowercase Heading
Level 2	Left Aligned, Boldface, Uppercase and

	Lowercase Heading
Level 3	Indented, boldface, lowercase paragraph heading ending with a period
Level 4	<i>Indented, boldface, italicized, lowercase paragraph heading ending with a period.</i>
Level 5	<i>Indented, italicized, lowercase paragraph heading ending with a period.</i>



Typical headings for the AIDS research report may include:

Campaigns and Education Programs to Fight AIDS

The Effectiveness of AIDS Education Programs

More generic headings commonly seen in research reports include:

Introduction

Literature Review

Methods

Results

Conclusion

Tables and Figures

According to the *APA Manual*, “Tables and figures enable authors to present a large amount of information efficiently and to make their data more comprehensible” (p. 125). A table shows either numerical or textual information arranged in columns or rows. Conversely, a figure can include different types of objects including a chart, graph, photograph, drawing, or any other type of illustration.

Here are some considerations for formatting tables and figures, followed by some examples:

- Number tables and figures consecutively by type with Arabic numerals. For instance, you can have both Table 1 and Table 2 and also Figure 1 and Figure 2.
- When preparing a manuscript for publication, tables and figures typically go at the end of the document, after references and footnotes; however, for the purposes of RWS, please embed them in the text with a proper heading.
- The heading should be double-spaced. In the case of a table, it should go above the table and look like the following example. Note that the title is relatively brief and every word is capitalized. A figure title should be placed under the relevant figure and include “Figure 1. A more descriptive title than one typically given for a table.”
- When referencing a table/figure in text, reference it by type and number. For instance, “See Table 1 for the results of this survey.”

A few examples:

Table 1

Prevalence of AIDS in a Selected Group of Countries

Country	Prevalence in Adults	# of Cases
China	.1%	700,000
France	.4%	140,000
Japan	.1	9,600
United Kingdom	.2%	77,000
United States	.6%	1,200,000

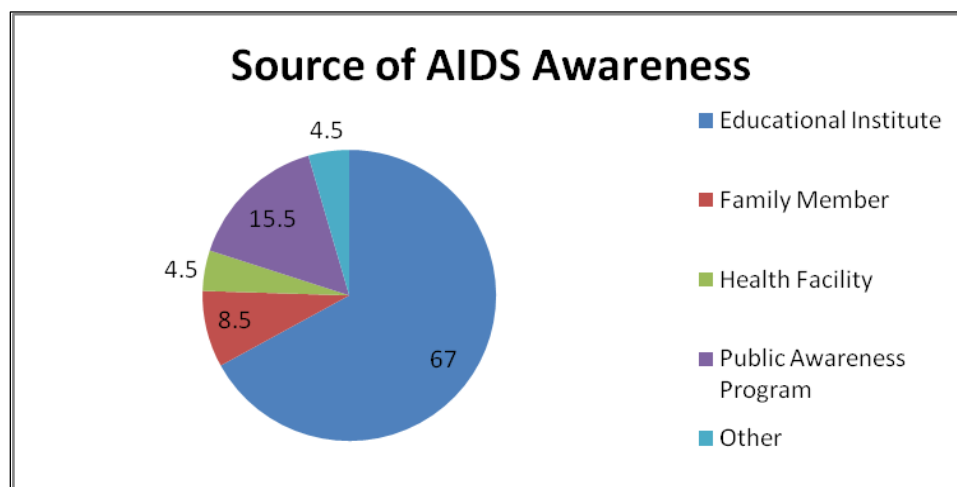


Figure 1. A pie chart showing the responses to the question "Where have you gotten the most information about AIDS: educational institute, family member, health facility, public awareness program, or other?" The numbers depict the percentage of respondents who chose that option.

Formatting

While some of the formatting details have been discussed in other sections here, these are a few guidelines to keep in mind when formatting your APA manuscript:

- Double-space everything, including your abstract, references, and footnotes.
- Leave 1-inch margins on every side of the page
- Body text should be left aligned and not justified
- Indent the first line of every paragraph and every footnote
- Ensure that the images, charts, and figures you use are of high quality and not pixelated
- Follow this order: Title page, abstract, body text, references, tables, figures, and appendices (note that tables and figures should appear at the end of the text, and not integrated within)

Before submitting your assignment, look over it to make sure everything is formatted correctly. Ensure that there is no extra spacing between paragraphs, and that everything is indented and aligned the way it should be.

Referencing Sources

Referencing Citations in Text

One feature common to all citation styles is their usage of some type of in-text citations to let the reader know that the writer got some kind of information from a specific source. While the ways sources are cited differ among styles, their purpose is the same: direct the reader to a reference list where they can find more information about the source from which information was taken.

One common mistake that people new to writing from sources make is assuming that it is only necessary to cite direct quotes. **In reality, all information drawn from sources, whether bits of information, summaries, or paraphrases, must be cited.**

APA in-text citations include a few key elements, which are the author's name, date, and page number. However, as you research, you will find that a source may not have a page number or an author. This is especially true with electronic sources, which you may use frequently in your RWS classes. If your source does not have an author, you should reference the first few words of your reference entry (which is usually the title), using quotes around the title of an article, chapter, or webpage, and italicizing the title of a periodical, a book, brochure, or report. If your source does not have page numbers, reference the source via paragraph number.

Here are several examples of APA in-text citations that illustrate what is discussed above:

Direct Quote: With direct quotes, you can cite the author in the signal phrase or in the after quote citation, but always make sure author and date are together.

Option 1:

Bartholemew (1992) believed that all institutions are "genuinely responsive to the essential problems but may be irrelevant to those problems if necessary legal services are not readily obtainable by those who might benefit from them" (p. 212).

Option 2

All institutions are "genuinely responsive to the essential problems but may be irrelevant to those problems if necessary legal services are not readily obtainable by those who might benefit from them" (Bartholemew, 1992, p.212).

In the first option above, the writer cites the source by (1) mentioning the author's name in the text and (2) placing in parentheses the year of publication from which the information was

borrowed. In the second option, the writer does not use the author's name in the text and therefore must do so in parentheses after the borrowed material.

Note that quotes longer than 40 words should be block formatted, which means setting them off from the introductory phrase and indenting them half an inch from the left margin:

Harris (1993) held that the strict division between white and black is a socially constructed practice, albeit an important one with serious implications:

Because whites could not be enslaved or held as slaves, the racial line between white and black was extremely critical; it became a line of protection and demarcation from the potential threat of commodification, and it determined the allocation of the benefits of this form of property. White identity and whiteness were sources of privilege and protection; their absence meant being the object of property. (pp. 1720-1)

Note that a block quote does not include quotation marks and that it, like the rest of the paper, should be double-spaced.

Paraphrase/summary: Even when not quoting, you need to cite the sources for your information. For paraphrases of information or summaries of a text, page numbers are not required in APA, but recommended as they “help an interested reader locate the relevant passage in a long or complex text” (APA, 2010, p. 171).

Here is an example from a RWS 1302/ENGL 1312 student’s literature review that involves this type of citation:

The Internet became an effective and extensive resource for information about HIV/AIDS as can be observed in a study done by Marsch and Bickel in 2004. This study was conducted to compare computer-delivered to therapist-delivered HIV/AIDS education among opioid-dependent, injection drug-users (IDUs) (Marsch & Bickel, 2004, p.1). Injection drug-users are one of the high-risk populations in the HIV epidemic and were among one of the first populations among whom the disease was discovered. For this study, IDUs were randomly assigned to receive either computer-based or counselor-delivered HIV/AIDS education (Marsch & Bickel, 2004, p.5).

As with direct quotations, in-text citations for paraphrases or summaries can be integrated into the text or added in parenthesis at the end of the relevant sentence or sentences.

A note on style for in-text citations

With APA style, you can use the past or present perfect to reference research. According to the *APA Manual*, “Use the past tense to express an action or a condition that occurred at a specific, definite time in the past, as when discussing another researcher’s work and when reporting your results” (p. 78). Here is an example of a past tense citation:

Norton (2003) argued that the deep sea sawtooth is the most dangerous fish in the world.

Similarly, the *APA Manual* states, “Use the present perfect tense to express a past action or condition that did not occur at a specific, definite time or to describe an action beginning in the past and continuing to the present” (p. 78).

Since that time, several investigators have used this method.

The present perfect is also used to reference previous research, like in the following example:

Norton (2003) has argued that the deep sea sawtooth is the most dangerous fish in the world.

Reference List

Appearing on its own page after the body text but before the tables, figures, and appendices, the reference list must include full citations for all sources of borrowed information. The *APA Guide* states, “Choose references judiciously and include only the sources that you used in the research and preparation of the article” (p. 180). If you do not cite the source in text, then do not include it in the reference list. Similarly, make sure you choose quality sources, as a good reference list is an important way authors build their ethos.

Also, note that the reference list should only include published works, which means any materials you create for a project, such as a survey for your literature review/primary research report, **should not be included in the reference list**.

At the top of the page, center the words Reference List. Then proceed with your references, indenting the second line of each reference a half inch from the left. Note that the reference list, like everything else, should be double-spaced.

Here is general guidance for reference entry formatting:

1. Author(s), last name first, comma, then initial. (For additional authors, see the examples below—note that authors’ names should be listed in original order in the reference entry, and not alphabetized like the rest of the references page)
2. Year of Publication.
3. Title.

4. Place of publication or presentation (for books and speeches). Larger work published within (for articles).
5. Pages (if part of larger work).

Examples of a typical book, speech, and article citation appear below. Note that a period separates the author(s) from the title and the title from the place of publication and the publication date. Also, note that only the first word of most titles is capitalized, with the exception of journal titles, for which all words are capitalized.

Book

Author (date). *Book title*. City, State (or Country): Publisher.

Bartholemew, J. (1992). *Personal law and you*. New York, NY: Legal Press, Inc.

Speech

Author (date). *Title of speech*. Address/paper/speech given at (conference title), location.

Venduzi, C. (1991, June). *Keynote address*. Address given at the twenty-fifth annual meeting of Midwest lawyers, Chicago.

Article in an academic journal (note how multiple authors are cited)

Author(s), (date). Article title. *Journal Title*, Volume Number(Issue Number), page numbers.

Govardhan, A. K., Nayar, B., & Sheorey, R. (1999). Do U.S. MATESOL programs prepare students to teach abroad? *TESOL Quarterly*, 33(1), 114-125.

Chapter in an edited collection

Author(s) (date). Chapter title. In Author(s) (Ed.), *Collection title* (pp. page numbers). City, State: Publisher.

Canagarajah, A.S. (1999). Interrogating the "Native speaker fallacy:" Non-linguistic roots, non-pedagogical results. In G. Braine (Ed.), *Non-native educators in English language teaching* (pp. 77-92). Mahwah, NJ: Lawrence Erlbaum Associates.

Internet sources can be especially tricky, because there is often not a specific author listed and because there are a number of different types of genres. Here are a few examples of common Internet references; for more, look at the APA guide or conduct an Internet search for guidance.

Note that it might be difficult to find an author for many web sources. In some cases (such as a YouTube posting), you may find a screen name, so you should use that. In many cases, such as a news article without a listed author or a university website, you may have what is called a corporate author. For instance, when citing an online news article without an author, use the

title of the news company (i.e. Associated Press) as the author. In the case of a university webpage without an author, use the title of the department as the author. When you really have trouble identifying any author, begin the reference entry with the title and follow it with the date. Be as specific as possible for online publication dates, giving the month and the day in addition to the year. If date information is not available, put n.d. like the example below.

Website

Author (year, month day). Title of article or webpage. *Title of website*. Retrieved date. From [url].

Landsberger, J. (n.d.). Citing Websites. In *Study Guides and Strategies*. Retrieved May 13, 2005, from <http://www.studygs.net/citation.htm>.

Blog post

Author (year, month day). Posting title [Web log post]. Retrieved from [url].

PZ Myers. (2007, January 22). The unfortunate prerequisites and consequences of partitioning your mind [Web log post]. Retrieved from http://scienceblogs.com/pharyngula/2007/01/the_unfortunate_prerequisites.php

Electronic discussion board post

Author (date). Discussion posting title [Electronic mailing list message]. Retrieved from [url]

Marvin, A. (2007, January 17). Re: Who's learning Indian English? [Electronic mailing list message]. Retrieved from <http://www.englishforums.com/English/WhosLearningIndianEnglish/dnvxk/post.htm>

Online news article

Author (date). Title. *Publication title*. Retrieved from [url]

Roberts, S. (2008, August 14). In a Generation, Minorities May Be the U.S. Majority. *The New York Times*. Retrieved from <http://www.nytimes.com/>

YouTube video

Author (date). Title [Video file]. Retrieved from [url].

Goyen, A. (2007, February 22). Downtown Marquette dog sled races [Video file]. Retrieved from <http://www.youtube.com/watch?v=gW3CNCGgTY>

Online government report

Government agency (Date). Title of report. (Publication No. if available). Retrieved from

[location]: [url]

U.S. Government Accountability Office. (2003, July). No Child Left Behind Act: More information would help states determine which teachers are highly qualified.

(Publication No. GAO-03-631). Retrieved from GAO Reports Main Page via GPO

Access database: <http://www.gpoaccess.gov/gaoreports/index.html>

Follow these additional guidelines for creating the references list:

- Entries should be arranged in alphabetical order by authors' last names. Sources without authors are arranged alphabetically by title within the same list.
- Write out the last name and initials for all authors of a particular work. Keep the authors' names in the original order.
- With the exception of journal titles, capitalize only the first word of a title or subtitle, and any proper names that are part of a title.
- Use an ampersand (&) instead of the word "and" when listing multiple authors of a single work.
- Use the abbreviation p. or pp. to designate page numbers of articles from periodicals that do not use volume numbers, especially newspapers. These abbreviations are also used to designate pages in encyclopedia articles and chapters from edited books.

CHAPTER THREE: RESEARCH, TECHNOLOGY AND THE LIBRARY

RWS 1301/ENGL 1311 and RWS 1302/ENGL 1312 will help you develop your research abilities. This means much more than just looking for books in the library. First, you will need to learn to ask effective research questions. Then you will develop a method for locating answers to those questions. The research you will do will require that you both collect original and secondary research. You will learn to use library databases such as Nugget as well as a variety of online databases and search engines, academic and popular. Get acquainted with the library and be prepared to spend time there—whether in person or online.

Additionally, many Undergraduate Writing instructors use Blackboard to deliver course material and provide a place for online interaction. If you have not used this before, don't worry. Your instructor will help you get started.



Primary Research

In both RWS 1301/ENGL1311 and RWS 1302/ENGL1312, your instructor may ask you to do some primary research. Primary research is not found in a book, in an article, or on a website, but it is research that you complete yourself often through surveys, observations, or interviews. Primary research is a good way to:

- Discover different views on a subject
- Develop and test out a position
- Practice document design in a real-world application
- Get firsthand accounts of facts, consequences, values, beliefs
- Practice clear, precise, and unbiased writing that connects writing to research questions in a recursive process
- Improve your writing and academic development

There are many different ways to approach primary research. The types of primary research you might do in your writing courses include:

- Simple surveys: Online, phone, face-to-face, paper
Good for quantitative data such as opinions, values, beliefs, self-reported behavior, socio-demographic information
- Observations: Either overt or covert, photo studies, ads
Good for quantitative data such as counting things, watching behaviors (such as “sharking” or cell phone use), cultural studies
- Simple data collection: Prices, “how many” type questions
Good for quantitative data such as Miles per Gallon or price comparisons
- Interviews/case studies: face-to-face, online, phone, paper
Good for qualitative, in-depth data, rich testimony

Rather than jumping into the research, it can be useful to consider the following strategies:

Planning

- Use your Research Questions to create your primary research:
- If your research question is “why were polar bears put on the endangered species list?”
- Then you might create a survey to find out: What are people in El Paso willing to do to help polar bears from going extinct in the wild?
- Write a complex design plan for this project, which includes the survey form, observation criteria, or interview questions. Name the survey so you can write a citation for it.
- Consult models: One Degree Factor video, scholarly article reviews, Hacker’s model literature review. Ask your instructor.

Composing

- Be realistic about sample sizes as you might compile data by hand or use simple spread sheets. $N < 10$ is too few. $N > 100$ gets unwieldy.
- Consider how you will tabulate or count the results of the data collection. This forces you to “design” the questions/observational criteria/interview questions. Ask: How will I count/categorize that?
- To encourage larger sample sizes and results from which you can count, categorize, or calculate a central tendency:

- Use Survey Monkey or other online tools.
- Consider working in teams or creating group surveys that incorporate more than one person's survey questions.
- Plan for plenty of time to collect data and provide progress point checks.
- If you survey, write 5 closed-ended questions and 2 open-ended questions. This should give you enough data to tabulate and quote. Each survey should take fewer than 20 minutes to complete.
- Avoid poorly worded questions. Practice precision. Avoid questions such as: "When did you stop killing polar bears?" or "Do you care about the earth?" or "What do you know about moulons?" Good questions are often long or add information to get respondents on the same page.
- Ask yourself: "Why am I asking that question? What will I do with the results?"
- Peer review and test the questions before launching into data collection.

Analyzing

- Make a table or figure (in APA format) illustrating the results of your research.
- Make sure to report your data in a way that answers your research questions.
- Also consider whether or not your data corresponds to the secondary research you cite.

Be sure to avoid

- Poorly designed primary research strategy/questions
- Biased questions or survey format
- Results that cannot be mathematically compiled
- Meaningless results that are not tied to your big research questions
- Inability to compile, interpret, or use results in a meaningful way

Documentation Styles and Avoiding Plagiarism

Instructors will introduce you to in-text, parenthetical documentation early in the semester and require this documentation convention throughout the course. You will learn and utilize the American Psychological Association (APA) form of documentation throughout the course. Instructors fully explain the nature of inadequate documentation early in the semester and thereafter continually monitor assignments that require the use of primary and secondary sources.

It is important to realize that the most important words in a paper are yours, not those of the supportive research. You should strive always to draw inferences from research material and weave into your papers your reaction and evaluation of source material. One of the worst things you can submit to your peer group or your instructor is a "patchwork"—that is, a paper that simply links a series of quotations or paraphrased sentences that is followed by citation or footnote numbers.

The primary goal of Undergraduate Writing is to bring students to an understanding of reading, writing, and thinking with a critical mind. The work you will do should serve you throughout your life by helping you recognize the reasons and purposes behind the written or spoken words. Closely related to this recognition is knowing how to use your arguments, and those of others, to best make your case.

Academic Dishonesty is **NEVER** tolerated by UTEP or the Undergraduate Writing Program. All

cases are reported to the Dean of Students for Academic Sanctions. These sanctions may include expulsion. All work submitted must be original; students may not submit graded work from another course.

Forms of academic dishonesty include: Collusion—lending your work to another person to submit as his or her own; Fabrication—deliberately creating false information on a works cited page, and Plagiarism—the presentation of another person's work as your own, whether you mean to or not (i.e. copying parts of or whole papers off the Internet). See the Dean of Students website at <http://sa.utep.edu/studentlife/> for more information.

Plagiarism can literally ruin a student's university career, and for that reason alone it is imperative that you understand what it is so that you can avoid committing it. If you are ever uncertain about whether a rough draft you are working on has qualities of plagiarism, ask your instructor for help: catching such mistakes during the writing process is certainly one of the skills that we hope you master in Undergraduate Writing. Each of the following is an example of plagiarism and how it can be avoided:

PROBLEM	SOLUTION
Copying someone else's work, in whole or in part, and submitting it as your own.	Acknowledge the original source of your work by putting quotation marks around anything that you have copied and give a citation of the original source.
Paraphrasing the structure and language of someone else's work by making relatively minor surface-level changes (e.g., changing only a few words or sentences).	Revise your writing to eliminate close parallels with the original, and acknowledge the original source of your work by giving precise citations.
Relying on someone else's thinking to prepare your own piece of writing by basing your writing solely on the ideas of others.	Revise your piece of writing so that it is genuinely yours. It may reflect the influence of other people's ideas (since writing is, in fact, flavored by ideas that do not originate with us), but it must also show your own personal engagement with the subject matter.
Submitting a piece of work written by someone else (e.g., a relative, a friend, a roommate, a professional writer, etc.) as if it were your own.	Allow yourself sufficient time to prepare your own writing: procrastination is usually the cause of this serious form of plagiarism. If you have run out of time, never have another person do your writing for you. Instead, set up a conference with your instructor so that you can explain your situation. Setting up a conference

	with your instructor or working with a tutor at the University Writing Center can be very useful for exploring how to make these kinds of revisions.
Submitting the same piece of writing in more than one class.	Get permission from both instructors—at the beginning of the writing process—to use a single piece of writing in each of their classes. Submitting work that you previously submitted for credit (in high school or other writing classes) is never acceptable.

Paraphrasing

It is sometimes difficult to take someone else's words and change them into your own. There are many different methods for doing this. One method is to read the section through, set it aside so that you cannot see it, and then write it up as if you are explaining it to a friend or family member; the idea is to summarize the main points. If you find the information difficult to summarize/paraphrase, consider using a direct quote instead.

Copyright and Fair Use

The University requires all members of its community to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The University will neither protect nor defend you nor assume any responsibility for student violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies.

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Technology and UTEP

Both RWS 1301/ENGL 1311 and RWS 1302/ENGL 1312 will make use of a variety of technologies. Most RWS 1301/ENGL 1311 and all RWS 1302/ENGL 1312 classes will use Blackboard as a Course Management System. You will work with various word processing and video-making programs to compose your projects. Additionally, every student will develop an electronic portfolio that will showcase your work in RWS 1302/ENGL 1312 as well as throughout your UTEP experience.

Activate UTEP Username

If you have not already activated your UTEP username you will need to do so in order to use many of the electronic resources available on campus. To do so, go to <http://my.utep.edu> and click "Get your UTEP account here!" which appears underneath the sign-on form.

My UTEP

One of the pages that requires your UTEP username and password is the My UTEP page (<http://my.utep.edu>). The page has a menu that allows you to access your email (through Live Mail), academic and financial information (through Goldmine), and Blackboard which your teachers may decide to utilize in your English Writing classes.

Blackboard

Blackboard is a program which allows your instructor to enhance your course through the use of technology. Your instructor may use this site to give you auxiliary materials, collect assignments, distribute announcements or conduct online discussions. Therefore it is important for you to be able to get to and use this site, which is accessible from the "My UTEP" portal.

If you are enrolled in RWS 1302/ENGL 1312, it is imperative that you log on to your Blackboard site often. Because this course is taught as a hybrid course--one day face-to-face and one day online-- much of your coursework will be done here.

Instructions for Accessing Your Course Online

Students must have a UTEP email ID and password before they can access Blackboard. UTEP automatically generates an e-mail ID for students when they are entered into the system. Any questions or problems can be directed to the **Helpdesk at 747-5257**.

Course content will be delivered via Blackboard. Students can access Blackboard by following the steps outlined below:

- Go to <http://my.utep.edu>.
- Login is e-mail ID. Password is e-mail password.
- Click on the link to Blackboard.
- Once logged into Blackboard, all the courses a student is registered for are listed under the appropriate semester.
- Click on the course title to access the course.

Hybrid Format

The hybrid format is an advantage to students because they will not always have to be on

campus to attend class, and most hybrid-experienced students report that it gives more time to focus on learning and writing. It is strongly recommended that students have access to the Internet from home and are comfortable using a computer.

If a student does not have access, he/she can get free access through the university: (<http://admin.utep.edu/Default.aspx?tabid=40>).

If home access is not possible, arrangements can be made to use a computer regularly on campus in order to complete the work. Student computer labs such as ATLAS (<http://atlas.utep.edu>) are often available until midnight, but schedules do vary. A great deal of work will be done online, and not having access to a computer will not be an excuse for incomplete or late assignments.

Technology problems are also not an excuse for work that is late or missing. Students need to get into the habit of completing assignments for this course well before the due date to allow time for dealing with technology problems. Expect that at some time, the network will be down, computers will go on the fritz, or some other small catastrophe will occur. If students are prepared ahead of time, they can go to plan B.

Computer Classroom Etiquette

Many Writing courses are taught in computer classrooms. Please observe the following guidelines. Your instructor may have additional guidelines for computer classroom etiquette.

- No checking email, typing assignments, or surfing the web during class. Please turn monitors off when computers are not being used for class-related activities.
- Absolutely no using the printer after class has started.
- Absolutely no food or drinks in this classroom.
- Turn off cell phone ringers, and please do not text message or listen to iPods/MP3 players during class.

Online “Netiquette”

As students, you are aware of proper behavior in the classroom. There are also guidelines for good behavior online. Follow these guidelines to ensure your online experience is a positive one.

- Always consider audience. Remember that members of the class and the instructor will be reading any postings.
- Respect and courtesy must be provided to classmates and to the instructor at all times. No harassment or inappropriate postings will be tolerated.
- Do not use inappropriate language, all capital letters, or language short cuts. Online entries should be written in Standard English with edited spelling, grammar, and punctuation.
- When reacting to someone else’s message, address the ideas, not the person. Post only what anyone would comfortably state in a face-to-face situation.
- Be sure to read everyone’s responses before posting. Avoid repetition of what someone else has already said. Add something new to the discussion!
- Do not copy another classmate’s response on a discussion board.
- No credit will be received for yes/no answers. Posts should justify positions and provide specific examples. Students must demonstrate that they have read the assignment and their classmates’ comments carefully and thoughtfully.
- Be sure to post in a timely fashion to receive credit for attendance and for the

discussion. **Late postings will not receive credit.** Pay close attention to the posted deadlines.

- Blackboard is not a public internet venue; all postings to it should be considered private and confidential. Whatever is posted in these online spaces is intended for classmates and the professor only. Please do not copy documents and paste them to a publicly accessible website, blog, or other space. If students wish to do so, they have the ethical obligation to first request the permission of the writer(s).

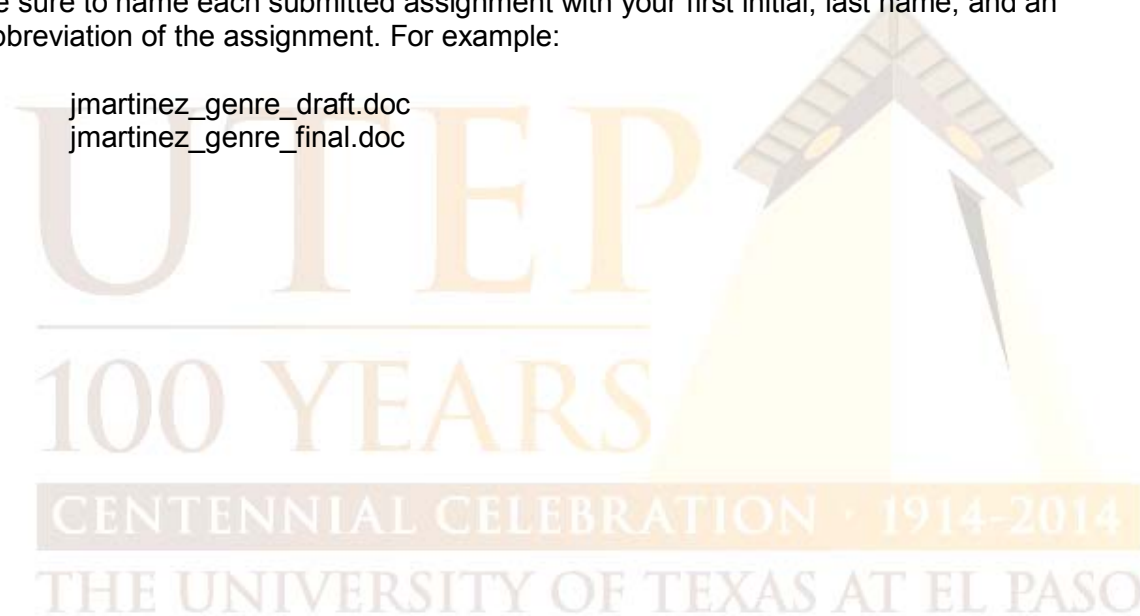
Project Format

All projects must be word-processed using Microsoft Word or saved as a .doc file. Use 12-point font, one-inch margins, and double spacing. Use a font style that is easily readable like Times New Roman, Arial, or Georgia.

Microsoft Word is available to students at all campus computers and can be purchased at a discount through the UTEP Bookstore using a current UTEP ID card. Students may also go to openoffice.org and download a free and compatible word processing program.

Be sure to name each submitted assignment with your first initial, last name, and an abbreviation of the assignment. For example:

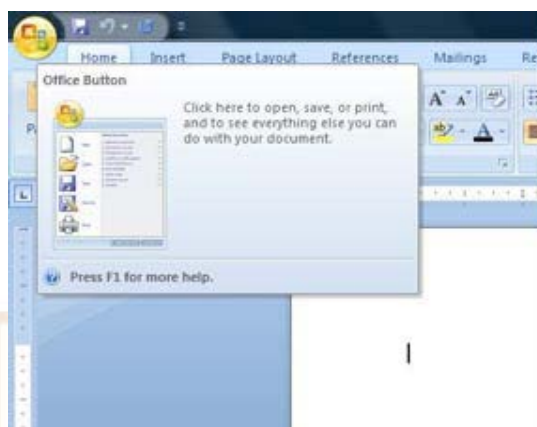
jmartinez_genre_draft.doc
jmartinez_genre_final.doc



Using Microsoft Word 2007

Microsoft Word 2007 or a similar word processing program is used frequently to complete most of the assignments in the Undergraduate Writing sequence. The tips below are specifically designed for this version of Word. So, if you are using a different word processor (such as Open Office's Writer, WordPerfect, or the Word Processor in Microsoft Works), you should be able to accomplish the same tasks but you may have to employ different steps or look under different menus to do so.

Upon opening Microsoft Word 2007, you will want to click on the Office Button, pictured below:



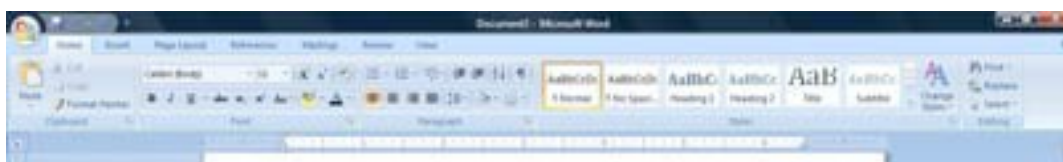
The Office button is the bubble with the Microsoft Office 2007 logo in the center at the top left corner of the Word window. Clicking on the button will bring up the Office button menu which contains functions that most word processing programs (including older versions of Word) will call the file menu.

The Office button menu contains the following commands which will be useful to you in the completion of your assignments: The shortcuts for these commands are listed in parentheses.

- New: Open a new document (Ctrl-N)
- Save: Save the current document (Ctrl-S)
- Save As: Saves the current document with either a new name, or as a new file type.
- Print: Prints the current document (Ctrl-P)
- Close: Closes the current document but keeps the Word program open (Ctrl-W)
- Exit: Closes the current document and exits the Word program.

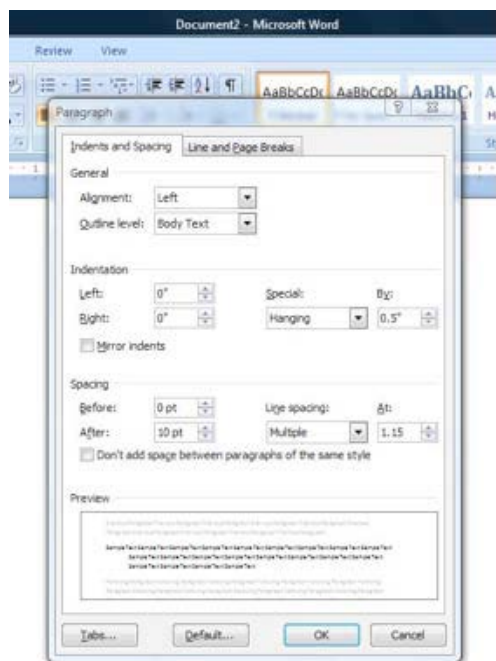
The Ribbon and the Home Tab

The next thing you will notice is what Microsoft refers to as the Ribbon (pictured below). This is the tabbed menu structure found in Word 2007 which can take some getting used to for users of other word processing programs and older versions of Word alike.



When you open Word, you will be on the Home tab by default. On each tab, the commands are grouped into boxes. There are three boxes that you will use frequently. The first of these is the Clipboard box. Here you will find options for copying (you can also use Ctrl-C), cutting (Ctrl-X), and pasting (Ctrl-V). The other two boxes control the font and the paragraph.

With the font controls you can change font size and type as well as font color. You can also change options like bolding, italicizing, and underlining. The paragraph controls allow you to use a wide variety of options. You can control alignment (left, center, right, and justified), indenting, bulleting, and numbering. However, for some commands you will need to access the full paragraph menu which can be found by clicking the little button in the corner of the paragraph box.



Use this function to create a hanging indent for assignments that require an APA References page. The paragraph menu, which is pictured to the left, has a section titled "Indentation." In that section all you need to do is change the "Special" option to "Hanging." You can adjust the amount of the indent with the "By" option. Also note that you can adjust the alignment and the spacing from this menu as well.

Insert Tab

The Insert Tab contains many commands that you may need to use for your assignments. The first half of the tab contains the Pages, Tables, Illustrations, and Links.

The Pages box contains the Cover Page, Blank Page, and Page Break options. The Cover Page option allows you to create and design a cover page for your document. Note that a cover page is standard for APA documents. The Blank Page option inserts a blank page in your document and the Page Break option

moves your cursor to the top of a new page. The Illustrations box contains a variety of objects that you can add into your document and the Links tab contains the Hyperlink option which you can use to create and edit hyperlinks.

The second half of the Insert tab contains the Header & Footer, Text, and Symbols boxes. In the Header & Footer box, you will utilize the header option to add a header to your document. It is important to note that APA format requires a header with the page number and running head. The Text box consists of a variety of options that allow you to design and create complex documents. One of the options here that you will most likely use is the Date & Time option which allows you to insert the current date into your document. Finally, the Symbol box, which you will likely not use very often, has the symbol option which will allow you to insert non-English characters into your document should you need to.

Page Layout Tab

The Page Layout tab is also a useful tab. Among its boxes, it contains a Paragraph box, with which you are already familiar, and the Page Setup box. Here you can adjust page properties such as Margins, Orientation, Size, and Columns as well as Section and Page Breaks.

The function with which you will want to be most familiar is the margins option. Here, you can adjust the width of the margins in your document. It is important to remember that APA format requires 1-inch margins.

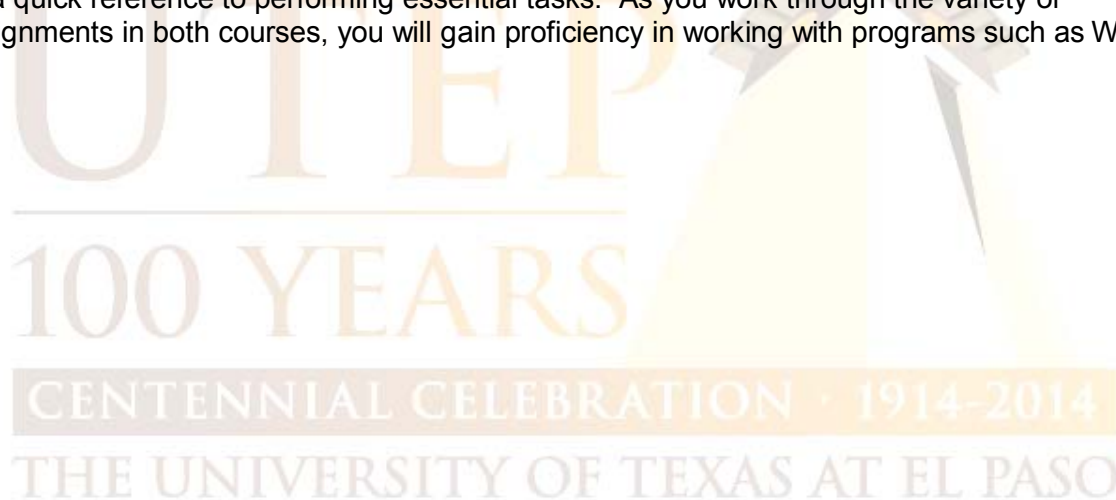
Reviewing Tab

The Reviewing Tab is the last tab of which you will want to be aware. You will find many options here which can be used to collaborate with other users of Word. However, the one feature of this tab which you will absolutely need for both courses in the Undergraduate Writing sequence is the one that allows you to see the graders' and/or your instructor's comments.

In the Tracking Box, you will find a drop down menu which has four options. To ensure that you are able to view all comments and changes to your document following evaluation of it, make sure that "Final Showing Markup" or "All Markup" is selected.

Conclusion

These hints and suggestions for using Microsoft Word are by no means exhaustive. They are meant to provide you with the functions that you will absolutely encounter and need to use as you progress through your Undergraduate Writing course. These pointers are provided to you as a quick reference to performing essential tasks. As you work through the variety of assignments in both courses, you will gain proficiency in working with programs such as Word.



UTEP's Library

Visiting and using UTEP's library is a necessary and vital part of the Undergraduate Writing experience.



An important part of effectively using the library is locating materials physically located in the library. The majority of the materials physically located in the library are bound printed texts. Books in the library are filed by what is known as a call number.

Call numbers **A - G** are located on the **North end of the 3rd Floor**

Call numbers **H - L** are located on the **North end of the 4th Floor**

Call numbers **LA - PR** are located on the **South end of the 4th Floor**

Call numbers **PS - QR** are located on the **North end of the 5th Floor**

Call numbers **R- Z** are located on the **North end of the 5th Floor**

On-Site Resources

The library provides many resources to help you with your work here at UTEP. The Reference Desk on the Second Floor of the Library is staffed with librarians who can help you locate materials.

The Collaborative Learning Center

The Collaborative Learning Center (CLC) is one of the major computer labs on the UTEP campus. It is housed on the second floor of UTEP's library and provides both Windows and Apple based computers. All of these computers are connected to several network printers placed in the CLC.



The UTEP Library Online Resources

As the placement of the CLC within the library suggests, technology is vital to conducting research at UTEP. As a result, the library itself provides a wide array of resources and materials through its website located at: <http://libraryweb.utep.edu/>

NUGGET

NUGGET is the library's main catalog. You can get to NUGGET by either clicking on the link on the Library's main page or by directly going to: <http://lib.utep.edu/>

To locate materials, simply click on the tab that corresponds to how you would like to search. For instance if, you have a specific author or title that you are looking for, click on that tab and enter your search terms in the search field and click Submit. However, most of the time, you will be searching with a keyword, so if this is the case, make sure you are on the Keyword tab and enter your search.

Online Databases and E-Journals

For shorter works, like scholarly articles, you will most likely want to start in the online databases or e-journals. If you already know which journal contains the article, you can go directly to the e-journals, which are organized alphabetically by subject and title, and select the journal you need. However, most of the time, you will be looking for materials with only your topic in mind. For this search you will need the online databases to help locate materials. To get to the Online Databases, click Databases and Articles from either the library main page or NUGGET.

The databases are organized both by academic discipline as well as by title. Additionally, you can enter a keyword to search for databases related to that keyword.

Using Academic Search Complete

Academic Search Complete is one database provided by the library which will most likely be useful to you as you complete your English Writing courses. You can get to Academic Search Complete by clicking "A" on the Electronic Databases page and then "Connect" next to Academic Search Complete on the list.

From the main page you can enter multiple search terms of various types (such as title, keyword, author, etc.). Click "Search" to obtain your results.

Advanced Search Tools

When looking for sources through search engines, how you conduct the search goes a long way to determining how successful that search will be. In addition to selecting proper and appropriate keywords, there are other words that can be added to the search which can affect the search results. When searching with multiple keywords, words such as "AND," "OR," and "NOT" restrict or expand the search results.

"**AND**" tells the search engine to only return results that contain both keywords. Use this operator when you have a topic that is large and you only want results that contain a discussion of both terms *together*. This **restricts** the search results.

“**NOT**” tells the search engine to eliminate from the search results items which contain a given keyword. Use this operator when you want to remove items that discuss a certain aspect of your topic that you do not need or want. This **restricts** the search results.

“**OR**” tells the search engine to return results that contain either of your keywords. Use this operator when there may be multiple search terms under which relevant information about your topic may be found. This **expands** the search results.

Other important tools for conducting searches include quotation marks (“”) and the asterisk (*). In many search engines, placing keywords within quotation marks returns results which only contain all of those keywords within the quotation marks in the exact order they appear. This is convenient and efficient when your search terms are common words which would normally return a large number of irrelevant results. Another tool is the asterisk, also referred to as a wildcard. Using the wildcard allows you to type in part of a word (for instance, “femin*”) and it will return all results with words containing those letters you typed (for example, “feminism” “feminist” and “femininity”).

New Resources

Since 2010, there are two new products at UTEP library: “Encore” and “Research Pro.”

Encore

Encore is new way to search Nugget—the library catalog. Simply type in a key word, or words, and the result is everything in Nugget containing your search term. To narrow down your results Encore uses facets and tag clouds which can limit your search by:

- Availability
- Format
- Language
- Additional search terms
- and more

The screenshot displays the UTEP library's Encore search interface. At the top, a search bar contains the text "teenage pregnancy". Below the search bar, there are links for "Explore Related Searches" and "Classic Nugget". The results section shows "Results 1 - 25 of 192 for teenage pregnancy". On the left side, there are four facet filters: "Availability" (At the library (176)), "Found In" (Subject (153), Title (35)), "Format" (Articles (165), BOOK (22), E-BOOK (22), VISUAL MEDIA (3), E-REPORTS (1), DATA FILE (1)), and "Location" (Browsing (2), Children's (4), GovDocs Federal/Fiche (1), Government Documents (59)). The main results area lists three items:

- Teenage pregnancy** / Norah Piehl, book editor
LOST AND PAID - Main Stacks - HQ759.64 .T38 2009 -
 BOOK c2009 [Add to cart] [More info] [Export to RefWorks]
- Teenage pregnancy [electronic resource] : a medical dictionary, bibliography, and annotated research guide to internet references** / James N. Parker and Philip M. Parker, editors
 E-BOOK c2004 [Bibliographic record display] An electronic book accessible through the World Wide Web; click for information
AVAILABLE - Internet - Electronic Book -
 [Add to cart] [More info] [Export to RefWorks]
- Teenage pregnancy : opposing viewpoints** / Aurlana Ojeda, book editor
AVAILABLE - Reference - H33.06 T43 2004 -
 BOOK c2003 [Add to cart] [More info] [Export to RefWorks]
- Teenage pregnancy : opposing viewpoints** / Stephen P. Thompson, book editor
INVENTORY - Reference - H33.06 T43 1997 -
 BOOK c1997 [Add to cart] [More info] [Export to RefWorks]

Encore provides a quick search of the library's resources with more of a Google type display/interface. The linking capabilities are limited compared to the catalog.

Something that is new and exciting in Encore is that your search results will include articles relevant to your subject. You also have the option of searching just for articles if you prefer. If you would rather search Nugget, click on the “Classic Nugget” link on the Encore homepage.

Research Pro

Research Pro is multiple database searching, but with some limitations. Research Pro provides one-stop searching of all over 50 of the Library's subscription databases, Nugget and selected search engines. You can search by subject groups or select a variety of databases from different subject areas.

University Library
The University of Texas at El Paso

Patron Record | Help | Logout

Search: as [Advanced Search](#)

Resource Categories:

- ☒ Best Bets
- ☐ Art/Humanities/Language & Literature
- ☐ Business
- ☐ Education/History/Social Sciences
- ☐ Engineering/Mathematics/Science
- ☐ Health Sciences/Psychology
- ☐ Multidisciplinary
- ☐ Library Catalogs
- ☐ Free/Internet Search Engines

Individual Resources: ☐ Save Selected

Best Bets
[Select All](#) | [Clear All](#)

- ☒ Academic Search Complete
- ☒ LexisNexis Academic
- ☒ Web of Science
- ☒ WorldCat
- ☒ Google Scholar

Health Sciences/Psychology
[Select All](#) | [Clear All](#)

- ☐ CINAHL
- ☐ Physical Education Index
- ☐ PsycARTICLES
- ☐ PsycINFO
- ☐ PubMed
- ☐ SPORTDiscus

Art/Humanities/Language & Literature
[Select All](#) | [Clear All](#)

- ☐ Art Full Text
- ☐ Art Index Retrospective
- ☐ Linguistics & Language Behavior

Multidisciplinary
[Select All](#) | [Clear All](#)

- ☐ Academic Search Complete
- ☐ Article First
- ☐ Emerald Insight

To search Research Pro:

- Type in desired search term(s) (***NOTE:** Do not use Boolean operators AND, OR, NOT, etc.)
- Choose search mode: Key words, Author, Title, or Subject
- Select desired resource(s) (***NOTE:** Resources under the “Best Bets” category are selected by default. If these are not desired, click on the “Clear All” link to remove check –marks before selecting other resources to search)
- Click on the “GO” button
- Search results will be displayed based on the resource(s) selected

To search resources that are not included in Research Pro, go to [Databases & Articles](#).

For more information: <http://libraryweb.utep.edu/> (Online resources-Encore and Research Pro).

Reading and Using Scholarly Articles

Read broadly and smartly

At the beginning of the researched writing project, it is important for you to read broadly in your area of interest. This is how to build knowledge of the subject matter, acquire the appropriate vocabulary, determine the research trends, and identify experts on the topic. Be sure to read on all sides of the issue. This broad reading makes students into scholars by providing a strong base for a reasoned, focused argument.

Reading scholarly articles is hard work. Below is a reading strategy to help you screen, choose, and read the best articles for use in researched writing. Also given are tips on how to use what is found in the article and how to use it.

Academic Title

The title provides your first clue as to the usefulness of the article. Do the words used match up with the issues you plan to address in your research? Does the title offer a suggestion of what the article will do or argue? Does it reveal any biases toward the subject?

Author(s)

Check to see who wrote the article. Beyond the name, you may find notes about the author—where she is from, what position he holds, contact information such as an email address. You might also want to consider whether or not the study was funded. In situations such as RJ Reynolds supporting tobacco research, you would want to consider the possible bias. It is important to maintain the author's name. Do not just say, "One author says" or "One study found." Give the author's name and refer to it as you discuss the study. Bring the author's ethos, or credibility, into your paper. Follow APA or MLA rules on single and multiple authors.

Publication Information

Publication information includes the journal's name, date, volume, page numbers, and so on. If it is not with the article, check the citation page of the computer search. ALWAYS print this out with the article because you will need it for your works cited page. Check the date of publication. Unless you are doing historical research, recent is better.

Abstract

Not every article has an abstract, but if yours does, be sure to read it carefully. It provides clues about the purpose of the research, the questions the researchers asked, and often a summary of their results.

Introduction and Background

Most articles discuss, in a general way, the state of the research on the topic in question. Previous studies may be summarized and their strengths and weaknesses explored. This part gives the reader a better feel for what the researchers attempted to do. The thesis or argument and purpose probably appear here first. If you see something in the review of literature that you want to quote, find the original article by referring to the list of references at the end of the article.

Methods or Study Design

Scholarly research is about designing and conducting experiments to test an idea or hypothesis (an argument). The methods or study design section is usually the longest and tells how the researcher went about testing the idea. Methods, materials, statistical measures, etc. are discussed. Especially important to note are the sampling technique and the sample size. Because it would take too long and be too expensive to obtain an entire population's response, samples are often used. With a good, random sample and statistical analysis, a researcher can draw conclusions that reflect the entire population.

In many types of research, it is common to use a "convenience" sample rather than a "random" sample. An example of a convenience sample is a classroom full of students or hospital patients with a certain illness. Obtaining a random sample is more complicated, expensive, and perhaps impossible. Random, seven-digit numbers generated by a computer (and then dialed as telephone numbers) is an example of a random sampling technique. Results from random samples are more "robust" (stronger) than results from convenience samples. For example, if one surveyed an RWS 1302/ENGL 1312 class to see how many students believe in UFOs, a convenience sample was used (the people in the class). The results could not be generalized beyond freshman RWS 1302/ENGL 1312 students at UTEP. If the sample were drawn from every fifth student exiting the Union bookstore, the results could be generalized to UTEP students. However, if the sample had also included students coming out of the bookstore at Kansas State University, UC-Berkley, and Clemson University, the researcher might be able to draw conclusions about students nationwide.

Look at the sample size or number of respondents used in the data analysis of the article. If any unit used for analysis is less than twenty, it is too small to make conclusions possible. Say a researcher has 20 completed surveys from a class of RWS 1302/ENGL 1312 students. If they are maintained one sample, the researcher might be able to say something about RWS 1302/ENGL 1312 students. However, if males and females are analyzed separately, the sample size for those two units of analysis becomes too small to draw meaningful conclusions. Small samples are common in exploratory studies; they help point the way for researchers in bigger studies.

Knowing the differences between types of samples, read this section of the study carefully and make notes on how the sample was obtained. Use common sense to judge the sample's adequacy. Also note the sample size and think about whether it is up to the task of speaking for a larger group. The strength or weakness of the sample is a legitimate point to address in your paper.

The statistical analysis section may be like wading through Greek alphabet soup. With computers, statistical testing has become very sophisticated and available to most researchers. Most statistical analysis begins with terms you might find familiar: mean, median, and distribution. It gets more complicated from there. Researchers look to see if their sample looks like everybody else in the population. They may want to make predictions by looking to see if their sample falls on or near a straight line. Many researchers want to see if a treatment in the sample worked compared to a sample that did not get the treatment.

Summary and Implication

This section pulls the results together in the most understandable way. It shows the importance of the results. It may suggest avenues for new research or what the findings might mean in a

larger context. If the article still sounds like it might be useful in the researched paper, go next to the results and discussion section. If it sounds off-track, keep the citation to remind you of what you have already screened.

Results and Discussion

The reading gets harder as the results of statistical tests are discussed. Pay attention to the topic sentence and concluding sentence of each paragraph. A good piece of research will also discuss the limitations of the research. Addressing limitations does not mean that the study is bad or unusable. Instead, it acknowledges that not all variables can be accounted for in one study and may suggest opportunities for further research. Again, evaluate the usefulness of the article to your topic. If it seems on-target (even though you do not completely understand it), go back to the beginning and read the whole article straight through, paying special attention to the methods or study design. If you are unsure, print out the citation and abstract so you can find it again if you decide to use it.

References

If there is no list of references at the end of an article, it is not a research article. If there is a list of references, it still may not be a research article. It may be a philosophical or "thought" piece. This list of references can be very valuable. Study it for other references you might like to use. Look at the articles the researcher cites. Are they from scholarly sources or do they look weak?

After reading through the entire article, set it aside, and give your reading some time to "settle" into your brain. Come back later, reread, and make extensive annotations. Try to write a paraphrased summary of each article. Pull out relevant notes and quotes to use in the paper. It is helpful to give each article a score of relevance to the student's topic. This will help keep track of the most important sources to cite in the researched paper.

Analyzing Secondary Research

When doing secondary research, it is tempting to grab each and every source that looks relevant to your project. However, good writers are very careful about which sources they cite because the quality of a source can either lend great credibility to your writing or discredit what you have said.

Here we discuss three stages of analysis along with the kinds of questions you will want to ask:

Stage 1: Type of Sources

The first analysis comes from what your **instructor requires** for your project. Your assignment sheet should clearly state what types of research are acceptable. If you are unsure what is acceptable, ask your instructor.

Some examples:

Primary Research, Research Reports
Books, Scholarly Journals, Government Documents
Magazines, Newspapers
Websites, Blogs, Wikis

Stage 2: Quality of Sources

After you have determined the **type** of sources to be used, then you should analyze the **quality** of the sources you have found. Here are some questions you should ask:

1. What is the quality of the publisher or website?
2. Does the writer have a good reputation? What are his or her credentials?
3. Does the piece include in-text citations and/or a reference page?
4. Is the claim clear?
5. What is the quality of the support and/or reasons?
6. Does it come to a logical conclusion? What is the value of the conclusion?
7. Is it well written? (clear, few errors, appropriate language, and so on)
8. If there are visuals, how do they relate to the piece?
9. Do I trust it? Why or why not?

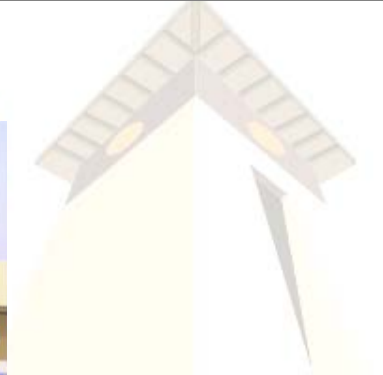
Stage 3: Usefulness of Sources

After you have analyzed whether or not each source is of good **quality**, you must also determine its **usefulness**. Ask yourself the following questions:

1. What is the topic/issue of the source?
2. How is it relevant to your issue?
3. What is the evidence used to support its claim?
4. How might it answer your research questions in a lit review?
5. How might it support your issue or your reasons in a persuasive paper?
6. Where does it fit in the project?
7. How does it relate to other research you have found? Does it confirm other findings? Does it contradict them?

CHAPTER FOUR: RWS 1301/ENGL 1311 -EXPOSITORY ENGLISH WRITING

RWS 1301/ENGL 1311 prepares you for the writing you will do throughout your university experience as well as in professional and civic environments. Through these assignments, you will learn how to write to explore, to inform, to analyze, convince/persuade, and problem solve. This course offers you a curriculum that empowers you to develop your analytical thinking skills and determine the most effective rhetorical strategies, arrangements, and media to use in different rhetorical contexts.



Goals of RWS 1301/ENGL1311

The goals of RWS 1301/ENGL1311 at UTEP are largely based on the Writing Program Administrator's Outcomes. These can be found on pages xl and xli in the textbook, the *McGraw-Hill Guide*, and online at <http://wpacouncil.org/positions/outcomes.html>.

At the end of the course, students will be able to:

- Understand a theory of discourse communities.
- Develop a composing process appropriate to their writing style as well as the needs of the assignment.
- Engage as a community of writers who dialogue across texts, argue, and build on each other's work.
- Address the specific, immediate rhetorical situations of individual communicative acts.
- Develop technological literacies as they pertain to researching and composing in the 21st century.
- Learn how to formulate research questions, methods for research, and to analyze and synthesize material.
- Apply research to various genres and receive instruction in the logic and form of documentation within the American Psychological Association (APA) discipline, a widely used academic format.
- Learn writing strategies for integrating source material into your own prose (quoted, paraphrased, and summarized material).
- Think, read, and write analytically.

Course Overview

Design of Assignments

As RWS 1301/ENGL 1311 students typically come from a range of disciplines, the assignments of the course will encourage you to work on subjects/topics relevant to your chosen field of study. Your instructor may assign all activities in the *Guide*, or she or he might select the ones most appropriate to your coursework. Whether or not your instructor assigns them, you will want to complete the worksheets in this chapter. These activities are designed to progressively build the reading, researching, and writing abilities you need to develop in this course and create effective projects.

Instructors will incorporate principles of the writing process: gathering ideas; organizing materials; defining a clear, focused thesis; subsequent outlining; multiple drafting; revising; and editing.

Workshop Approach

You will most likely participate in a number of reading and writing workshops. Rather than a course where your instructor lectures while you take notes, you will be expected to work during class time—often with your classmates. You may be asked to discuss a reading, brainstorm ideas, or peer review a project in small groups. Your instructor might also ask you to do this work online in a Blackboard discussion area or a wiki.

Group Assignments

Group assignments can sometimes create tricky situations. Some students do not always “pull their weight,” and this upsets group members that are doing their work and being good contributors to the group. Despite this, group assignments are valuable because they help students work together for a common goal. Group work is a “professional life” reality, and learning how to work in a group will be central to one of the projects in this class. **Students who are not doing their group work can be voted out of their groups and will have to complete the entire work of a group on their own. See Sharing the Grade in Chapter 8 to learn strategies for working with groups.**

Editing

As you prepare your drafts, you need to recognize the importance of conscientious editing, eliminating violations of the conventions of written English. The editing of surface errors (spelling, punctuation, and grammatical elements) is not stressed until late in the drafting process. An “editing day” might also be scheduled for the last class before an assignment is due with students working in small groups. However, the ultimate responsibility for proofreading any paper remains with the writer. You should make a conscientious effort to submit error-free projects for your teacher to grade. Running a spell-check with your word processor as a last step can often save you valuable points on your final grade. However, it is always a good idea to proofread your own work; sometimes the wrong word ended up in your lapel, though it may be spelled corrected.

Project Format

All projects must be word-processed using Microsoft Word--12 pt. font, one-inch margins, and double-spaced. Use a font style that is easily readable like Times New Roman, Arial, or Georgia.

Microsoft Word is available to students at all campus computers and can be purchased at a discount through the UTEP Bookstore using a current UTEP ID card. Students may also go to <http://www.openoffice.org> and download a free and compatible version of Word/Office.

If your instructor requires that you submit your assignments online, be sure to name each submitted assignment with your first initial, last name, and an abbreviation of the assignment. Please save your file as a .doc file so that your instructor will be able to open it.

For example:

cchavezdiscoursedraft.doc
cchavezdiscoursefinal.doc

Please do not erase the extension; if it is missing, it cannot be opened.

Writing Requirements

The writing requirements of RWS 1301/ENGL 1311 may include both formal and informal kinds of assignments, each with distinctly different purposes.

- The formal assignments for this class are noted in your syllabus. All major formal

assignments should be completed to pass the course.

- In addition to formal writing projects, you will also be required to complete informal writing assignments. While these assignments may not always receive grades by themselves, credit will be given for satisfactory completion, and this credit will affect the final grade for the course. These assignments may take the form of responses to readings or class discussions, in-class invention work, class notes, and freewriting exercises. The purpose of these exercises will be to provide you with an opportunity to practice your writing without being formally evaluated.

Grading Standards

Evaluation rubrics are included with each of the formal course projects. The grading descriptions below are general standards.



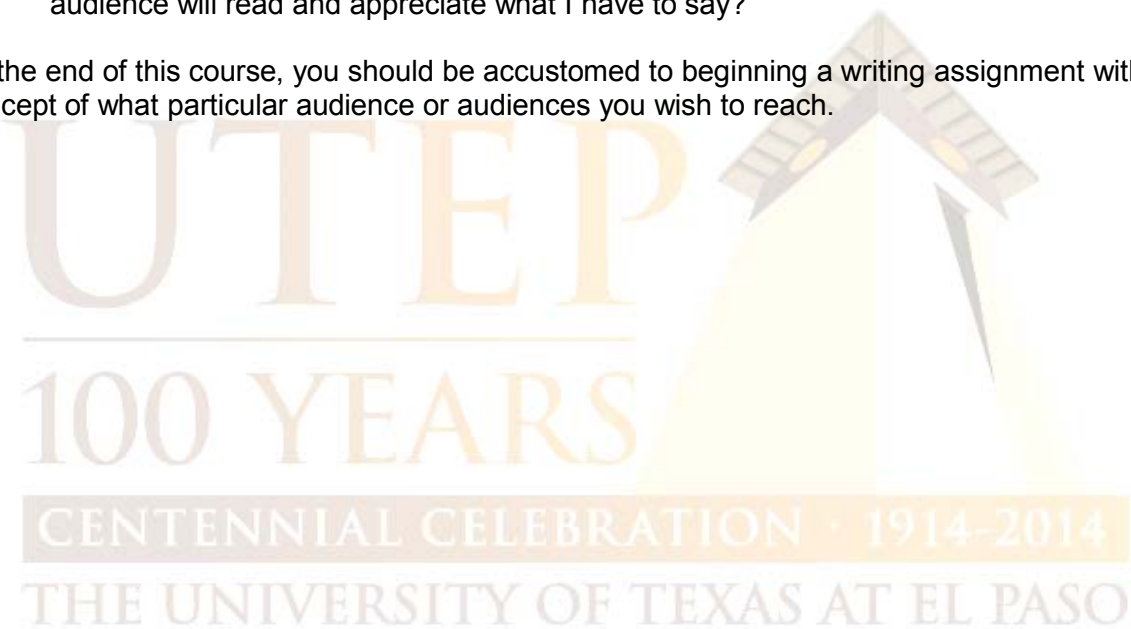
Audience

One of the first rhetorical concepts you will learn is that all communication is created with a purpose and an audience in mind. The assignments will help you determine your purpose. So, we will take a moment to consider audience.

Writers do not write just to explore, inform, analyze, persuade, or convince; they write to explore, inform, analyze, or convince someone about something. Consequently, you will want to consider the following questions to help you analyze your audiences early in the composing process:

- Who is my audience?
- What does the audience already know about the subject?
- What do I think my audience needs to know about my subject? What do I want my audience to know?
- Of what value will awareness of my subject be to my audience?
- How will my audience react to my subject? What steps must I take to ensure that my audience will read and appreciate what I have to say?

By the end of this course, you should be accustomed to beginning a writing assignment with a concept of what particular audience or audiences you wish to reach.



[RWS 1301/ENGL 1311 Assignment and Chapter Overview](#)

The assignments are organized according to the rhetorical considerations of:

Purpose: the reason for writing

Audience: the readers for your writing

Content: the subject matter of the writing

Constraints: the specifications, guidelines, and boundaries for your writing

Each assignment is followed by a set of activities designed to help you effectively complete the assignment. The general framework for these activities is Think, Design, Execute, and Revisit.

- **Think activities** get you to think about the assignment and to ensure that you understand the assignment itself or key concepts related to the completion of the assignment.
- **Design activities** focus on design, organization, and planning. These activities concentrate on helping you organize your thoughts and/or arguments prior to writing.
- **Execute activities** assist you with some aspect of completing the assignment.
- **Peer review activities** provide you with questions to ask of your classmates' drafts and for feedback on your own.
- **Revisit activities** encourage you to think about what you have already written in order to gain further insight into your subject and your writing process as well as a self-evaluation of the satisfactory and unsatisfactory elements of your completed work.

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ASSIGNMENT #1: Website Assignment

The Internet is a rapidly expanding venue for communication and interaction. As a result, it is important not only to know how to navigate the net, but also how to create content for it. You will create an advocacy website in RWS 1302/ENGL 1312, and other instructors may have you create additional e- portfolios while you are at UTEP. Therefore, this is a good time to learn how to create a professional website for yourself.

Depending upon your instructor's sequence plan, you may be advised to begin this assignment at the beginning or near the end of your semester. They will let you know for sure.

Website Assignment Option 1: Developing a Professional Homepage

Your instructor may ask you to develop a website to display your work in RWS 1301/ENGL 1311. The first step is to create a homepage. This will be the first page your audience views and uses to access your entire website. It should be well-designed and present a professional image of you. Your main homepage is not necessarily just one page on your website. For example, you might need to create both a Welcome page and an About Me page to include all the items listed below.

Purpose: This assignment is meant to familiarize you with creating content for the Internet. Additionally, it is meant to provide you with practice presenting yourself in a *professional manner*.

Audience: Your primary audience will be your scholarly peers, but you will also want to remember when you create content for the web that it is public and may be seen by anyone.

Content/Subject: To begin crafting your homepage, you will probably need to storyboard the content of each section. (This process will be explained, and samples will be provided.) Make sure to consider purpose and audience.

Constraints: The design and content of your homepage will be limited by the genre's conventions. You will need to consider issues of web design and the conventions followed by web designers. You will also need to consider that this is an academic assignment, and the content that you include should be appropriate to that purpose and will need to be effectively presented.

Specific guidelines for this assignment are:

- Use subject-appropriate visuals to interest your audience.
- Create an area to eventually link to your other courses.
- Include a 200 word biographical description of yourself.
- Provide a copyright and fair use statement.
- Correct and appropriate grammar, punctuation, and language usage.
- Ensure that all links and media function.

Suggestion: Be sure to follow your instructor's guidelines for creating your homepage. However, there are a variety of online tools you can use to create it. Your instructor may choose to have you create a wiki, a blog, or a website using iWeb or another free software program.

Website Assignment Option 2: Developing an E-Portfolio

Your instructor may ask you to develop a website to display your work in RWS 1301/ENGL 1311. The first step is to create a homepage (See Website Assignment Option 1 on the previous page) that provides links to your completed projects. Once you have determined how to organize it, you can begin uploading your work as it is completed.

Purpose: This assignment is meant to familiarize you with creating content for the web in a professional manner. It will also allow you to keep a digital record of the work you have completed in the course. Your instructor may have you submit your work by using your eportfolio.

Audience: Your primary audience will be your scholarly peers, but you will also want to remember that when you create content for the web, that content is public and may be seen by anyone.

Content/Subject: To begin crafting your eportfolio you will probably need to storyboard the content of each section. (This process will be explained, and samples will be provided.) Make sure to consider purpose and audience.

Constraints: The design and content of your homepage will be limited by the genre's conventions. You will need to consider issues of web design and the conventions followed by web designers. You will also need to consider that this is an academic assignment, and the content that you include should be appropriate to that purpose and will need to be effectively presented.

Specific guidelines for this assignment are:

- Use subject-appropriate visuals to interest your audience.
- Create an area to eventually link to your other courses.
- Include a 200 word biographical description of yourself.
- Provide a copyright and fair use statement.
- Correct and appropriate grammar, punctuation, and language usage.
- Ensure that all links and media function.

Suggestions: Be sure to follow your instructor's guidelines for creating your e-portfolio. However, there are a variety of online tools you can use to create it. Your instructor may choose to have you create a wiki, a blog, or a website using iWeb or another free software program.



MHG Reading References

“Choosing a Medium, Genre, and Technology for Your Communication” (p. 485)

This chapter provides strategies for selecting a medium and genre for publishing your work, some background on design, and information on several technologies including blogs and wikis.

“Communicating with Design and Visuals” (p. 497)

This chapter gives great information on document design and other important considerations for web pages including proximity, contrast, alignment, color, and so on. This information will also be important for other assignments where you are asked to include a graphic.

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ASSIGNMENT #2: Discourse Community Map and Response

Chapter 1 of the *McGraw-Hill Guide* (MHG) discusses writing in the four areas of your life: as a college student, as a professional, as a citizen, and as a family member or friend. Each of these areas constitutes a discourse community, and there can be multiple discourse communities within each one of these. Occasionally, they can overlap.

We have defined the concept of a “discourse community” as a social group that communicates, in part, using written texts but also shares common goals, values, writing standards, specialized vocabulary, and specialized genres. As we have learned, writing is a social act—an act of connecting with others for multiple purposes.

Purpose: The purpose of this assignment is to examine how your writing is shaped by and shapes the various discourse communities with which you belong.

Audience: Your audience will be your scholarly peers, and you can assume that they have only a casual knowledge of your chosen discourse communities.

Content/Subject: You will construct a discourse community map that outlines the various discourse communities you belong to and the different literacies required for membership. As you begin to construct your discourse community map, you might want to look at various concept models to inspire a design. You can find examples online by using search keywords like “concept map templates.”

After constructing your map, you will write a response that analyzes the discourse features of the communities that you have discussed. You need to consider what the goals are for each discourse community. Specifically, you will want to examine how the goals shape the communication (oral, visual, written) found within the community. Here are some questions to get you started:

- Who are the audience members within the discourse community?
- What are the purposes for writing in the discourse community?
- What are the typical genres and media used by the members of the community?
- What topics are written about in this discourse community?
- What are the conventions (guidelines and/or rules) of the discourse community?
- What specialized language is used? Why? Provide examples.
- How does one become a member of this discourse community?

Constraints: This assignment consists of two parts: the discourse community map and the written response. You will be evaluated on both portions of the assignment. Your map needs to be an accurate and effective representation of the discourse communities that you discuss. In terms of the written response, you will need to explain the components of your map. In particular, you will want to include the various discourse communities identified, the characteristics of each discourse community, and the various literacies (oral, visual, written) found within each discourse community.

Specific guidelines for this assignment include:

- Either a paper or electronic map.
- A 2-3 page written response as described above.
- Correct grammar, punctuation, spelling, and language use.

Do

Create your map in a form you are comfortable with, either in a poster form or in an electronic form.

Include the same elements for each discourse community.

Include specific examples of the language used in each community.

Choose discourse communities that are sufficiently different so that you have enough to say about the contrasts between groups.

Do not

Let the artistic elements overtake the content when designing the map.



MHG Reading References

Writing Goals and Objectives for College and for Life (p. 1)

This chapter introduces you to the kinds of writing you can expect to do as a college student, as a professional, as a citizen, and as a family member or friend. It also introduces you to several concepts that will be important in creating your discourse community map.

Writing to Discover and Learn (p. 62)

This chapter introduces you to strategies that you will use throughout the entire semester including invention, organizing and synthesizing, and using charts. Use several of the invention strategies to help you get started on your discourse map and response. **Clustering and concept mapping (p.71)** may be especially useful for this project.

Using Strategies that Guide Readers (p. 422)

This chapter will guide you through some of the basic principles of good writing, such as creating a thesis, writing paragraphs, topic sentences, etc.

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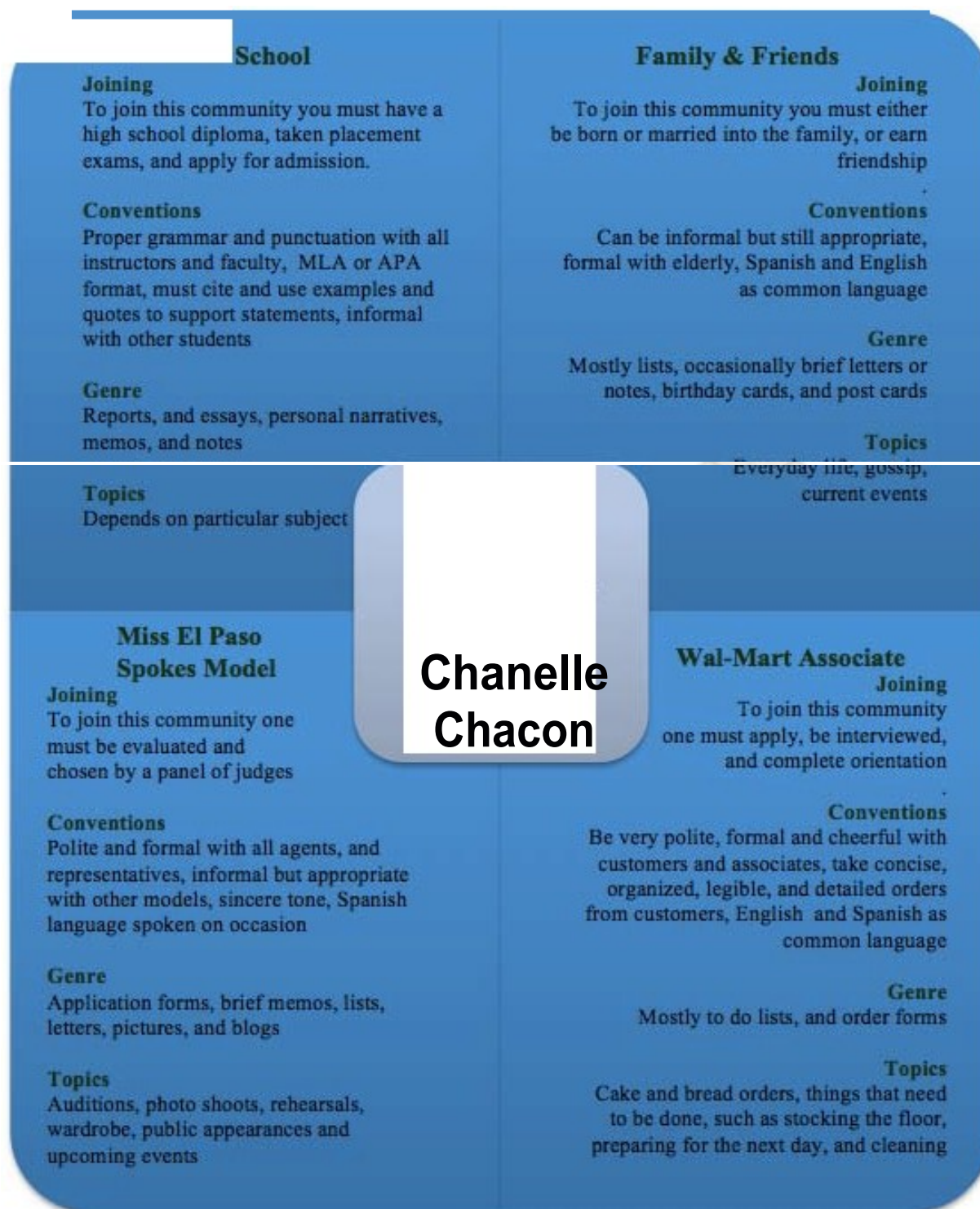
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Assessment Rubric for Discourse Community Map and Response*

CATEGORY	A	B	C	D	F
Map 20 pts.	Map clearly profiles the student and has a creative, cohesive design.	Map sufficiently profiles the student, and the design is cohesive.	Map somewhat profiles the student and the design is adequate.	Map generally profiles the student, and/or the design is generally poor.	Map fails to profile the student and lacks cohesive design.
Focus 10 pts.	Response exhibits strong focus on topic/ subject	Response may lose or may exhibit minor lapses in focus on topic/subject.	Response may lose or may exhibit major lapses in focus on topic/subject.	Response may fail to establish focus on topic/subject.	No focus found.
Supporting Details 10 pt.	Supporting details consist of specific, developed details that define each discourse community listed.	Supporting details consist of some specific details that define each discourse community listed.	Supporting details consist of general and/or undeveloped details, which may not be relevant to the discourse community listed.	Supporting details are sparse—almost no relevance to the discourse community listed.	Lacking supporting details for the discourse community listed.
Writing Fluency: Clear, Concise, Correct 10 pts.	Demonstrates skillful writing fluency, exhibits few or no grammar and mechanical errors. Academic voice, third person, tense are consistent. Writing is clear.	Demonstrates good writing fluency, exhibits minor grammar and mechanical errors. Academic voice, third person, tense are mostly consistent. Writing is clear.	Demonstrates adequate writing fluency; exhibits a fair number of major grammar and mechanical errors. Academic voice, third person, and tense are somewhat consistent. Writing could be clearer.	Demonstrates limited writing fluency, exhibits numerous major grammar and mechanical errors. Academic voice, third person, and tense are inconsistent. Writing is unclear.	No writing fluency; unclear, and/or errors distract.

**Rubrics are subject to minor changes. Students will be notified if changes occur.*

Student Model #1: Discourse Community Map



Student Model #2: Discourse Community Response

Chanelle Chacon

English 1311

Discourse Community Response

In today's society writing is essential. It is used to convey emotions and propose ideas just as much as oral communication is used. Whether we are writing to explain, to persuade or to inform there is a goal to be achieved, and in order to achieve this particular goal we must appeal to our audience by using rhetorical knowledge to "mold" what we are writing. The tone, voice, context, media, genre and conventions we chose, all contribute to the effectiveness of our writing in our academic, civic, family/friends, and professional discourse communities.

Within my family/friends discourse community the environment is more relaxed and informal, compared to the formal language and environment in school. For instance, to ask a friend/family member a question, a quick text messaging saying "where r u, hurry up we are going 2 be late!" would be acceptable. In this discourse community it is okay to show and express urgency in tone and voice, though when talking to an adult one may change the previous text message to "Hey, can you please get here as soon as possible, I don't want to be late." Some of the topics would be food, birthdays, vacations, recent events, sports, and the purpose for writing about these topics would be to show interest and affection to loved ones, or to share new information. The media that would be used to relay these messages would be through postcards, birthday cards, e-mail, and text messages. Goals for this community are to stay on good terms and to stay in touch by keeping them posted and involved on a daily basis. The only guidelines in this discourse community would be to be respectful, and to avoid foul language.

In any professional discourse community it is important to use not only the appropriate

media but also the appropriate tone and voice. By writing with improper voice and an irritated or impatient tone it may show lack of respect for fellow associates and management members. As an associate in the Wal-Mart bakery our main audiences are our customers, and our main goal is to satisfy the customers and make sales. When writing lists, or cake orders it is important to be specific, detailed, dated, and legible. When taking down a cake order the associate must get the customer's name and phone number, along with order date, and pick up date/time. When a customer wants to make a change or addition it is important to be specific, "Top border pink, bottom border blue, and 1 blue rose on all 4 corners." If the associate leaves out details' and only writes " 1 border pink, 1 border blue, 1 blue rose," the cake decorator will be left confused. To make sales we use ethos, by putting display cakes outside to show the work and credibility of the cake decorators. The goals to make sales and to satisfy the customer shape the written communication by requiring all lists and cake orders to be detailed and to the point.

To join the civic discourse community of modeling one must be evaluated and chosen by a panel of judges. The audience members within this discourse community are judges, agents, and fellow models. The common goals for this community are to represent El Paso, be a role model, and to book as many jobs as possible. In order to achieve these goals it is important (in oral and written communication) to use appropriate tone, and voice in order to portray a happy and intellectual image of yourself and the people being represented. In this discourse community it is important to keep in mind that the first impression is most important. The purposes for writing are to apply or enroll in competitions, to list experience, and to persuade the audience why they should chose you. When writing make sure not to give too much detail, be specific but to the point. For example, "In the last three years I have opened and closed many fashion shows, hosted charity events, appeared on television segments, and competed in modeling competitions and pageants." This response would be appropriate because it gives the judges information without taking up too much of their time.

The academic/school discourse community is probably one of the hardest communities

to join because of its high standards. In order to join this community one must have a high school diploma, and take placement tests to place in college level courses. The common language in this community is mostly English and occasionally Spanish with other students. With instructors and other faculty members of the university it is important to use appropriate tone, voice and language. The purpose of writing in school is to show understanding of a particular topic or subject. Therefore when writing essays, memos, and reports it is important to use ethos, pathos, and logos not only to support statements but to show confidence and understanding. This discourse community differentiates from the other communities by the media that is used. For instance, most professors expect a certain format, and require a specific page length, and require that citations be cited in MLA or APA format. These guidelines must be followed in order to receive a passing grade. Most assignments will be turned in via e-mail, or on paper in class. The common goal shared by all members is to further their education, and increase their chances for a brighter future.

In order to succeed in today's society it is crucial to have good understanding of the skills used to "mold" a particular text. By understanding the importance of tone, voice, context, medium, genre, and conventions of specific discourse communities it will be possible to write an effective text and achieve the intended response from that particular audience.

Collective Discourse Community Map (In-class project)

Chapter 1 of the *McGraw-Hill Guide* (MHG) discusses writing in the four areas of your life: as a college student, as a professional, as a citizen, and as a family member or friend. Each of these areas constitutes a discourse community, and there can be multiple discourse communities within each one of these. Occasionally, they can overlap.

We have defined the concept of a “discourse community” as a social group that communicates, in part, using written texts but also shares common goals, values, writing standards, specialized vocabulary, and specialized genres. As we have learned, writing is a social act—an act of connecting with others for multiple purposes.

Purpose: The purpose of this assignment is to examine how your writing is shaped by and shapes the various discourse communities with which you belong.

Audience: Your audience will be your scholarly peers, and you can assume that they have only a casual knowledge of your chosen discourse communities.

Content/Subject: In class, you will construct a discourse community map that outlines the various discourse communities you and those in your group belong to and the different literacies required for membership. As you begin to construct your collective discourse community map, you might want to look at various concept models to inspire a design. You can find examples online by using search keywords like “concept map templates.”

Questions to consider when constructing the map: What discourse communities do you have in common with the other students in your group? What aspects of those communities have common ground? What aspects of communication do these communities are different in their communication practices?

In your groups, create a discourse map that incorporates three discourse communities that you have in common. What are the similarities and differences between your discourse communities?

Include on the map the similarities and differences of the following topics:

- Conventions: What is typical communication within the group?
- Texts included: What is written between members of each group?
- Topics discussed: What topics are discussed within each group
- Language used: other languages, dialects, specialized terms

After constructing your map, you will write a response that analyzes the discourse features of the communities that you have discussed. You need to consider what the goals are for each discourse community. Specifically, you will want to examine how the goals shape the communication (oral, visual, written) found with the community. Here are some questions to get you started:

- Who are the audience members within the discourse community?
- What are the purposes for writing in the discourse community?
- What are the typical genres and media used by the members of the community?
- What topics are written about in this discourse community?
- What are the conventions (guidelines and/or rules) of the discourse community?

- What specialized language is used? Why? Provide examples.
- How does one become a member of this discourse community?
- Describe how the discourse communities differed from one another.

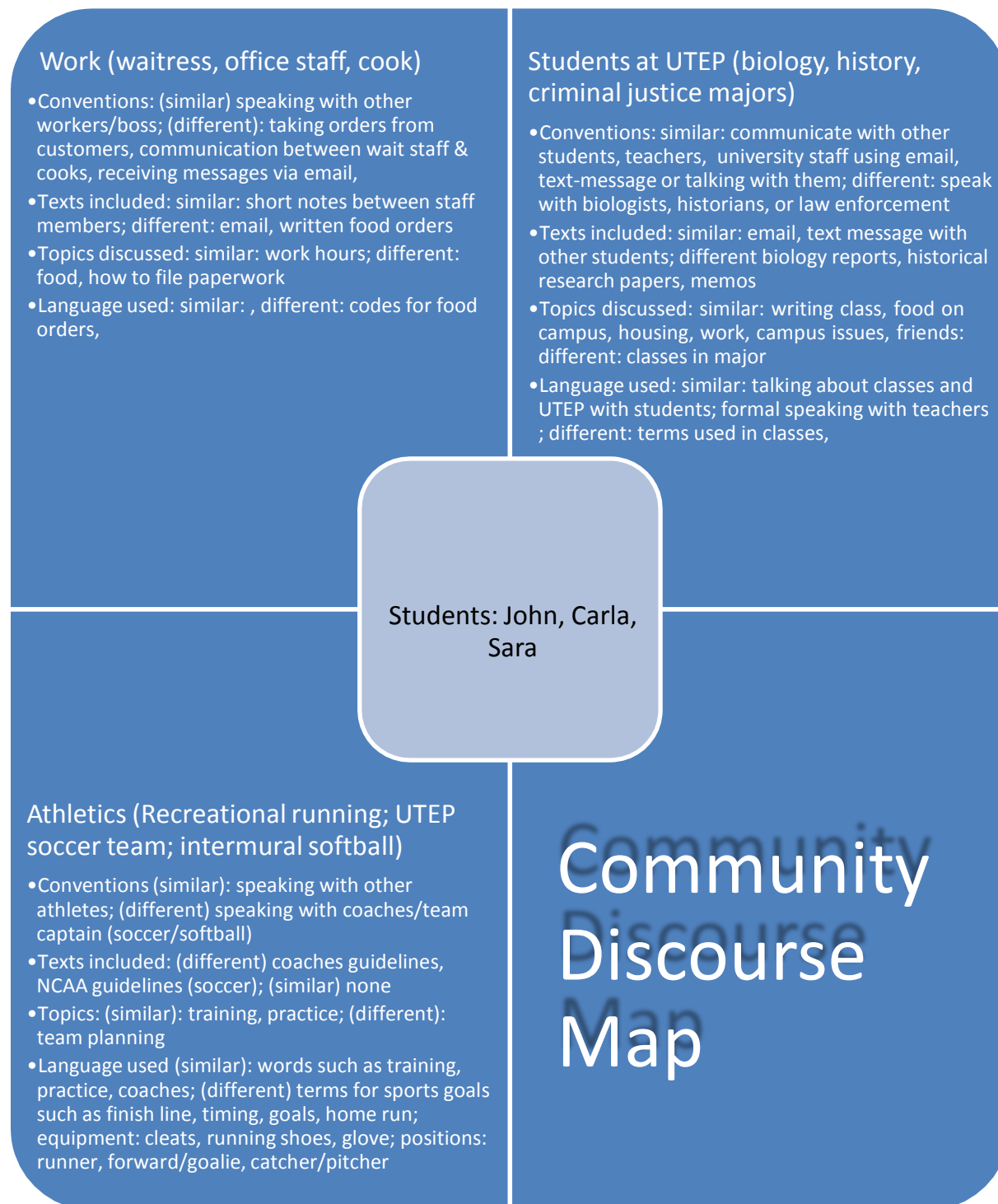
Constraints: This assignment consists of two parts: the discourse community map and the written response. You will be evaluated on both portions of the assignment. Your map needs to be an accurate and effective representation of the discourse communities that you discuss. In terms of the written response, you will need to explain the components of your map. In particular, you will want to include the various discourse communities identified, the characteristics of each discourse community, and the various literacies (oral, visual, written) found within each discourse community.

Specific guidelines for this assignment include:

- Either a paper or electronic map.
- A 2-3 page written response as described above.
- Correct grammar, punctuation, spelling, and language use.



Student Model #2: Collective Discourse Community Map



ASSIGNMENT #3: Choosing a Topic for the Semester

Generally speaking, RWS 1301/ENGL 1311 is designed to provide you with a theoretical, research, and writing foundation that can be applied to the various fields of study pursued at a university. As 1301/1311 students typically come from a range of disciplines, we want to encourage you to work on subjects/topics relevant to your chosen field of study or interests.

One of the first steps you will need to take as you begin this course is to choose a community issue or problem you want to focus on for the semester. This can be in any area: politics, education, economics, social issues, public policy, culture, sports, music, and so on. Your choice should reflect your interests academically, professionally, and/or socially. Some instructors may have a class theme to help you focus even more, so keep that in consideration as you make your choice.

It is also important to note that the topic you select **MUST** allow you to be able to explore, analyze, inform, convince, and problem solve at different points in the semester.

Here are some tips:

Do

Choose a topic that is interesting, relevant and current.

Choose a topic related to your field of study, future profession, or social interests.

Choose a topic that can be narrowed down and has a debateable issue within it--something you can take a position on and advocate for.

Do not

Choose a topic you know absolutely nothing about or have no interest in.

Choose a topic simply because you know finding research will be easy, or has been "overdone."

Choose a topic you will not be able to argue or advocate for in some way.

Here are some topic ideas that can lead to productive projects:

Topic
Border health issues
Lowering water tables
Arroyo flooding
Domestic violence
Children's health
Childhood poverty
Colonias—poverty
Overpopulation of animals
Sports issues
Mental health issues
Education issues
Off-Shore drilling (oil)
Marriage Equality
Immigration
Adolescent Cosmetic Surgery
Racism
Separation of Church and State
Internet Addiction
Ageism
Public School System
Access to Technology
Native American Issues



Writing Reflection & Self-Evaluation Memo

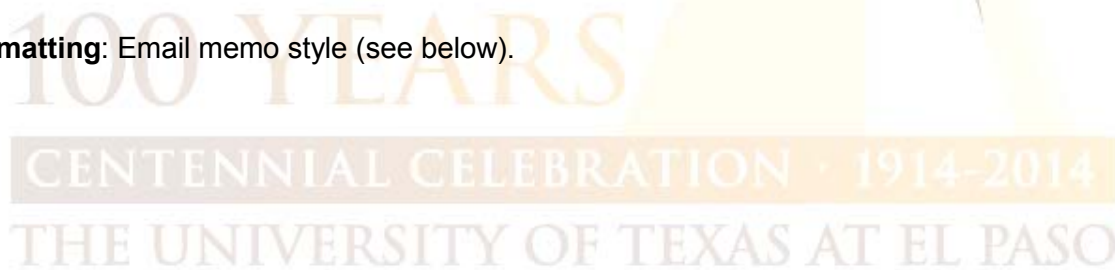
Introduction: The reflection and self-evaluation is a short, informal essay reflecting on your writing process.

Purpose: The opportunity to reflect on your essay and process of writing gives you the ability to find ways to improve your essay and more generally improve your process of writing.

Assignment Description: Please address the following questions in a memo. There should be a minimum of one paragraph for each section:

- List every step you completed to write this project. List each prewriting, rough draft, and other techniques used to get to the draft you turned in.
- Did you try anything new as you wrote this project (e.g. a new prewriting strategy, writing technique, or different point of view)? Why or why not? If you did experiment, how do you feel about the results?
- What comments and suggestions were made during the peer-review? Did you seek suggestions or readers outside of class? If so, who assisted and how? What about the process was/was not helpful?
- What works in this project? What do you like about this current draft?
- Which parts of this draft concern you? Which of your decisions are you uncertain about?
- In what condition do you think your paper is now? Why?
 - Early: The focus or purpose still needs to be developed.
 - Middle: Developed focus and purpose. May need work on organization or the ideas need to be developed and/or supported.
 - Late: The response is focused, organized, and developed with appropriate support. It may still need closer editing and proofreading.
- What steps remain between this draft and a more complete & finished draft?

Formatting: Email memo style (see below).



Peer-Review Memo

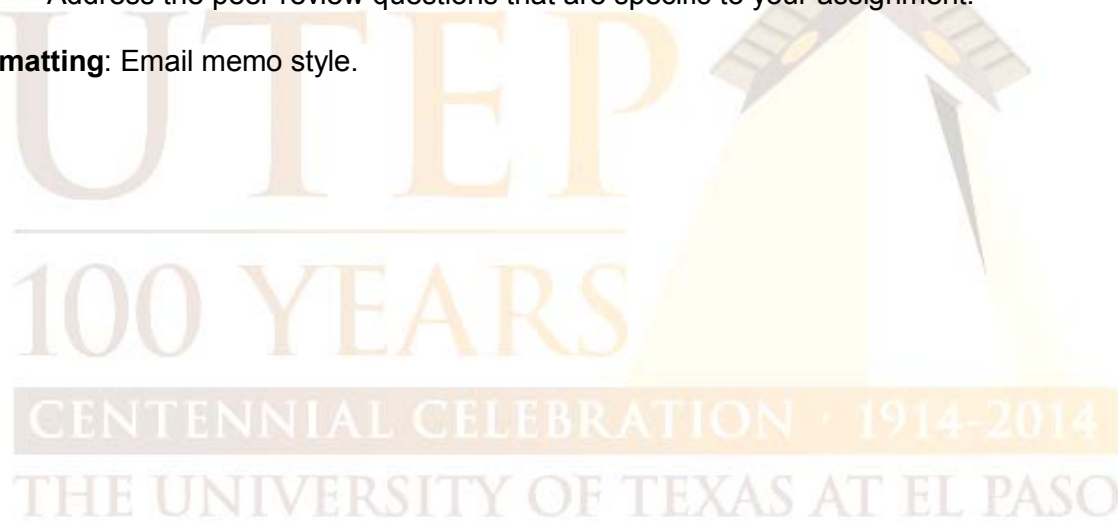
Introduction: The peer-review is a short, informal memo addressing your comments on your peer's written work.

Purpose: The opportunity to comment on your peer groups' written work and help you articulate the important aspects of the assignment and the writing process.

Assignment Description: Please address the following questions in a memo about each draft you are reviewing. There should be a minimum of one paragraph for each section.

- Overall, what did the writer do well? Discuss 2-3 aspects of the analysis. Provide examples from the text.
- What questions do you still have about the analysis? Address 2-3 questions and provide specific examples from the text.
- What suggestions do you have for improving the analysis? Discuss 2-3 things that could be improved. Provide examples from the text.
- Address the peer-review questions that are specific to your assignment.

Formatting: Email memo style.



ASSIGNMENT #4: Agency Discourse Email Memo

This assignment builds on what you have learned about discourse communities and the Discourse Community Map and Response project. Here, you will observe an agency related to your discourse community and report your findings through an email memo that you will use to introduce your discourse community to your audience. You will provide a detailed description of the agency and its characteristics, its discourse and writing practices as well as its relation/contribution to an important community or social issue,

Purpose: In addition to observing and analyzing discursive practices, the purpose of this assignment also includes becoming familiar with the genre of professional email communication. Email is the primary and most frequent method of communication you will encounter as a university student. Learning how to effectively interact through email is an important step towards developing your own professional identity – and it is also a skill that, when mastered, will transfer meaningfully to your post-graduate life.

In terms of social awareness, you will discover and observe how agencies and organizations in society impact the issues that are present in that society or community. You will also note how communication takes place in your chosen agency particularly when it has relevance to the community issue you have chosen. Finally, this assignment will take the form of an email memo, which will prompt you to convey information precisely and efficiently in professional and academic settings. The format of this assignment is one you will apply in future email correspondence with your Writing instructor. In addition, you will likely want to continue to employ this format in later correspondences in whatever other email interactions you encounter as a student.

Audience: Generally speaking, the intended audience of this genre is whoever you are sending the email to. For this assignment, your audience will consist of your instructor as well as your scholarly peers whom you may assume have only a passing familiarity with your agency and your issue.

Content/Subject: Your email memo should contain three main types of observations and analysis:

- the characteristics of your agency
- the discourse practices of your agency
- your relation of these to an important social or community issue

Overall, you should use this memo to report what you observed at your agency and the implications of what you observed to your issue. (This should not be a summary of the website or other materials.)

Constraints: The guiding constraint for this assignment will be the genre of the email memo. Memos, particularly those sent via email, are written with the intention of quickly and precisely conveying specific information. Also, email memos are typical in a workplace setting, which means they are written in a professional style. Consequently, elevated language (college level or business English) and correct grammatical usage are typically used. As academic institutions such as UTEP constitute workplace settings, you are expected to employ this style and tone in all of your email communication.

Note that with a traditional print memo, you would be required to include a sent date, recipient's name, sender's name, and subject in the heading. But as you are probably familiar with, in an

email memo, the date is time stamped at the time of sending, and you will enter the recipient's email address and subject outside of the text field.

Also, be sure that your memo is focused on your observation of the agency's discourse. It is informative writing and should **not** be persuasive or argumentative.

Specific guidelines for the completion of this assignment include:

- Proper email memo format for introductory and closing sections (See student example for proper heading—email memos are not written in APA format).
- Single-spaced, block format (Do not indent paragraphs).
- Traditional/professional font (Times New Roman, Arial, Georgia, etc.).
- 500-750 words in length.
- Correct grammar, punctuation, and spelling.



Do

Include the recipient's email address, cc's if necessary, and email subject.

Format it like a memo, with a proper greeting and closing and block formatting.

Take time to consider how you want to organize the 3 required elements.

If your email includes an attachment, indicate this in one of your body paragraphs.

Include open and closing sentences but not whole paragraphs.

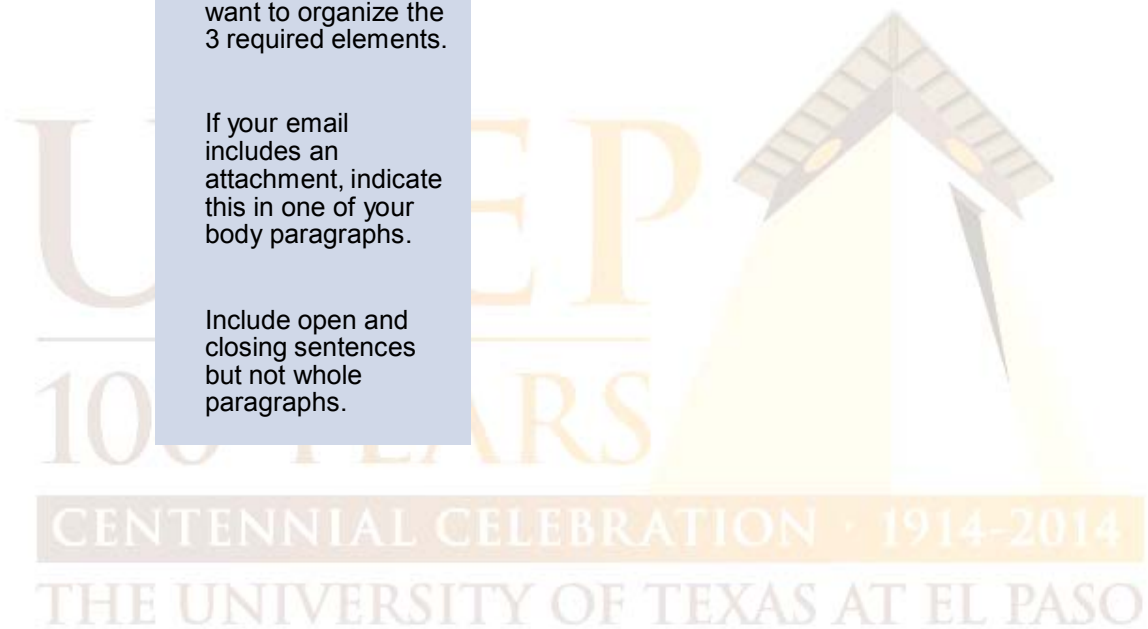
Do not

Double space or indent paragraphs.

Randomly organize the elements in your memo.

Simply summarize the agency's website.

Use first or second person voice (I, you, we).





MHG Reading References

Writing to Explore (p. 110)

This chapter helps you set your writing goals as well as to understand the purposes and processes for writing to explore. Pay special attention to the **Rhetorical Considerations for Exploratory Writing** and **Learning the Qualities of Effective Exploratory Writing**. Finally, look at the section featuring the Peace Corps website. The series of questions on the following page are good practice—and good invention questions—for your own project.

Using Strategies that Guide Readers (p. 422)

This chapter will guide you through some of the basic principles of good writing, such as creating a thesis, writing paragraphs, topic sentences, etc.

Assessment Rubric for Agency Discourse Observation Memo*

CATEGORY	A	B	C	D	F
Analysis 15 pts.	Specific, developed analysis and insightful documentation of real-life observations.	Analysis is generally sound but observation needs to be more applicable to real-life situations.	General and/or undeveloped analysis, with adequate observations.	Analysis and observations are sparse and lack insight.	No relevant analysis or insightful observations made.
Supporting Details 15 pts.	Support information is related to analysis and supportive of the topic/subject.	Support information has minor weaknesses relative to analysis and/or support of the topic/subject.	Support information has major weaknesses relative to analysis and/or support of the topic/subject.	An attempt has been made to add support information, but it was unrelated or confusing.	No support information found or irrelevant.
Writing Fluency: Clear, Concise, Correct 15 pts.	Demonstrates skillful writing fluency, exhibits few or no grammar and mechanical errors. Academic voice, third person, tense are consistent. Writing is clear.	Demonstrates good writing fluency, exhibits minor grammar and mechanical errors. Academic voice, third person, tense are mostly consistent. Writing is clear.	Demonstrates adequate writing fluency; exhibits a fair number of major grammar and mechanical errors. Academic voice, third person, and tense are somewhat consistent. Writing could be clearer.	Demonstrates limited writing fluency, exhibits numerous major grammar and mechanical errors. Academic voice, third person, and tense are inconsistent. Writing is unclear.	Writing is not fluent.
Design: 5 pts.	Design is professional and adheres to the all design requirements	Design is mostly professional and adheres to most of the design requirements.	Design somewhat professional and does not adhere to at least one of the design requirements.	Design is not professional and/or does not adhere to one or more design requirements.	There is no design and is poorly executed.

**Rubrics are subject to minor changes. Students will be notified if changes occur.*

Student Model #1: Agency Discourse Observation Memo

Subject: Candlelighters of El Paso

Dear English 1311 students,

The number of El Paso children who suffer from cancer is alarming. Even more alarming still is that there are not a lot of organizations who worry about the children's quality of life. These organizations are needed because children need to have a good quality of life due to their illness and the emotional distress it brings; not only do the children need help, but also their families. Many families cannot cope with their child's illness either because of the illness itself or because of the economic and emotional issues it brings to every member of the family.

Candlelighters of El Paso is well aware of this situation and has decided to take action so that children and their families are able to support each other during trying times such as this one. Cancer patients and their families that come to the organization get free help in various ways. Children are given the opportunity to attend multiple workshops, a summer camp with other children their age who also suffer from cancer as well as receive counseling as to how to live with their illness and the emotional and physical changes it brings. Since children cannot do this alone, they look for support from their family to make things a bit easier, so there are a lot of activities and workshops meant for the whole family to take part in so that they can build strong relationships and create memories that will help them overcome tough times. Of course, Candlelighters understand that children cannot do everything by themselves, so it reaches out to the patient's family by counseling and workshops that complement the ones the children attend, and by offering free financial assistance to help cover medical expenses.

In order for children and their families to receive the help they need, good communication amongst the organization is essential. Children and their families receive e-mails and newsletters regarding upcoming events, appointments, or anything related to their case, while at the same time, they make posters and flyers that either stay in the agency or are distributed throughout the El Paso area. Some of those flyers and posters promote the organization and their cause, and since Candlelighters is a non-profit organization, they look for donors so they can keep helping the community. Once a person becomes a donor, he or she is given the choice to keep up with the organization through mail, phone calls, newsletters, or e-mails. The organization would be nothing without its volunteers and employees who send e-mails and letters to families that belong to the program and remind them about upcoming events, such as the upcoming Walk of Hope to be held September 26, 2009. The organization encourages people to participate in the event by registering online.

The El Paso Candlelighters website provides plenty of information for everyone: parents, children, and donors. It includes links to information on having a child with cancer, how to donate, updates on research, among other things. It is well designed with bright colors and pictures of children. They also include links to a page on Facebook and to videos on YouTube. Finally, another great way that Candlelighters communicates with the community is through their trucks. The trucks that pick up donations at people's homes are painted with their name and pictures of smiling children. This can be a good reminder to call and schedule a pick-up of donations to Candlelighters.

Sincerely,

Alba Dominguez

Student Model #2: Agency Discourse Observation Memo

Subject: Teen Advisory Board

Dear 1311 students,

Over the course of the years the HIV/AIDS pandemic has managed to infiltrate El Paso. Lack of information along with misguided information has contributed to this issue. Unfortunately this issue is not treated as a priority. The number of agencies that focus on the prevention and education of HIV/AIDS is not as big as it ought to be. There are hundreds and hundreds of individuals living in El Paso who are infected with this virus and are unaware of it. Even more shocking is that the highest percentage of these individuals along with those who have been tested belongs to teenagers.

The Teen Advisory Board is an organization whose goal is HIV/AIDS awareness and prevention. They are partnered with The University Medical Center of El Paso. The Teen Advisory Board focuses on reaching out to the adolescent community. For more than a decade they have been training educators. This group differs from others in that the individuals who are being trained are teenagers themselves. Every year a group of teens from El Paso goes through an extensive training of approximately eleven sessions. Once this program is completed they are then required to attend another training in which they are instructed on the HIV/AIDS' history, prevention methods, and ways of spreading along with other influential factors. Once they have completed this training they are then certified as Teen Advisory Board educators.

Once certified these teens begin outreach. They attend schools, from middle schools to colleges, to conduct presentations on HIV/AIDS. They stress the importance of having the right information in order to do the right choices. They talk about the risk factors that can increase the possibility of individuals becoming infected with this virus. Such factors include the usage of drugs and alcohol as well as peer pressure. In targeting these risk factors not only do they help lower the excessive use of drugs and alcohol but they are also preventing the spread of HIV/AIDS. Another goal of this program is to destroy ignorance. By giving these individuals the correct information they are trying to eliminate the stigmas that for decades have accompanied this virus.

The Teen Advisory Board also gives these teen educators great opportunities that could not be achieved otherwise. This organization helps both the educators as well as those on the receiving end. This program helps keep these teens on the right path to a healthy productive life. They promote awareness in various different ways such as passing out information, condoms, and performing test during World AIDS Day or organizing events directed towards the youth. Recently this organization has begun new projects that are designed to more effectively reach El Paso's youth. Some of these projects involve the launch of TAB TV and TAB radio. These programs are designed to convey the messages by presenting them in everyday situations. The radio is meant to be a resource by which parents can communicate to ask questions and get answers from a teenager's perspective.

The Teen Advisory Board may be contacted through e-mail at TABCARES@UMCELPASO.ORG or by phone at (915)521-7482. Their website provides some helpful information about the program and how to get registered. This program is dedicated to the prevention and promotion of understanding towards HIV/AIDS.

Sincerely,
Senaida Navar

ASSIGNMENT #5: Rhetorical Analysis

In addition to composing your own rhetorically effective documents, an important component of this class involves learning how to rhetorically analyze the discursive artifacts created by others. Three types of rhetorical analysis are presented in this section. Your instructor will let you know which specific assignment of this part of the sequence you will be required to complete.

Website Analysis – Group Presentation

Aristotle was a Greek philosopher who believed there were three ways to persuade an audience: by use of proofs or evidence, by appealing to emotions, and through the credibility of the speaker. He called these rhetorical appeals: *logos*, *pathos*, and *ethos*.

Logos is related to the word “logic” and deals with the *logic* of the argument or presentation. It elicits a cognitive response.

Pathos is related to the word “empathy” and deals with the *emotional appeal* used in an argument or presentation. It elicits an emotional response.

Ethos is related to the word “ethics” and deals with the *credibility* or *trustworthiness* of the author or sponsor of the site. It establishes integrity, trustworthiness, competency, and respect for its audience.

Aristotle’s system of argumentation has become a mainstay in the fields of speech, rhetoric, and writing. A writer should effectively utilize these rhetorical appeals, in varying degrees, to make an argument. An understanding of *ethos*, *pathos*, and *logos* is also an effective critical thinking tool that is useful in analyzing anything from the banter of television news pundits to presidential speeches or from advertisements to academic arguments.

At the dawn of the 21st century, one genre that probably gets more attention than any other is the website. Websites may be informal, such as blogs, wikis, or personal homepages, or they may be formal, such as online periodicals, professional homepages, or even library databases. A website’s purpose may be to put forth a position, to sell merchandise or services, to entertain, or to provide information. It is crucial to understand the purpose of the website, the credibility of the website’s author(s), and the influence it has on its audience members.

Purpose: By conducting a rhetorical analysis of a website, you will gain a better understanding of the purpose, method, and effectiveness of the website’s appeal to its audience. It will also give you a better understanding of how the website genre impacts the various discourse communities you belong to. By working in a group, you will gain experience working with individuals from different cultural and social backgrounds, and by delivering your analysis through a presentation, you will gain experience in public speaking.

Audience: This presentation should be addressed to your classmates who will learn from your presentation and ask questions and/or offer their own input at the end.

Content/Subject: Each group will choose a website and present an analysis of the strengths and weaknesses in the website’s use of *ethos*, *pathos*, and *logos* to reach its audience.

Here are some examples of the way these rhetorical appeals may be present on a website:

Logos

- The layout and organization on each page, especially on the homepage
- The logic and ease of navigation
- The use of facts, statistics, examples, citations/quotes from experts
- Evidence of sound reasoning/ consistency in the message

Pathos

- The use of color
- The use of sound
- The use of photographs or other images
- Font
- Anecdotes or emotional narratives
- Appeals to the audience's sense of loyalty, patriotism, aesthetics, or values
- Motivational appeals
- Use of vivid or emotional language
- Use of sensory details
- Message and/or construction of site has an emotional and imaginative impact

Ethos

- Ease of locating authority, funding, and contact information (transparency)
- Bias/agenda
- Active/up-to-date
- Factually correct
- Credible sources/resources
- Effective outside sources (as in external links)
- Credibility of the author(s) or site sponsor as it exists independently from the message of the site.
- Correct grammar and punctuation

Instructions: For your presentation, you will briefly introduce your website, define its purpose, and define its primary audience. You will then explain the effect each appeal has on its audience using specific examples from the website. This is a collaborative project, so each group member should participate in the presentation equally and cooperatively in order to create a cohesive presentation.

Be prepared. Practice your presentation. Cooperate.

Constraints: You will bring the website up on the screen and walk your audience through your analysis. Your presentation should:

- Be 4 – 7 minutes long
- Include a brief introduction of yourselves and the website you chose
- Provide a thorough analysis of the website's use of ethos, pathos, and logos
- Use specific examples from the website
- Discuss the impact the website has on its audience
- Include any concluding remarks your group feels are relevant to the analysis
- Provide a brief question and answer period at the end

Assessment Rubric for Website Analysis

CATEGORY	A	B	C	D	F
Analysis 30 pts.	Specific, developed analysis and insightful observations.	Analysis is generally sound but could be more specific or insightful in some areas.	General and/or undeveloped analysis.	Analysis is sparse and lacks insight.	No relevant analysis and insightful observations made.
Supporting Details 20 pts.	Support information is related to analysis and supportive of the topic/ subject.	Support information has minor weaknesses relative to analysis and/or support of the topic/ subject	Support information has major weaknesses relative to analysis and/or support of the topic/subject.	An attempt has been made to add support information, but it was unrelated or confusing.	No support information found or irrelevant.
Focus 20 pts.	Maintains focus on topic/ subject throughout response.	May exhibit minor lapses in focus on topic/ subject	May lose or may exhibit major lapses in focus on topic/subject.	May fail to establish focus on topic/subject.	No analytical focus found.
Presentation Prepared- ness 15 pts.	Speaks confidently and smoothly without vocal pauses.	Generally speaks with confidence. Some vocal pauses.	Appears somewhat nervous, may speak softly or pause, but does not impede audience's comprehension	Nervousness, pauses, and/or quiet voice impedes audience comprehension	Nervousness and/or quiet voice prevents audience comprehension
Ethos of the Group 15 pts.	The overall analysis establishes credibility of the group as a whole.	The overall analysis reasonably establishes credibility of the group as a whole.	Some lapses in establishing overall credibility of the group as a whole.	Significant lapses in establishing credibility of the group as a whole.	Failure to establish credibility as a group.

**Rubrics are subject to minor changes. Students will be notified if changes occur.*

Writing to Analyze: Rhetorical Analysis Assignment

The goal of a rhetorical analysis is not to analyze *what* a writer is arguing, but to analyze *how* the writer is presenting the argument. You will do this by analyzing the use of rhetorical strategies. Using a text related to your community issue and/or one your instructor provides, you will provide an objective analysis of the strengths and weaknesses in the writer's use of ethos, logos, and pathos within his or her argument(s).

Purpose: This assignment prompts you to identify the strategies that a particular argument employs. One of the reasons that this is useful is that it requires you to understand not just what writers are saying but also the purposes and motivations behind their arguments. Additionally, as you get more comfortable identifying the strategies other writers employ, you will be able to utilize these strategies effectively in your own writing.

Audience: Your audience will consist of your scholarly peers whom you may assume have only a casual familiarity with the issue and the text that you are analyzing.

Content/Subject: The rhetorical analysis you conduct will consist mainly of your analysis of the three rhetorical appeals of logos, pathos, and ethos.

Logos is concerned with the logic of the writer's argument. In considering the writer's use of logos, you will analyze issues such as the quality and quantity of supporting evidence. You may also want to consider any bias that the writer might have toward the subject and the effect of that bias upon the argument being presented. Is the writer's reasoning sound? Do you identify any logical fallacies? In short, you will want to address any weaknesses and/or strengths in the logic of the argument.

Pathos deals with emotion. Here, you should identify any attempts on the part of the writer to evoke a particular emotion from the audience. Additionally, you will want to consider whether or not appealing to emotion is an effective strategy for the argument being discussed.

Ethos deals primarily with credibility. You will want to examine the author's reputation, authority, and/or expertise. These factors as well as the argument being made will either improve or detract from the writer's credibility.

Remember: Audience is an extremely important consideration for the writer; therefore, you also want to determine who you think is the intended audience, and explain how and why you came to that conclusion. Again, you are *not* developing an argument that advocates in favor of or against the writer's position/issue.

Constraints: This is an analytical, academic assignment, and, as a result, your writing should reflect that. This means that your analysis should be written in an elevated and sophisticated style that makes use of correct grammar and usage. You should make a clear and precise argument as you analyze the rhetorical strategies employed in the text that you are examining.

Specific guidelines for this assignment are:

- Clear introduction and conclusion.
- Address all three rhetorical appeals: ethos, pathos, and logos.
- Address the issue of audience.
- Adherence to APA format (including in-text citations and Reference page).
- 3-5 pages in length.
- Correct grammar, punctuation, and spelling.

Do

Incorporate quotes from the text in order to analyze their effect.

Focus on the use of ethos, pathos, and logos in an article.

Follow APA style formatting as detailed in Chapter 4 of the Guide.

Do not

Offer your opinion on the issue or try to refute the author's thesis.

Merely write a summary of the article.



MHG Reading Reference

Reading Critically for College and for Life (p. 14)

This chapter provides information for reading critically, prereading, reading actively, constructing a rhetorical analysis, and post reading. This information will be important to your rhetorical analysis and other work you complete for 1301/1311, 1302/1312 and all other courses you take.

Writing to Analyze (p. 196)

This chapter helps you set your writing goals as well as to understand the purposes and processes for writing to analyze. Pay special attention to the **Rhetorical Considerations in Analytical Writing** and **Learning the Qualities of Effective Analytical Writing**.

Genres Up Close: Writing a Rhetorical Analysis

This section provides an example as well as some good questions for analyzing ethos, logos, and pathos. Use the questions to help generate ideas for your analysis.

Using Strategies that Guide Readers (p. 422)

This chapter will guide you through some of the basic principles of good writing, such as creating a thesis, writing paragraphs, topic sentences, and so on.

Assessment Rubric for Rhetorical Analysis*

CATEGORY	A	B	C	D	F
Analysis 30 pts.	Specific, developed analysis and insightful observations.	Analysis is generally sound but could be more specific or insightful in some areas.	General and/or undeveloped analysis.	Analysis is sparse and lacks insight.	No relevant analysis or insightful observations made.
Supporting Details 20 pts.	Support information is related to analysis and relevant to the claims about the topic/subject.	Support information has minor weaknesses relative to analysis and/or relevance to the topic/subject.	Support information has major weaknesses relative to analysis and/or relevance to the topic/subject.	An attempt has been made to add support information, but the claims were unrelated or confusing.	Support information irrelevant or not found.
Focus 20 pts.	Maintains focus on topic/subject throughout response.	May exhibit minor lapses in focus on topic/subject.	May lose or may exhibit major lapses in focus on topic/subject.	May fail to establish focus on topic/subject.	No analytical focus found.
Writing Fluency: Clear, Concise, Correct 15 pts.	Demonstrates skillful writing fluency, exhibits few or no grammar and mechanical errors. Academic voice, third person, tense are consistent. Writing is clear.	Demonstrates good writing fluency, exhibits minor grammar and mechanical errors. Academic voice, third person, tense are mostly consistent. Writing is clear.	Demonstrates adequate writing fluency; exhibits a fair number of major grammar and mechanical errors. Academic voice, third person, and tense are somewhat consistent. Writing could be clearer.	Demonstrates limited writing fluency, exhibits numerous major grammar and mechanical errors. Academic voice, third person, and tense are inconsistent. Writing is unclear.	Writing is not fluent.
APA Format and In-Text Citations 15 pts.	Sources are cited correctly in the document and on the reference page.	Sources are cited, but there are a few errors in the format.	Sources are cited, but there are several types of errors in the format.	Some of the sources are not cited and/or there are numerous types of errors in the format.	Sources are not cited at all.

**Rubrics are subject to minor changes. Students will be notified if changes occur.*

[Student Model #1: Rhetorical Analysis](#)

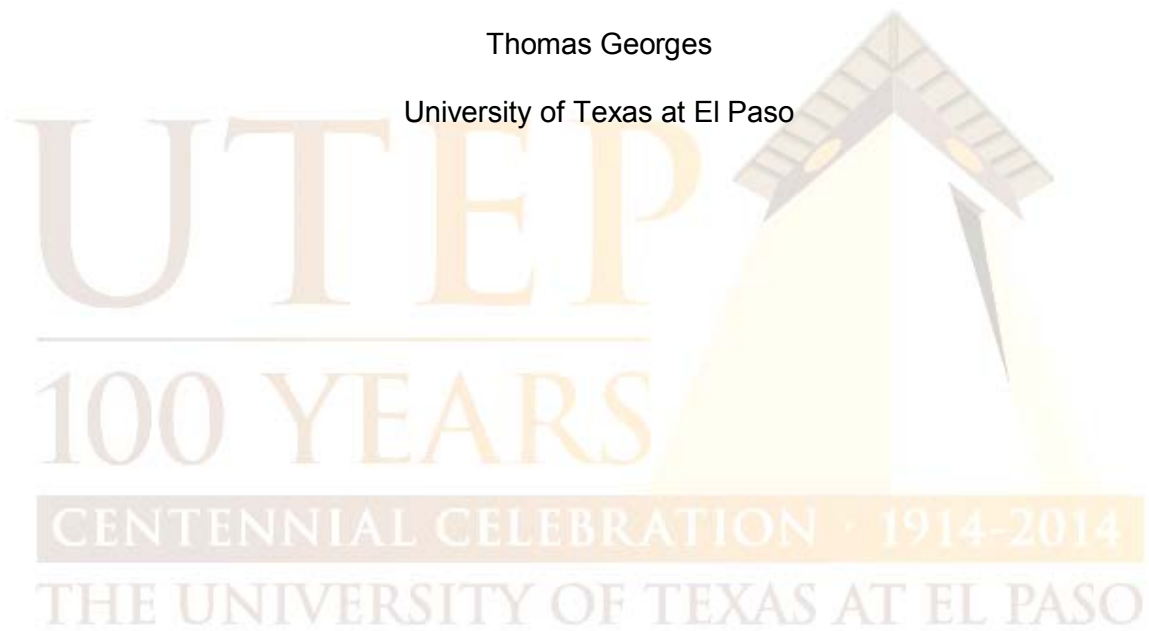
Running Head: FAA USER FEES

1

Rhetorical Analysis on FAA User Fees

Thomas Georges

University of Texas at El Paso



FAA USER FEES

2

Rhetorical Analysis on FAA User Fees

The Federal Aviation Administration (FAA) is the governmental agency that controls all of the aviation industry here in the United States. This agency has say over all aircraft flying through the sky, all aircraft being made, and all areas regarding aviation. Here recently, this agency has wanted to implement fees that would be placed on people who use the different services that are available for aircraft flying through certain areas. This would directly impact the aviation industry in a very negative way. J. Mac McClellan, former editor and chief of Flying Magazine and writer of this article, argues that there should not be any new user fees implemented, but keep the ones that we have in place now.

J. Mac McClellan has an incredible amount of ethos backing him in anything that he writes for Flying Magazine. In this article, he has an exceptional amount backing his argument because of his background in the aviation industry. Mr. McClellan has been an Airline Transport pilot for over 40 years now. He has seen and flown every major type of aircraft in the skies today. In addition, he worked for the FAA for 8 years. He was one of the major contributors to the idea of putting taxes and little things that get used in the aviation field everyday, such as fuel and oil. Finally, he is the editor and chief at Flying Magazine and has been writing articles for the aviation industry for more than 35 years of his career. All this adds up to give him an incredible amount of credibility when it comes to the aviation industry.

The logic that Mr. McClellan uses in his argument is very strong and has quite a bit of support. As stated earlier, Mr. McClellan worked for the FAA in areas that had to do with the budget and taxes implemented on users. This alone brings a tremendous amount of support to his argument because of his knowledge in the area and expertise. Also, he uses quotes from the president of the National Business Aviation Association (NBAA), Ed Boles, and uses information from their research and knowledge to support his argument. The NBAA has been fighting these user fees just as much as everyone else because if these fees were to be put into

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place, it would affect them more than anyone. Mr. McClellan knows this and uses their information for his argument because he knows that they of all people would have looked into this from every possible angle.

One might think that Mr. McClellan would have a bias on this area that would make him sway to the side of the FAA because he used to work for them, but this is not the case. Because of his background as a long time pilot, he knows the side that does not want these fees better than the side that wants to implement them. This makes his argument even stronger. If anything, his bias would be with the pilots and owners that are fighting the FAA as much as they can. His argument is very strong and has much support from many different sources that makes this a very good article.

Mr. McClellan uses pathos in his article, but it is very subtle and can be very hard to pick up from someone that is not from the aviation industry. His use of pathos is in the facts that he brings up in the article and in the explanation of his argument. "I think general aviation should fight to keep the fuel tax as the method of paying our share even if the fuel tax must increase" (McClellan, 2006). This quote shows some emotion towards the pilots and owners in general aviation and that they should fight against the FAA. He also states that the airline industry is siding with the FAA in this area because they think that the general aviation side of the industry does not pay enough for the services that they use. This would get an ordinary pilot emotionally involved because we know that it is completely false. All the airlines want is a cheaper way to conduct business and to get rid of general aviation to make way for more airline flights. This gets every pilot, including myself, very upset and wanting to fight these false accusations. Mr. McClellan uses this emotion to gain support for his argument. He uses this emotion several different times throughout the article.

Mr. McClellan does a very good job writing this article. It has more than enough support from several different sources, including himself, and he uses emotions to gain even more

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support. This article is one that would be good for every pilot to read. Not only does it state the problems we are facing in regards to user fees, but also it explains how to get ourselves out of it and states many facts that he has researched. The FAA has no ground to stand on when it comes to implementing these new fees. They know that it would have an adverse effect on the aviation industry, but they are more concerned with their budgets than the people that matter the most. Mr. McClellan recognizes this and uses it to support his argument.



FAA USER FEES

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Reference

McClellan, J. M. (2006, January 6). Are User Fees Coming? *Flying Magazine: The World's Most Widely Read Aviation Magazine*. Retrieved April 30, 2011, from <http://www.flyingmag.com/are-user-fees-coming?page=0,1>



Student Model #2: Rhetorical Analysis

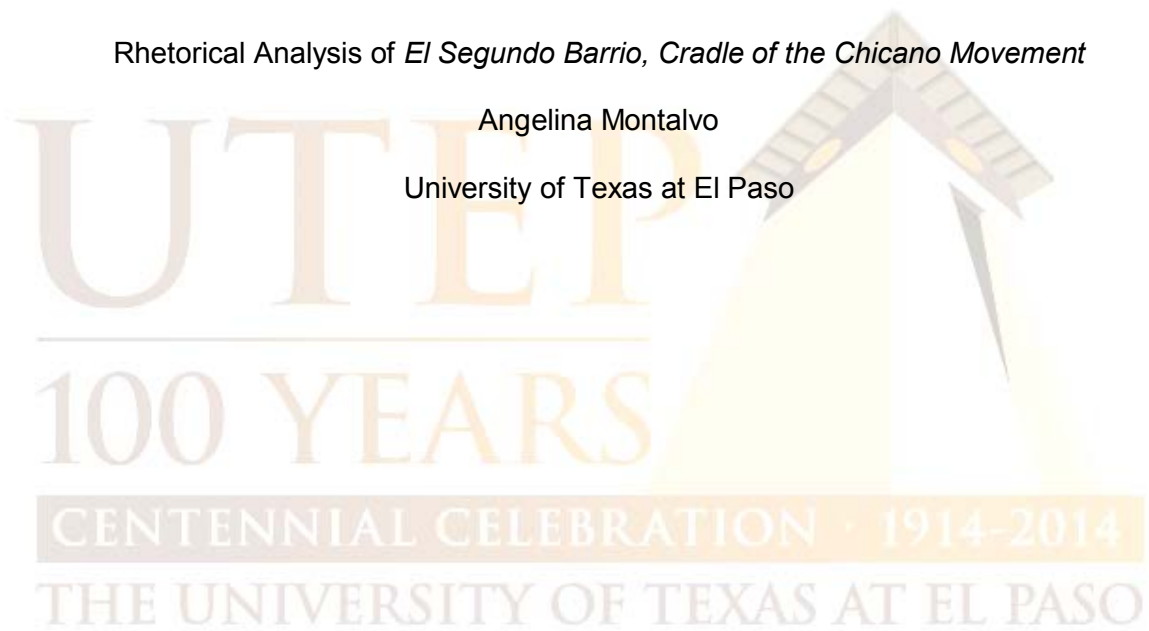
Running Head: EL SEGUNDO BARRIO

1

Rhetorical Analysis of *El Segundo Barrio, Cradle of the Chicano Movement*

Angelina Montalvo

University of Texas at El Paso



EL SEGUNDO BARRIO

2

Rhetorical Analysis of *El Segundo Barrio, Cradle of the Chicano Movement*

El Segundo Barrio, Cradle of the Chicano Movement by Joe Olvera is an opinion article expressing his thoughts on revitalizing historic El Segundo Barrio. He uses the rhetorical strategies of pathos, ethos and logos to argue his concern for El Segundo Barrio.

Olvera opens his article with a mostly ethos paragraph, appealing to past Chicano writers and giving a glimpse of his childhood. He uses phrases like "I don't think the ghosts of our literary heroes are pleased at all" to invoke pathos upon the reader to feel uncertain and wanting an explanation as to why Olvera would make such a statement.

Olvera even quotes a Chicano writer to raise even more pathos on the matter referring that the only real Chicanos come from El Segundo Barrio. Logos was used in the opening paragraph somewhat as well explaining that the Chicano poet he quoted did not even live in El Segundo and that the poet had actually been born in New Mexico.

The second paragraph opens with another strong pathos statement again declaring "Today, other literary heroes of ours must be turning over in their graves, because they've heard about the revitalization plans which outsiders have brought to the table." (Olvera, 2006). Olvera then supports this statement with another pathos sentence explaining the "outsiders" are angry because their plans were not accepted by the residents of El Segundo Barrio.

The next portion of Olvera's article opens with some degree of logos because he is talking about another artist and gives a brief explanation of that artist's works. Olvera cadences that opening logos sentence with more pathos, in a condescending way, saying that he believes that Tony Burciaga would have already painted a mural expressing the issue of revitalization in El Segundo Barrio. It is also briefly mentioned that Burciaga was a native of El Segundo Barrio. Some logos are presented again with Olvera providing a short background on one of Burciaga's paintings involving a group of Chicano heroes. Olvera then resorts to pathos again to express himself declaring Burciaga would not be supportive of the revitalization plan.

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The following paragraph is more intricate with the rhetorical strategies of pathos and logos. He is providing some facts and background while still invoking pathos in the reader. The best example of this from this paragraph is when he discusses "the three giants" of Chicano Literature having been around El Segundo Barrio since a very early start in its modern development. Olvera then proceeds to list events that those literary artists had experienced but carefully chooses events to list from El Segundo Barrio's history that were heart wrenching and trying times for the residents. He does this to use pathos to make the readers feel concerned for El Segundo Barrio instead of blatantly trying.

The fifth paragraph is similar to the previous paragraph using traumatic historic events to exert a pull on pathos. Olvera sounds like he is being passive aggressive using the phrase "let's preserve" six times in another attempt in to focus on pathos. Logos is being manipulated here by suggesting historic buildings only are preserved helping lead him into the next paragraph where he states counter examples of what should not be preserved.

Olvera opens the next part of his article with a rhetorical question that depending on the reader can raise logos or pathos. He follows up the rhetorical question with a logos statement saying a large amount of the buildings are rat infested and overrun with cockroaches. Olvera asks another rhetorical question but using pathos to make the reader fear for the safety of the residents because he questioned whether the buildings that are ruled by drug lords should be preserved. He even takes his pathos a step higher by using children as a tool for pathos saying the drug lords use the children as mules for their work. This process is repeated the next sentences using a rhetorical question to lead into a pathos sentence but this time pointing out gang violence getting in the way of children going to the Armijo Recreation Center. Olvera chooses to end this very pathos heavy paragraph with more of a passive aggressive approach to pathos saying " Oh, yes, gangs still control and create mayhem against children, youth,

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adults, abuelitos y abuelitas. That part of El Segundo hasn't changed, although some people would like for us to believe that it has changed. But, no!" (Olvera, 2006). Emotions were clearly not held back in this sentence so the reader without a doubt knows Olvera's feelings and position.

The next paragraph again relies on pathos and logos primarily but switches more on the logos side with a pathos undertone. Olvera uses historic facts again to build his argument and chooses diligently which facts to use to invoke the pathos to keep the reader still filled with passion for El Segundo's cause. Yet again, like his previous paragraphs Olvera chooses to end with an intense pathos statement saying in the old days Chicano's could only live in El Segundo.

Olvera's closes his article following pathos like the rest of his article pulling on the reader's heart strings by using racism and discrimination issues to make the reader sympathetic towards El Segundo Barrio. He even goes as far to say that El Segundo Barrio never turned anyone away; another passive aggressive attempt to stir the reader's emotions. The last sentences tone down though and try to make El Segundo Barrio sound more people friendly talking about grandmother's watching their grandchildren playing and calling El Segundo Barrio the "cradle of the Chicano movement." Ending with one last rhetorical question that is deceptively kind asking "Yet, a new playground for the children would be nice. Wouldn't it?" (Olvera, 2006).

Overall Olvera's article did not have a strong sense of ethos because he did not provide sources for all of his facts. Since his article used the rhetorical strategy of pathos overwhelmingly, his ethos is affected because Olvera could easily be blinded by all his passion and emotion he put into his writing. Olvera's credibility is doubtful and should not be taken as a serious informative article but rather a heartfelt piece on his standpoint on revitalizing El Segundo Barrio.

EL SEGUNDO BARRIO

5

Reference

Olvera, J. (24 July, 2006). El Segundo Barrio, cradle of the Chicano movement. *Newspaper Tree*. Retrieved from <http://www.newspapertree.com/opinion/1007-el-segundo-barrio-cradle-of-the-chicano-movement>).



Thinking About the Rhetorical Analysis

At first, learning the difference between the rhetorical appeals of logos, pathos, and ethos may be tricky, and it can be difficult to identify them as you are analyzing texts. The following activities are designed to help you become more comfortable conducting rhetorical analyses in preparation for this assignment.

Annotated Analysis

The analysis below was annotated to show in-text examples of the rhetorical appeals and prepare you for the in-class activity that follows. Read the analysis carefully, noting the in-text annotations that identify examples of rhetorical appeals.

Stopping the Violence in Juarez

Imagine that your family is celebrating the college graduation of your daughter. She is the first in your family to graduate from college, so this is a very special occasion. Many relatives and neighbors are present to help celebrate your daughter's accomplishment. Suddenly, the door is crashed open and five armed men burst in. They start randomly shooting at the people and shout that "this is what you happens when you don't cooperate." Fortunately they leave quickly, but not before many innocent people are killed and wounded. Your daughter is one of those fatally wounded in the attack. How would you feel if this happened to you? Would you want someone to do something to stop this? **[This paragraph is an example of pathos. The author imagines a dramatic incident and uses words and phrases like "your family" to connect you as a reader emotionally to the piece.]**

This is an example of the violence that has been happening in Juarez for many years now. Drug cartels are fighting among themselves for control of valuable drug running corridors into their market, which is the United States. The number of people killed in Juarez is in the thousands every year, or "Eight murders a day," as one documentary was titled. This is best illustrated in the picture on the right, which shows the result of one day's violence in Juarez. These criminal elements have also found that there is money to be made in other ways, such as by kidnapping and extortion, and that the local law enforcement agencies are not able to do anything about it. Often times the police officers have been corrupted by bribes or coercion in order to help the drug cartels move their products to market. Even when these criminals are in prison, the public is not safe, as when recently prison officials were found to be allowing inmates to use prison vehicles and prison resources to conduct hits for their crime bosses (Miroff, 2011, n.p.). **[The previous sentence is an example of ethos. The writer is using information from a reliable source, *The Washington Post*, to increase their credibility.]** All of this is to keep the money flowing into the cartels, and the amount of money involved is significant.

Money from illegal drugs and narcotics brings in billions of dollars to the cartels. Kilmer, B., Caulkins, J. P., Bond, B. M., and Reuter, P. H. (2010) note that "Mexican DTOs [drug trafficking organizations] earn \$1.1 billion to \$2 billion from exporting marijuana to the U.S. and selling it to wholesalers across the southwest border" (p.19). **[Another example of ethos. Depending on the use, this can overlap with logos, because logos also deals with evidence. Information drawn from reliable sources can increase credibility or be used as evidence to support an argument.]** This figure does not include revenue earned from other illegal drugs. But what can be done to stop them? Perhaps a lesson from history is in order.

Merely prohibiting something by force of law does not stop anyone from getting something that is illegal, especially if it is something they were accustomed to having or that

they really want. For example, Mexico has some very strict gun laws, but the criminals still find ways to get weapons. These guns are necessary so the cartels can stay in business. Legalizing drugs has been proposed, but it may be years before that happens. In the meantime the killings continue in Juarez; something needs to be done now. I believe that we should appeal to the conscience of the American people. I propose an internet public awareness campaign to make Americans aware of the harm caused by buying illegal drugs. They should be made aware that when they buy their marijuana or other recreational drugs, they are sending money to people who destroy lives. Drug dollars are used to fund murder, corrupt officials, and enable these thugs to carry out a campaign of terror, intimidation, extortion, kidnapping and violence against the citizens of Juarez. It will be necessary to change the pop culture image of recreational drugs as no big deal and expose it for the harm it is doing in Juarez. By providing the cartels with a market for illegal drugs, Americans approve of what the cartels are doing. Americans should spend their money on things that make our world better. Haitians are still rebuilding from the recent earthquake, and Japan is also recovering from earthquake damage. Supporting relief efforts for these people is noble and shows our concern for our fellow human being, but buying illegal drugs shows a callous disregard for the safety and well being of the citizens of Juarez. **[This paragraph is an example of logos. Here the writer presents their argument and a solution to a problem, providing a logical progression of ideas that lead the reader to possibly support the offered solution.]**

References

- One day's violence. (2010, June 15). *The Arizona lawman and Phoenix police gazette*. Retrieved from <http://www.thearizonalawmanandphoenixpolicegazette.com/on-days-violence/>
- Kilmer, B., Caulkins, J. P., Bond, B. M., & Reuter, P. H. (2010). Reducing drug trafficking revenues and violence in Mexico: Would legalizing marijuana in California help? *The RAND Corporation*. Retrieved from <http://www.rand.org>
- Miroff, N. (2011, February 3). Mexican prisons failing to keep drug traffickers on the inside. *The Washington post*. Retrieved from <http://www.washingtonpost.com>

Writing to Analyze: Visual Analysis Assignment

The goal of a visual analysis is not merely to analyze *what* argument a visual makes, but to also analyze *how* the creator of that visual presents the argument. You will do this by analyzing the use of rhetorical strategies. Using a printed visual related to your community issue, and/or one your instructor provides, you will perform an objective analysis of the strengths and weaknesses in the visual's use of ethos, logos, and pathos.

Purpose: This assignment is designed to prompt you to identify the strategies that a particular visual argument employs. One of the reasons this is useful is that it requires you to examine visuals, which we often do not question or analyze, and identify the purposes and motivations behind their argument(s). This assignment closely resembles the Rhetorical Analysis assignment with the obvious difference that you will be applying the same skills to a visual artifact instead of a text.

Audience: Your audience will consist of your scholarly peers whom you may assume have only a casual familiarity with the issue and the visual that you are analyzing.

Content/Subject: Your rhetorical analysis will consist mainly of your analysis of the three rhetorical appeals of ethos, pathos, and logos.

Logos is concerned with the logic of the argument. In considering a visual's use of logos, you will want to focus on issues such as how the visual is constructed. For this you will need to address the organization and Writing of the visual. You might also discuss the medium, scale, and perspective.

Pathos deals with emotion. Here, you should identify any attempts to evoke a particular emotion. The content of the visual, the use of color, as well as scale and perspective can be useful in addressing the visual's appeal to emotions. Finally, you will want to evaluate whether these strategies are effective in conveying the argument that the visual is advocating.

Ethos deals primarily with credibility. You will want to examine the creators' reputations or authority, particularly if they represent an agency or corporation. These factors as well as the visual itself will either improve or detract from the visual's credibility and effectiveness.

Constraints: This is an analytical, academic assignment, and, as a result, your writing should reflect that. This means that your analysis should be written in an elevated and sophisticated style that makes use of correct grammar and usage. You should be sure to make a clear and precise argument as you analyze the rhetorical strategies employed in the visual that you are examining.

Specific guidelines for this assignment are:

- Clear introduction and conclusion.
- Address all three rhetorical appeals: ethos, pathos, and logos.
- Address the issue of audience.

- Adherence to APA format (including a Reference page).
- 3-5 pages in length.
- Attach a copy of your visual to your analysis as an appendix.
- Correct grammar, punctuation, and spelling.

Do

Incorporate examples from the visual in order to analyze the effect.

Focus on the use of ethos, pathos, and logos in an artifact.

Follow APA style formatting as detailed in Chapter 4 of the Guide.

Do not

Offer your opinion on the issue or try to refute the author's thesis.

Merely write a summary of the artifact.



MHG Reading References

Writing to Analyze (p. 196)

This chapter helps you set your writing goals as well as to understand the purposes and processes for writing to analyze. Pay special attention to the **Rhetorical Considerations in Analytical Writing** and **Learning the Qualities of Effective Analytical Writing**.

Genres Up Close: Writing a Visual Analysis

This section provides an example as well as some good questions for analyzing a visual argument. Use the questions to help generate ideas for your analysis.

Using the index

Use the index to find more information about the type of visual you are analyzing. Under the entry “visuals,” you will find references to information on diagrams, photographs, bar graphs, educational posters, and so on. While the information is brief, it may give you more ideas for your analysis; and, the more ideas the better!

Using Strategies that Guide Readers (p. 422)

This chapter will guide you through some of the basic principles of good writing, such as creating a thesis, writing paragraphs, and so on.

Assessment Rubric for Visual Analysis*

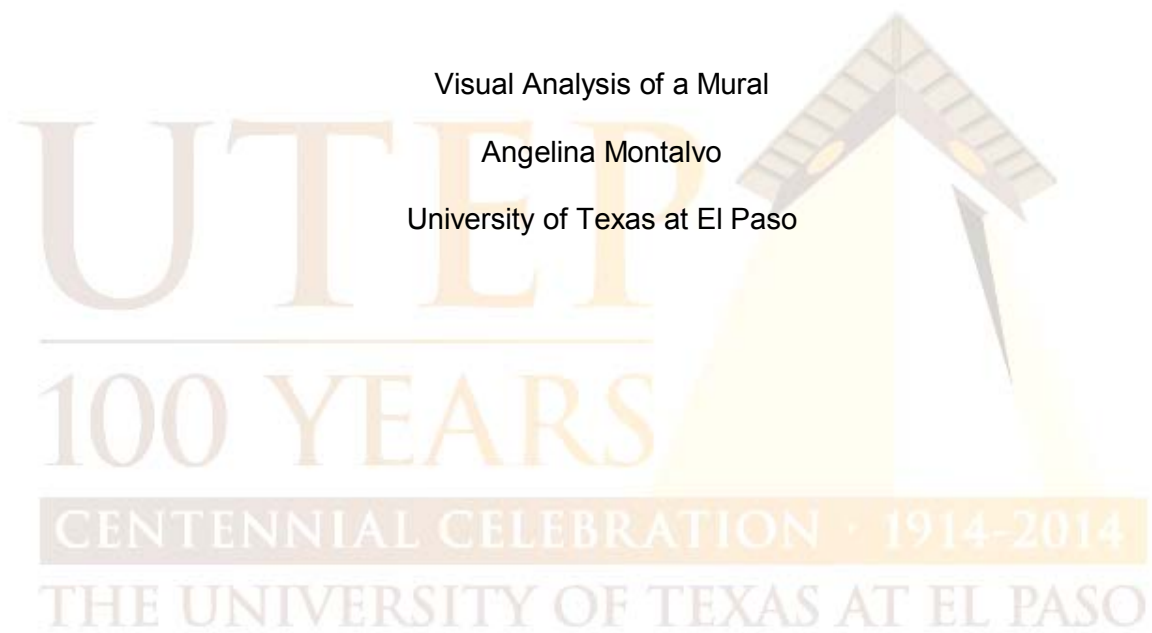
CATEGORY	A	B	C	D	F
Analysis 30 pts.	Specific, developed analysis and insightful observations	Analysis is generally sound but could be more specific or insightful in some areas.	General and/or undeveloped analysis.	Analysis is sparse and lacks insight.	No relevant analysis and insightful observations made.
Supporting Details 20 pts.	Support information is related to analysis and relevant to the claims about the topic/subject.	Support information has minor weaknesses relative to analysis and/or relevance to the topic/subject.	Support information has major weaknesses relative to analysis and/or relevance to the topic/subject.	An attempt has been made to add support information, but the claims were unrelated or confusing.	Support information irrelevant or not found.
Focus 20 pts.	Maintains focus on topic/subject throughout response.	May exhibit minor lapses in focus on topic/subject.	May lose or may exhibit major lapses in focus on topic/subject.	May fail to establish focus on topic/subject.	No analytical focus found.
Writing Fluency: Clear, Concise, Correct 15 pts.	Demonstrates skillful writing fluency, exhibits few or no grammar and mechanical errors. Academic voice, third person, tense are consistent. Writing is clear.	Demonstrates good writing fluency, exhibits minor grammar and mechanical errors. Academic voice, third person, tense are mostly consistent. Writing is clear.	Demonstrates adequate writing fluency; exhibits a fair number of major grammar and mechanical errors. Academic voice, third person, and tense are somewhat consistent. Writing could be clearer.	Demonstrates limited writing fluency, exhibits numerous major grammar and mechanical errors. Academic voice, third person, and tense are inconsistent. Writing is unclear.	Writing is not fluent.
APA and Documentation 15 pts.	Sources are cited correctly in the document and on the reference page.	Sources are cited, but there are a few errors in the format.	Sources are cited, but there are several types of errors in the format.	Some of the sources are not cited and/or there are numerous types of errors in the format.	Sources are not cited at all.

**Rubrics are subject to minor changes. Students will be notified if changes occur.*

[Student Model #1: Visual Analysis](#)

Running Head: MURAL ANALYSIS

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MURAL ANALYSIS

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Visual Analysis of a Mural

The Catholic Church is perhaps the most unifying aspect of Segundo Barrio. Its influence goes beyond its immediate communal area to even the City Hall where it is outspoken in its efforts to bring neighbors together to participate in Segundo Barrio's re-vitalization plan. The attached picture shows the painted wall of the Sacred Heart Church which in its own respect symbolizes the Church's efforts to bring citizens together. To get a better understanding of the implications of this mural, we will delve into the rhetoric devices that come into play.

By far, the mural's strength comes from its emotional appeal. Immediately, our eyes are drawn to the crucified Jesus, who symbolizes hope and faith for our suffering immigrant community. Next to him, we see Our Lady of Guadalupe who shines her guiding light down on the migrant who is carrying an older lady on his back. This act dramatizes the idea that the earlier migrants struggled to get to this land. It says that sacrifice and suffering was put into the foundations of our community. In the top right corner of the mural a famous religious icon and symbol of the church, the Sacred Heart of Jesus, can be seen. The Sacred Heart of Jesus is a well known symbol for Roman Catholics and having this portrayed on the mural appeals emotionally to many Roman Catholics. The mural also includes a few historical figures such as Loretto Sister Magdalen Dietz, the founder of the Sacred Heart School, and Pancho Villa. Also depicted in the mural is Father Harlod Rahm, an icon to the people of the neighborhood and extremely active voice in El Segundo Barrio. Including Father Rahm in the mural helps add to the pathos in the mural because another beloved and well known figure is included for the observer to notice and recognize. These figures alone are emotionally insignificant, but when paired with the portrayals of the "common" men, women, and children of the neighborhood, there is a combined feeling of community. This blend of history and culture seeks to establish the Segundo Barrio as a cultural and historic symbol of El Paso.

In this mural by Delgado there is some logical appeal present. Creating a theme of

MURAL ANALYSIS

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cultural history for the mural is a logical choice with much thought behind it because it deals very personally with El Segundo Barrio's more intimate past. Using the image of the early immigrant struggling to get to this land sets forth the idea of there being a lot of struggling and sacrifice put in its history. Having these images of El Paso's early history and culture on the murals of the Church is another way of showing that that is what it is trying to preserve. Delgado also paints certain parts of El Paso's history on the mural like the alligators that used to reside in San Jacinto Plaza downtown in the 1890's to the 1960's. Those alligators were a huge part of El Paso's history because they were a popular attraction for downtown El Paso. Also found in the mural to the right of the crucifix, is an old looking plane dubbed the "Ochoaplane." This was also a part of El Paso's history because the inventor of the Ochoaplane, Victor Ochoa once lived in El Paso. Other than that though, it is not clear why the artist Francisco Delgado chose to include the Ochoaplane in his mural. A faulty aspect about the mural's overall logic though is that fact if someone is not familiar with the people or events he is portraying, the mural just appears to be an unorganized piece of art. The only logical appeal it would have to someone who is unaware is that it has some religious theme to it, and that is why it is painted on a church's gymnasium.

The credibility of the artist in this painting is quite notable. Delgado chose to paint aspects of El Paso's history that most of the older citizens would recognize because they have either grown up or lived here for so long, such as the ochoaplane and alligators. He also chose to paint more recent and well known figures to El Segundo Barrio, therefore showing he has some knowledge of the history of El Paso and of the El Segundo Barrio neighborhood. From an ethical appeal, having the church sponsors this painting and allowing it to be painted on their property shows how much of a political guardian role the church plays for its residents. The church is constantly active in defending their parishioners and their homes from any change that may harm it and its congregation

The constituents of the Segundo Barrio district are predominantly affiliated with the

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Catholic Church. Therefore the Church is implicitly given the responsibility of preserving the livelihood of its subjects. The Church plays a dominant role in against the downtown re-vitalization plan and actively protests against the displacement of its residents. For that reason, the Church, with the help of Francisco Delgado, designed and crafted this mural to represent what would be taken away from El Segundo Barrio in the re-vitalization process.



MURAL ANALYSIS

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References

Mural in snow. (n.d.) Retrieved from

<http://www.pasodelsur.com/images/mural%20in%20snow.jpg>.

The Ochoa Plane. (n.d.). Retrieved from

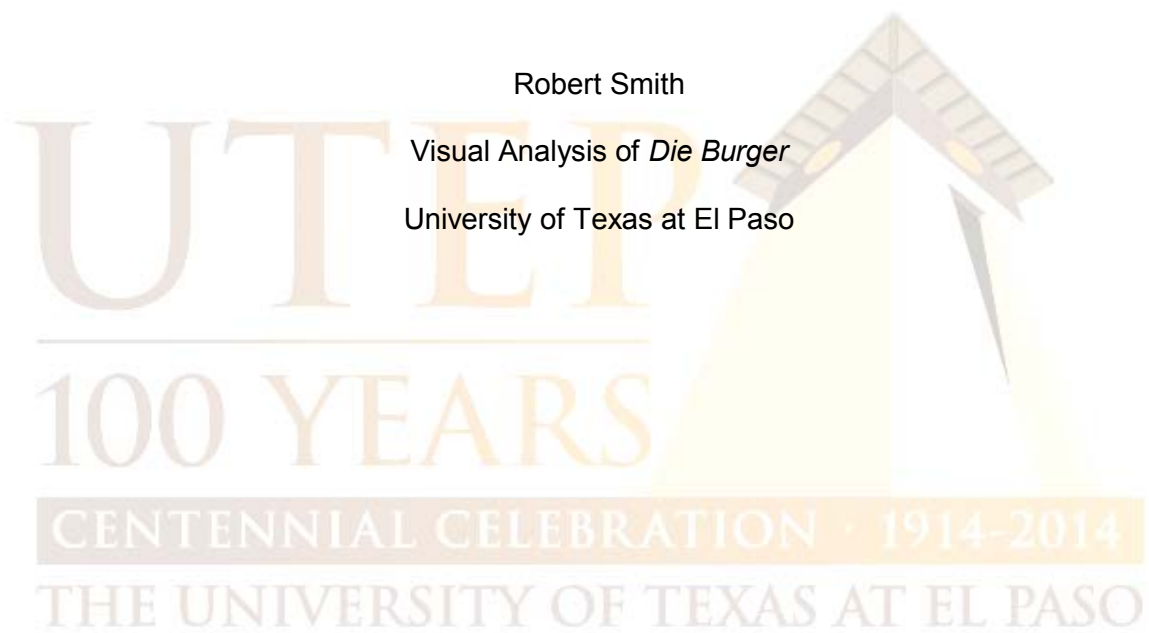
http://www.smithsonianeducation.org/scitech/impacto/graphic/victor/inventor_ochoaplane.html.



[Student Model #2: Visual Analysis](#)

Running Head: DIE BURGER ANALYSIS

1



Visual Analysis of *Die Burger*

The image that will be analyzed here originated from a South African publication called *Die Burger*. This analysis will examine this visual image for the rhetorical elements of ethos, pathos, and logos. The intended audience characteristics, the purpose of the image, and the message it conveys and the strategies used by the author to achieve their purpose will also be analyzed. To help the reader understand some points being made about this image, another image will be included only with the intent to illustrate the author's rhetorical strategy.

Purpose of the Image and its Message

The image suggests that the author is using this image to make a commentary on the American presence in the Middle East. The US position for maintaining a military presence in the Middle East has been stated as bringing democracy and freedom to the people of the region. The image makes a different inference by showing US soldiers helping to erect an oil Derrick, which it may reasonably be assumed that the author intends to show that despite words to the contrary, the real reason for being in the Middle East is for the oil. The author could also be implying that it is really big oil corporations that run our country and decide our foreign policy, not our elected leaders. This could also imply that the US government has been corrupted by lobbyists and corporate donors. It appears that by making this commentary about the US presence in the Middle East, that the author is trying to persuade the viewer that this point is valid.

Audience Characteristics

Since this image is making a political commentary, it is likely to be targeted at those who 1) are interested in world events, 2) are of college age to middle age, about 20 to 50 years of age, 3) are primarily middle class with a college degree or at least some college level education and 4) are those who hold a similar point of view.

Ethos

The element of ethos in this political commentary is subjective. Since the commentary makes an implication that the US is in the Middle East for other than stated reasons, and this has not been categorically proven at this time, then the ethos is subjective in quality rather than objective. Therefore, it might be more credible with conspiracy theorists than with an objective audience.

Pathos

Depending on the audience, the image might have different effects. A member of the military or a veteran of Iraq and Afghanistan might be offended by such a portrayal of their service because it implies that they are really serving big oil companies rather than their country. This would be offensive to patriotic Americans who feel the reason for our Middle East presence was determined by the events of 9/11 and not by an oil consortium mandate. Observers from the Middle East may feel justified about opposing a western presence because the image reflects their perceptions of the real motivations of the west. The same emotion could be created in those who are suspicious of the intentions and motivations of the US in the Middle East, and the integrity of the US government in general.

Logos

The author is asking the viewer to accept facts that are not yet in evidence, therefore their logic can be described as subjective. Since history has not written the final chapter on this episode of our history, it must be conceded that the future may yet validate the author's message. At the present time, however, the quality of the logic in this image is questionable and appears more like an appeal to faith. It would be logical to use this type of image as a starting point to create a conversation about the US in the Middle East.

Strategy

The image here is controversial because it builds on another famous image in US history, which is the picture of the Marines raising the flag over the summit of Mount Suribachi. The campaign to take Iwo Jima was very costly in terms of US casualties, and the picture inspired the observer of that time to believe that the war will soon be over despite the determined resistance of the Imperial Army of Japan. The Marine picture has also been used to show that good ultimately triumphs over evil and the rightness of our cause. This image builds on this icon of US history by using elements from the Marine photograph and transforming them into visual commentary on US involvement in the Middle East. This can be an effective strategy if the observer has knowledge of the Marine photograph and what it means. This should not be a problem since the Marine photograph is so well known and because the intended audience is an educated audience, the possibility of the audience being unfamiliar with this picture is small.

The soldiers are erecting the oil Derrick instead of the flag, and given the well known WWII image that it uses, it very effectively creates a commentary that the US is in the Middle East for the wrong reasons, or at least for different reasons than we were told in the official story line. The weakness of this strategy is that it creates offense by appropriating a US historical icon and turning it into an anti-American statement.

DIE BURGER ANALYSIS

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Figure 1.



Figure 2.



ASSIGNMENT #6: Annotated Bibliography

To prepare you for the next assignment, the Community Problem Report, you will need to do some research. One of the more useful tools in conducting research is the annotated bibliography. An annotated bibliography combines the citations found in the References list at the end of documents in APA format with annotations about each of the sources. The word annotation can have several meanings in a Writing class, but for this assignment annotations are small summaries of your sources. For this assignment, you will construct an annotated bibliography with sources that help to engage the multiple sides to your community issue or problem that you have selected to focus on for the semester.

Purpose: An annotated bibliography is an organizing tool that is helpful when working on a research project. An effective annotated bibliography is used to compile research sources in one location and provide the researcher with quick access to the information contained in each source.

Audience: This assignment should be directed at your scholarly peers, and you may assume that they have only a casual familiarity with your topic or issue.

Content/Subject: Your annotated bibliography will consist of the sources that you have deemed relevant to your topic and/or question(s) of inquiry. While you may encounter sources that are not relevant or do not fit the scope of your project while researching, for the purposes of this assignment, you will only include the ones that you find useful and relevant.

Your annotations should generally contain the following elements:

- Citation of the source in proper APA format. The citations should be organized in alphabetical order by author just as in an APA References page.
- A brief annotation that summarizes the source (approx. 3-5 sentences). You may quote from the source, but do not copy and paste the abstract. Ideally, all of the annotation should be in your own words.
- A 1-2 sentence explanation of the source's relevance and importance to your issue.

Constraints: The annotated bibliography is a fairly rigid genre. Your citations must adhere to APA format. This will be one of the central components of the grade for this assignment. Failure to follow APA format exactly will harm your grade.

The annotations for each source should follow an academic style. This means that you must construct, with elevated and sophisticated language, correct grammatical sentences that effectively summarize what each source has to say. Additionally, you should explain how each source is relevant to the issue that you have selected and what it adds to your knowledge about your issue.

Specific guidelines to follow when completing this assignment are:

- 7-10 sources of various types (book, article, website, etc.).
- Sources focused around a narrowed issue or question of inquiry.

- Adherence to APA format for all citations and keep everything double-spaced.
- Sources in alphabetical order according to author.
- Thoughtful and complete annotations of 100-150 words.
- Correct grammar, punctuation, and spelling.

Do

Write concise annotations that summarize the source and mention key points.

Discuss how the source will assist in your research.

Keep each annotation between 100-150 words.

Do not

Offer your opinion on the issue or try to refute the author's thesis.

**MGH Reading References****Finding and Evaluating Information**

This chapter provides guidelines for researching online and using the library databases. It will assist you in determining the quality of the sources you locate.

Synthesizing and Documenting Sources

This chapter is useful for understanding plagiarism and how to avoid it. It will also help you with summarizing, quoting, and paragraphing, which will all be important to your annotated bibliography.

Genres Up Close: Writing an Annotated Bibliography and Review of Literature

Read this brief passage on the purpose of an annotated bibliography.

Assessment Rubric for Annotated Bibliography*

CATEGORY	A	B	C	D	F
Quantity of sources 10 pts.	Document cites the number of sources outlined in the assignment.	Document is either one source under the required number of sources.	Document is two to three sources under the required number of sources.	Document is four to five sources under the required number of sources.	Document is more than five sources under the number of required sources.
Quality/Reliability of Sources 20 pts.	All sources cited can be considered reliable and/or trustworthy.	Most sources cited can be considered reliable and/or trustworthy.	At least two sources cannot be considered reliable and/or trustworthy	Four or more sources cited cannot be considered reliable and/or trustworthy.	None of the sources cited are reliable and/or trustworthy.
Variety of Sources 20 pts.	Excellent variety of sources; cites more than four types of sources.	Good variety of sources; cites four types of sources.	Adequate variety of sources; cites three types of sources.	Poor variety of sources; cites two types of sources.	No variety of sources; cites only one type of source.
Writing fluency of annotations 25 pts.	All annotations are grammatically correct, effectively summarize, and are well written.	Most annotations are grammatically correct, effectively summarize, and are well written.	At least two annotations are not grammatically correct, do not effectively summarize, and are not well written.	Four or more annotations are not grammatically correct, do not effectively summarize, and are not well written.	All annotations are not grammatically correct, do not effectively summarize, and are not well written.
APA and Documentation 25 pts.	Citations are formatted correctly in the document.	There are a few minor formatting errors in the document's citations.	There are some major formatting errors in the document's citations.	There are many and/or frequent major formatting errors in the document's citations.	There is little or no adherence to APA format in the document.

****Rubrics are subject to minor revisions. Students will be notified of changes.***

Generating Research Questions for the Annotated Bibliography

One of the most important skills you will need to learn to have an effective Community Problem Report is researching. This skill can become quite daunting. Remember, research starts broad and becomes more focused as it continues, and you can expect some confusion in the beginning as disparate and seemingly unrelated information pops up.

Continuing the research, however, will provide you with an understanding of the topic that no one else will have. Once you understand the various positions that can be taken concerning your topic, you can then decide which area seems most promising to research further.

Research questions are an initial step in the research process because they allow you to take a closer, more specific look at your overall topic. The goal is to eventually focus your research on a very specific aspect of your topic that you can work with. Focused and unbiased questions at this stage in the process will help you get there. Research questions take on two forms: the preliminary and the focused.

Preliminary Research Questions

The first type of research and research questions are preliminary and often very broad because many of you do not yet know very much about your topics. This first set of preliminary research questions is meant to help you develop an understanding of the topic and the important conditions that exist within it. In your attempts to answer these basic research question you will inevitably begin to discover more about your topics, which will then allow you to move on to the second type of research questions.

Here are some examples of preliminary research questions:

- What is plagiarism?
- How common is it?
- What are people doing about it?

As you can see, these questions are very big and very broad, but they will help you to understand your topics better, which will in turn allow you to enter into the conversation with more ethos, or credibility. Remember, the preliminary research questions are not usually the research questions you will ask for your Annotated Bibliography, although some of them may be adapted to fit your Annotated Bibliography. For the most part, however, they are intended instead to help you develop more specific questions later on.

Focused Research Questions

The second type of research questions is much more focused than the preliminary research questions, and will help you develop your Annotated Bibliography. These questions will guide your research and help you create a more focused assignment.

You will be responsible for generating three to four questions. With your research questions focused, you can begin to effectively research sources that address the multiple sides to each of your questions. The sources will then be compiled into your Annotated Bibliography.

Annotated Bibliography Part 1: The Primary or Dominant Research Question

To begin the process, create a question that serves as the primary or dominant question from which all other questions stem (the Main One).

Example Primary Question: What is plagiarism?

This question appears to be a **Question of Definition**. It opens up the topic and allows you to begin thinking about how to proceed. You may now begin to consider the topic from several points of view:

- Why has plagiarism come about?
- Who is involved? (Consider all parties).
- When? (Time frames involved).
- Are there consequences of plagiarism?
- Where does plagiarism occur?

These are all possible thoughts and questions that naturally stem from the original question. Pay attention to the wording. Notice that the example primary question is worded very specifically; it does not reveal any specific bias that suggests we are for or against plagiarism. The question simply asks for an unbiased definition.

Research Questions #2, 3, 4: The Secondary Questions

Since our Primary Question has opened up the discussion and provided lots of possible avenues for research and discovery, we now have a wide range from which to create the subsequent questions. Remember the secondary questions should help to further explore your topic.

Example Subsequent Question (Question of Fact): Who participates in plagiarism?

This question falls under Questions of Fact because we are attempting to identify the specific contributors to this phenomenon. It is important to note that the question is objective and unbiased and will allow us to consider all of the relevant contributing persons or groups.

Example Subsequent Question (Question of Interpretation): Does plagiarism affects its victims?

This question falls under Questions of Interpretation because we are asking a version of: how are we to connect facts and definitions into a story that makes sense to us? This question is also an objective one that will allow us to compile a series of relevant effects that have been studied by experts, as well as effects you may be able to discover through primary research.

Example Subsequent Question (Question of Consequence): Are there social implications of plagiarism?

This question falls under Questions of Consequence because we are considering if there are social effects of plagiarism and if there are effects what are they. Again, the question is unbiased and objective because we will be able to examine many, if not all, of the possible implications of plagiarism, not just those of one side.

The above questions are only a few of the many questions we could ask concerning this topic.

Creating Unbiased Questions:

As you may have noticed, the wording is extremely important to the questions you create. Ineffective wording will cause you to reveal a biased point of view, which will, ultimately, limit your research.

Here is an example of a BIASED question:

Why are kids choosing to participate in plagiarism?

The question is biased because it reveals that we believe only “kids” are responsible for plagiarism, when, in reality, plagiarism is an act being committed by all ages. This question will only limit our research because we will now be forced to find only research that shows “kids” as the culprits, severely restricting the scope and authenticity of our research.

Here is the same question asked in an objective way:

Who participates in plagiarism?

Now we can research and report on the common groups participating in this activity without bias. We can report on the various groups and provide data that suggests which groups participate more frequently and why, as well as research that can attest to why these groups participate in this activity.

Final Suggestion:

After devising your questions, you now have a much clearer focus from which to begin your research. You may want to come up with as many questions as you can initially, so that you can choose the strongest three or four to pursue. Conducting research on as many questions as you can devise will help you find multiple sources that will then allow you to narrow down your questions.



Annotated Bibliography Part 2: Submitting your research questions for approval

Activity #1: Research Questions

Using the topic you selected for your community issue or problem and using the helpful information provided above, develop four initial research questions that you would like to examine. **Your questions must be submitted to your instructor for a grade and approval. You are unable to continue with this assignment until approval has been given.**

The types of questions you may choose from are listed below. Remember to form complete sentences, and make your wording clear, concise, and objective – do not allow your opinion on your community issue or problem to be seen in your question. Once you have created the questions, label them according to what type they are.

- *Questions of Fact*

Questions of fact ask if something is true or exists.

- *Questions of Definition*

Questions of definition ask what something means.

- *Questions of Interpretation*

Questions of interpretation ask how we can make sense of something.

- *Questions of Consequence*

Questions consequences ask what the causes are and/or what are the results.

- *Questions of Value*

Questions of value ask something's worth or benefit.

- *Questions of Policy*

Questions of policy ask what should be done.

List them here:

- 1.
- 2.
- 3.
- 4.

Once you have created your initial questions, you must determine if the questions are objective and unbiased. Remember, your goal in the Community Problem Report (which this assignment is designed to support) is not to pick which side of the issue you agree with; instead, you must create questions that will allow you to compile quality research on multiple sides of the issue.

Answer the following questions to review the effectiveness of your initial questions.

Word choice: Does each question contain terminology that allows for an overall examination of the issue? Or, does the word choice clearly identify and support only one side of the issue? Explain your answers and revise your questions if necessary.

Research Viability: Does each question allow for a full examination of the issue, providing you with ways to discover various factors, motives, results, etc.? Or do the questions steer you toward only one possible outcome, thereby limiting your research? Explain your answers and revise your questions if necessary.



Taking notes on your sources

Once you have developed your research questions and have found sources that look interesting and relevant to your topic, you must begin to read through your sources to find out what they are saying about your topic and if they will be helpful when you begin to write your Community Problem Report. Because you will be reading a great deal of information on your topic, you will want to create a system that allows you to remember the main points of each of your sources. Earlier we said that the word annotation can have several meanings in a Writing class, but for this assignment annotations are small summaries of your sources. The word annotate, however, can also mean to take notes on and have a dialogue with your sources while you read through them. When you annotate your sources you will be looking for the main points of the text.

Your instructor may provide you with an example of how to annotate a text, but here are a few points you should take note of as you read through your sources.

- The main point of each paragraph.
- If there are points in your sources that have you have previously read by a different author mark those and make connections.
- The statements you find interesting.
- The statements you disagree with.
- The statements you agree with.
- Vocabulary words you did not understand and needed to find the definitions to.
- The main point the author is trying to make throughout the article.

These points help you not only remember the material, but to be able to understand the author's main point.

Mastering the skill of annotating (taking notes on) a text will be helpful when you are reading through your sources as it will help you to remember the main points of the text. This skill can also help you in other classes where you are asked to read large amounts of material in a short amount of time.

Student Model #1: Annotated Bibliography

Annotated Bibliography on the Federal Aviation Administration User Fees

Horne, T. A. (2007, February). User Fee Debate. *AOPA Pilot Magazine* , 50, 27.

The author of this article is an experienced, commercial rated pilot that has flown for over 30 years. He also sits on the Aircraft Owners and Pilots Association (AOPA) board. This article explains the Federal Aviation Administration (FAA) has proposed and what it means to pilots. Congress is cutting the budget for the FAA and in turn wants to impose fees for anyone who flies into a controlled airspace. This would have a very tragic effect on general aviation. The government wants to charge anyone who flies into controlled airspace. This is huge because if anyone is flying anywhere around a decently sized city, they are going to fly through these airspaces. Also, the FAA wants to charge for approaches into airports and landing on airports. This is bad because all of these charges would add up to more than \$200. This would discourage people from flying, making them sell their aircraft. This would slowly dissolve the general aviation industry. I can use this article to explain what is going on and why the government wants to use these fees.

Boyer, P. (Director) (2007, October 6). AOPA's Reasonable Analysis Of User Fee Issues At AOPA Expo. *AOPA Expo 2007*. Lecture conducted from AOPA, Hartford, CT.

This lecture was given by the president of AOPA, Phil Boyer. He spoke of the fees that the FAA is trying to impose and what they would mean for general aviation pilots. He explains that the fees that the FAA wants are directed towards general aviation and not towards the airlines. He also gave some examples of what would be better for everyone, if the FAA really is in a crisis. This is important because of the explanation and breakdown of these user fees and gives some examples of what could be put in place of these proposed fees.

Fact Sheet – Impact of Administration’s Financing Proposal on General Aviation. (2007, April 23). *FAA: Home*. Retrieved March 2, 2011, from

http://www.faa.gov/news/fact_sheets/news_story.cfm?newsid=8747.

This website is the official FAA website that has all of their information. This one fact sheet lists all the facts and myths related to this issue. It goes over what the FAA wants to put into place and where and when it will happen. It brings up all of the more important issues regarding the topic, but leaves some out as well. For example, nowhere in the sheet does it say anything about controlled airspace fees, which is one of the biggest fees they would implement. They did mention another, which is the fuel tax hike. This would weaken general aviation because a lot of pilots cannot afford higher fuel prices. This will be important to have a government agencies point of view on the topic.

AOPA Online: What's the FAA's user fee proposal?. (2006, November 30). *AOPA Online: Aircraft Owners and Pilots Association*. Retrieved March 2, 2011, from

<http://www.aopa.org/whatsnew/newsitems/2006/061130userfees.html>.

This website is the official website for AOPA, which is a foundation that protects flying and everything related to aviation. This article goes over what the user fees would be, but goes into greater detail what the fuel prices would be after the legislation is put into place. Fuel is needed for all flights and is already expensive. What the government wants to do in addition to implementing user fees is to put more tax on fuel. This would make it much harder for the average pilot to afford flying his/her aircraft. This is beneficial to the argument because it focuses on one of the major fees that the FAA would implement; the fuel hikes.

User Fees - NBAA Calls Proposed FAA Budget A 'Sweetheart Deal' For The Airlines. (2006, November 30). *California Pilots Association*. Retrieved March 2, 2011, from

http://www.calpilots.org/index.php?option=com_content&view=article&id=1141&catid=45

:pre-2008-archived-articles&Itemid=81.

Cal Pilots is an organization similar to AOPA, but has a defined area. They are also very concerned with this issue. The article is from the NBAA which is the Nation Business Aviation Association. The article explains that the airline industry is getting it easy with this proposal. They say that the government is trying to move fees from the airlines to general aviation. The problem with this is that the airline industry can handle it, general aviation cannot. General aviation includes every aspect of aviation excluding the airlines and the military. The majority of general aviation pilots are your everyday, fly for fun kinds of people. These people cannot afford all the fees that would be put into place. This would destroy the industry. This is important because it ties the airline industry into the argument.

Network, A. (2009, October 12). Aero-TV: AirVenture Meet the Boss – Randy Babbitt Tackles User Fees. Retrieved from http://www.youtube.com/watch?v=J14ut3O_j3M.

This video is from AirVenture which is a fly-in expo. Randy Babbitt is one of the head officials for the FAA and he explains that the FAA needs money to meet the needs of the industry. He says that the planes now are more efficient, making them use less fuel which means that the fuel tax in effect now is less effective. He goes on to explain that they need to make up this deficit, but does not know exactly where it is going to come from. This is important because it is a government official who is explaining the situation the FAA is in and what he thinks will happen.

Wald, M. L. (2006, March 7). F.A.A. Seeks New Source Of Revenue In User Fees. *The New York Times*. Retrieved March 2, 2011, from <http://query.nytimes.com/gst/fullpage.html?res=9507E0D91531F934A35750>. Matthew L. Wald is a journalist for the New York Times. In the article, he interviews some very influential people in the aviation industry. Another important fact about him is that he is also a general aviation pilot. This article explains that because of the drop of airline

tickets that the FAA needs to find new ways to make money because the tax implemented on tickets is not getting the job done. It says that the FAA is going to tax the users of the air traffic control system. This article is important because it gives specific numbers on how much the FAA is in deficit and what the budget proposal is.



Student Model #2: Annotated Bibliography

Annotated Bibliography based on the research question,

“Why did Egypt’s Non-Violent Revolution Work?”

Arafat, A. A., (2009). *The Mubarak leadership and future of democracy in Egypt*. NY: Palgrave Macmillan.

Arafa’s main focus was to explain the long-rule time period of Mubarak. To do so he first gives insight on his predecessors, Nasser and Sadat. Also, he explains how corrupt Egypt’s governors are and gives examples of some of the techniques they used to maintain power. Not to mention that foreign meddling and poor and weak opposition didn’t helped to foment a more democratic government. This detailed analysis on Egypt’s government really helped me understand why the citizens of Egypt decided to have a uprising against their government.

Egypt's war for peace. (2008). *History Teacher*, 42(1), 57-94.

This article provides information on different conflicts that happened in Egypt’s past like the battles between Egypt and Israel. It also explains how the Egyptian president Anwar El-Sadat tried to bring peace and democracy to Egypt. One of Sadat’s attempts was to achieve peace with Israel, which actually got Egypt out of the Arab league. The information on the past of Egypt provided in the article can help me understand why things got to be where they are right now and why the 2011 uprising was necessary. It also gave me some hope that there are people that do look for peace even in countries that have a corrupt government.

Ghosh, B., Hauslohner, A., Abouzeid, R., Walt, V., & Baker, A. (2011). The revolutionaries. *Time*, 177(6), 36-40.

Ghosh, et. al.briefly describe the revolution that happened in Egypt. After that, they explain the different groups that took part in the revolution, for example the oragnizers and protestors. Also the authors describe how the revolutionaries organized via social

networks, texts, emails, handouts, and phone calls. They even include a small manual which gave instructions to the revolutionaries. This description of the revolution really adds information to my project since it tells me how the revolution was organized and gives me insight of why it worked.

Laczay, E. (1972). *Gandhi: A man for humanity*. New York: Hawthorn Books.

Laczay presented the life of Mohandas Karamchand Gandhi, his philosophy, and all of his major movements in a concise book. Besides describing his life and different moment that influenced him, the author adds different citations from the works of Gandhi and different illustrations to enrich the book. The biography of Gandhi will help me understand why he chose the life he did and the different citations the author adds from Gandhi's work will allow me to see a glimpse of the way his mind worked.

Line in the sand. (2011, February 16). *Nature*. doi:10.1038/470306a.

The author praises the young Egyptians for the peaceful uprising they orchestrated to obtain freedom, democracy and change. Also, he looks into the future of Egypt and what path the citizens should take to make a prosperous country by promoting science, education, and research. This article may help my argument because the author gives advice on how to promote a wealthy country and encourages the Egyptians to work even harder to go forth in life.

Mehta, U. (2010). Gandhi and the common logic of war and peace. *Raritan*, 30(1), 134-156.

Mehta describes and analyzes the works and philosophy of Mahatma Gandhi in this article, and uses Gandhi's philosophy to try and explain some of the stands people take to defend war. He explains that politicians sometimes chose war because at the conclusion of the war, what you gain is more than you lose, that is if you win. The information provided in his article may help me be more objective when analyzing the actions that the government and citizens of Egypt took.

Miller, J. (1984). Mubarak's venture in democracy. *The New York Times*, pp. 53, 54.

Miller points out that Egypt was in a predicament during the 1980s, but people seemed to be more focused on something else, democratic elections. Mubarak had promised that Egypt would have the fairest democratic elections in 1984, but the citizens of Egypt knew that in the end "party hacks" and the civil service would go back to their "old tricks." This article is useful since it tells us what people thought about Mubarak and one of the techniques Mubarak used to stay in power while trying to keep Egyptian citizens at bay.

Nojeim, M. J., (2004). Gandhian principles of nonviolence. *Gandhi and King: the power of nonviolent resistance* (pp. 91-121). Westport, CT: Praeger.

In this chapter, Nojeim explains Gandhi's philosophy and its different concepts in detail. The author mentions the two key concepts in Gandhi's philosophy, Satyagraha and Ahimsa, which mean truth force and nonviolence respectively. Also he mentions other important factors that came from the other two concepts: Sarvodaya (service to others) and Swadeshi and Khadi (helping the poor). This in-depth analysis will help me see how and why did the nonviolent movements of Gandhi worked and see what parts of his philosophy the Egyptians applied.

Shridharani, K. (1940). The power of the meek in India. *The New York Times*, BR9.

Shridharani talks about Gandhi and a book that analyzes his philosophy the Satyagraha. It mentions that according to Satyagraha the first thing you need to do is negotiate and that non-violent action must only be used when after all peaceful means have failed. Also the author explains how Gandhi influenced India and battled, for different things, for his country against Britain. This article is very important because it states that the nonviolent uprising is only successful if everybody helps.

Soni, V. (2010). Religion, world order, and peace: A hindu approach. *Cross Currents*, 60(3), 310-313. doi:10.1111/j.1939-3881.2010.00130.x

Soni explains that religions all over the world have their own way of making and keeping

peace. Between these ways, the UN focuses mainly on those who help solve conflicts, since it is what they are trying to do. The article mainly talks about the Hindu religion, but focuses on Mohatma Gandhi's philosophy Satyagraha. This article proves that Gandhi's way of doing things actually works since the UN studied the Satyagraha to find ways to solve conflicts. The fact that the Un studied Gandhi's philosophy shows that it is a reliable way of doing thing and it shows me that I can use it to analyze the case in Egypt.



[Annotated Bibliography: Checklist](#)

Once you have constructed your Annotated Bibliography make sure you have all these components.

- ✓ Citations in correct APA format, and in alphabetical order.
- ✓ Annotations provide summaries of the author's work in your own words (3-5 sentences).
- ✓ Annotations state which research question this source is helpful in answering, and how it is helpful in answering that question (1-2 sentences).



ASSIGNMENT #7: Community Problem Report

Your work in this course continues to focus on community engagement and awareness. As you become more aware of discourse practices and conventions, you will also become attentive to how discourse affects various communities. One of the most critical uses of discourse and language is to inform others of important information that they may not have. In this assignment, you will do this by creating a report that draws attention to a community problem.

Purpose: The purpose of this assignment is to familiarize you with writing in the fairly formal genre of the report. You will practice presenting information in an organized, coherent manner and draw logical conclusions based on reason and evidence.

Audience: Your audience will consist of your scholarly peers who will most likely only have a casual familiarity with your community issue and agency.

Content/Subject: You will be required to write a substantive report that discusses a significant community problem. You will use the research sources and information that you have gathered in your Annotated Bibliography as the foundation for the information in your report. You will want to present this information in an academic and organized manner. Overall, you should use your report to explain the problem as well as its importance to and impact upon the community.

Specifically, you will want to complete the following tasks as you structure your report:

- Provide background information and relevant facts.
- Explain the problem in relation to these facts.
- Conclude by arguing for increased awareness of the problem by emphasizing why your audience should care or pay attention.

Constraints: A report is a formal, informative document, and your report should adhere to these characteristics. You will be required to produce a professional report which provides information about a community problem.

Specific guidelines include:

- 4-6 pages in length.
- Adherence to APA format (including in-text citations and Reference page).
- Correct grammar, punctuation, spelling, and language usage.
- The appropriate and effective use of at least one visual, no more than two.
- Effective organization and a clear, logical argument.

Do not attach the annotated bibliography to the end of this report. You may use the references, but be sure to remove the annotations.

Do

Be objective. Look for research or studies that support different perspectives on the topic you have chosen

Use high quality sources to detail the community problem.

Follow APA style formatting (with title page, abstract, and reference list) as detailed in Chapter 4 of the Guide.

Do not

Offer your opinion on the issue.



MHG Reading References

Writing to Inform (p. 154)

This chapter helps you set goals and think through the purposes and processes of writing to inform. Pay special attention to **Rhetorical Considerations in Informative Writing, Learning the Qualities of Effective Informative Writing** as well as the **Writing Processes** section on page.

Using Strategies that Guide Readers (p. 422)

This chapter will guide you through some of the basic principles of good writing, such as creating a thesis, writing paragraphs, topic sentences, and so on.

Assessment Rubric for Community Problem Report*

CATEGORY	A	B	C	D	F
Focus 20 pts.	Response maintains focus on topic/subject throughout response.	Response may exhibit minor lapses in focus on topic/ subject.	Response may lose or may exhibit major lapses in focus on topic/subject	Response may fail to establish focus on topic/ subject.	Response lacks focus.
Use of sources: integration and fair use 25 pts.	Sources are used fairly and demonstrate a variety of perspectives. Quotes are skillfully woven in the writer's own words.	Sources are used fairly and demonstrate more than one perspective. Most quotes are woven into writer's words.	Only one perspective is presented. Sources may be over-used. One or more floating quotes.	Only one perspective is presented. Sources not used properly. Quotes overtake the writer's language.	Only one perspective is presented. Sources not used properly. Quotes are strung together with little explanation.
Quality and Quantity of sources 15 pts.	Amount required or exceeded. Sources are academic and/or reputable, with a variety of types of sources.	Required amount. Some sources are academic and/or reputable, with a variety of types of sources.	Required amount not met, and/or insufficient variety of academic and/or reputable sources.	Sparse use of sources, and/or poor variety of academic and/or reputable sources.	No sources used.
Writing Fluency: Academic voice, third person, present/past tense, clarity 25 pts.	Academic voice, third person, present/past tense consistent. Almost no grammar or mechanical errors. Writing is clear.	Academic voice, third person, present/past tense mostly consistent. Few grammar or mechanical errors. Writing is clear.	Academic voice, third person, present/past tense somewhat consistent. Several grammar or mechanical errors. Writing could be clearer.	Academic voice, third person, present/past tense inconsistent. Many grammar or mechanical errors. Writing is unclear in significant areas.	Lacking academic voice, third person, present/past tense. Grammar or mechanical errors distract from content. Writing is unclear.
General APA format and assignment guidelines 15 pts.	Meets all page format, font, and citation format criteria from assignment guidelines and APA manual.	Assignment guidelines met, a few minor format errors.	One or more guidelines not met, or several types of APA format errors.	Numerous major guideline or APA format errors.	Lacks adherence to assignment guidelines or APA format.

**Rubrics are subject to minor changes. Students will be notified if changes occur*

Student Model: Community Problem Report

Running Head: STUDENT DEBT

1

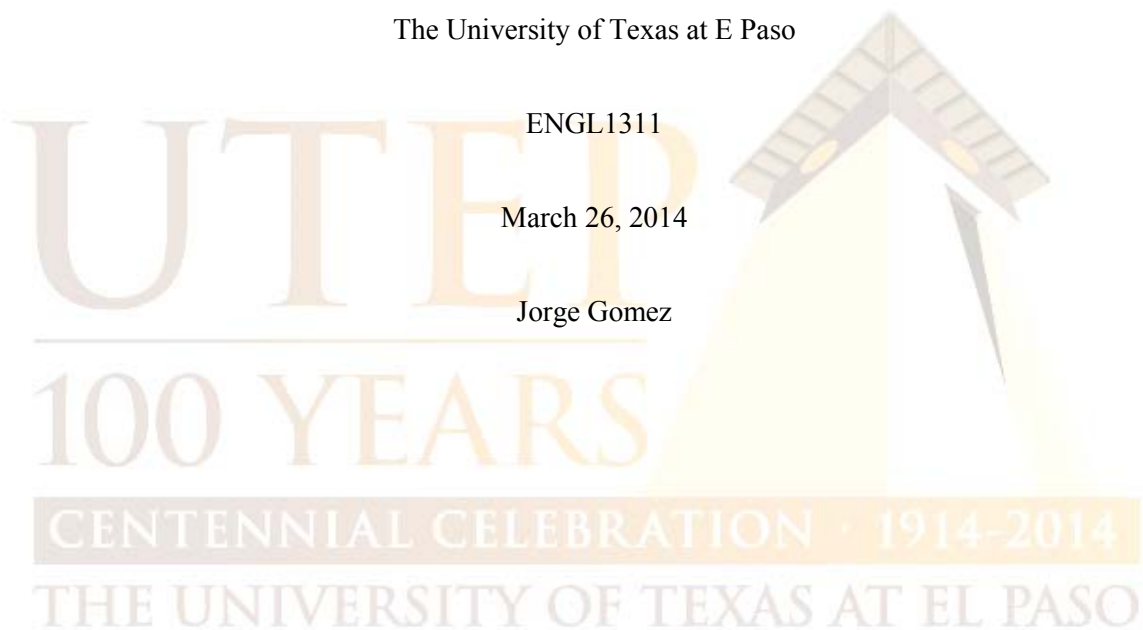
Community Problem Report: Student Debt

The University of Texas at E Paso

ENGL1311

March 26, 2014

Jorge Gomez



Abstract

The student loan process has become a crisis and a burden to the economy and the society that is pursuing a college degree. Financial education courses could possibly empower college students to make the correct decisions, which could greatly impact society as well by creating a more balanced state of economy when it comes to college education. The general public tends to overlook student debt statistics and figure common knowledge on the topic. Realizing facts, figures, and details about student debt, the public will most likely be amazed and shocked. To get a handle on the student debt problem, the federal government provided relief methods such as discharge and forgiveness of loans if necessary and if requirement are met. The mass majority of individuals who are coming towards graduation date in the near future have not been informed about these types of relief programs, but there are different ways to cope with debt relief. Entering college students never truly know “how much is too much to borrow;” on that account universities roam with lost students who don’t understand the means of knowing when to stop. Despite the fact that debt is portrayed as a crisis in life, debt can also potentially change the experience of life because it can make the individual work even harder than they ever expected to.

Keywords: Student Debt, Economic Success, Loan Forgiveness, Loan Discharge, Financial Education

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Introduction

According to the U.S National Debt Clock, the public debt as of March 2014, is roughly \$17 trillion dollars therefore each citizen within the United States has an individually shocking debt of approximately \$55,000 dollars. Indeed, it is highly that the average American will conclude that the major reason the national debt is skyrocketing is because the government pours money into the hands of other countries for aid. Although that may be a tremendous addition, it is unlikely for a concerning taxpayer to believe our debt lies in the hands of the individuals whom verge on into adulthood. When society talks about adolescents who cope with different levels of debt, the conversation is almost always about their student loan debt. Evidence has shown that not only adults pertain to stressful debt situations but young adults are drowning in debt as well. It is clear that getting yourself out of debt is not an easy task, and without the proper knowledge, debt obstacles and complications will only be harder to tolerate. This report will cover financial education courses, student debt statistics, forgiveness and discharges of loans, and student loan limitations.

Financial Education 101: Impact on Economy and Students

Students face many financial struggles because high schools and universities lack the resources to input a financial class to help the student learn and guide him/her into the direction, which they should take when upon dealing with large amounts of money. It is not hard to notice that debt, other than the education struggles itself, revolves around the student in their college career and carries on with them even after graduation comes along. Beckie Supiano, reporter of The Chronicles of Higher Education, states “financial literacy programs are popping up on money campuses, and the federal credit-card law passed in Spring encourages colleges to provide education about credit cards and debt as part of their orientations for new students” (2009). In making this comment, Supiano urges the community to provide college students with a financial management class in order to diminish the situation of debt and to be handled in a more efficient

manor. Financial management classes can impact greatly on how students take on money challenges further in time such as grants, loans and etc. The Federal Credit Law, a law that requires colleges to provide basic education about credit cards and debt as part of orientation, is a perfect example of how money loss can be prevented simply by educating the minds of those who do not fully understand the means of handling money, saving, and possibly pyramid schemes that can occur within bank loans (2013, p. 7).

At this day in age, many people do not understand the means of how money works and even though

Figure 1. A political cartoon emphasizing how college debt hinders a graduate.



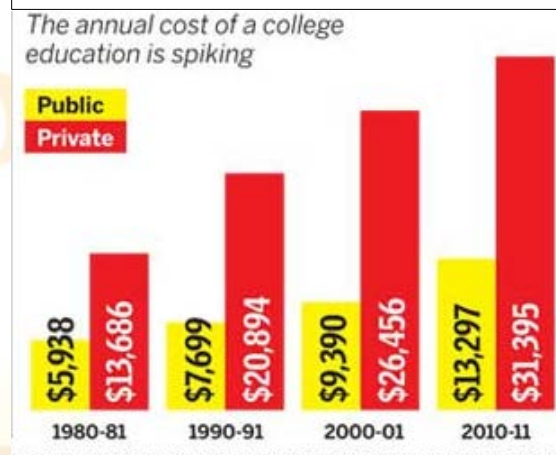
it will benefit your college career, if the correct knowledge is not possessed, debt will follow the student through their lifetime paying the debt off. Many students are suggested to take financial workshops but refuse to because they believe it is not necessary or perhaps they already assume they know everything there is to know about the subject. Professor Michael Simkovic agrees with Supiano as states previously when she writes, “allocating educational recourses more efficiently would

not only benefit individual students and their families- it would enhance the productivity and competitiveness of the U.S. labor force” (2013). In other words, Simkovic is saying that not only will financial education assist college students but it will also relieve the U.S. economy from this ongoing misfortune. When applying for certain loans, students need to be aware of the loan they will be accepting and money management tips for the loan itself. Simkovic argues that not having certain classes, students will be under the category of a “risk-based” student loan, meaning interest rates will be higher for the student, which overtime will lead the student to stress on loan payments. Federal Student Loan Programs which are basically programs to inform, have *not* yet acquired information as to financial development, and the differences amongst loans which immediately already shows a missing piece he puzzle college students need. Ultimately, according to both Supiano and Simkovic, finances will never be under control until the individual is able to establish a moderate, comfortable plan when spending money; establishing range and limitations.

Student Debt Crisis Statistics

Recent student surveys concluded that most students let their college debt anxiety intervene with their grades, social life, work environment, and over all state of mind as to question if college is even the right place for them. Debt does not just have to be the bad bunch of situations during college, debt also means that the student is ambitious towards their education and will do anything it takes to achieve their dream, but knowing which loans to accept and so forth comes into play as well. Jeffrey Williams, professor at Carnegie Mellon University, himself writes, “the immediate reason that debt has increased so much and so quickly is that tuition and fees have increased exponentially, at roughly three times the rate of inflation” (2006, p. 162). Williams is ultimately stating that the economy will never be perfect, but the truth of the matter is it will keep increasing overtime whether society agrees or not. This puts the student in an unbalanced burden cycle and their families’ as well. In support to the idea that money demands from colleges keep increasing, the reality is that “in 1970, there were 369, 000 full-timers and 104,000 part-timers, for a ration of nearly 4:1, whereas now the ration is nearer 1:1, with 618,000 full-timers and 495,000 part-timers in 2001” (2006, p. 168). In making this comment, it is apparent that society has to work even more than they ever believed on doing so due to student debt weight that rests upon their shoulders.

Figure 2. Info graph portraying how student debt increases overtime.



Not only does student loan debt effect the student, it can also create problems to the discourse communities the student belongs to such as family members. Student debt is considered disastrous to the financial health of households and the U.S. economy neglect paying off the amount money borrowed. William Elliot, professor at the University of Kansas, acknowledges that, “about 18 percent of households have outstanding student loan debt, and on an average they owe about \$26,018.27” (2013, p. 411). Thus, Elliot supports the idea that college expenses are becoming more of a problem in common households than one would expect. Varies studies keep concluding that student debt will affect the students’ ability to it off as quickly and as smart as possible, and also have an affect on other lifestyles as well.

Student Loan Forgiveness and Discharge

People during their college career are scared to know how much debt will be entitled to them once they graduate and that is a big aspect as to why many people do not feel they should continue to pursue a college education; due to fear. Fear should not be a motive to stop pursuing higher education abilities, all it is lack of knowledge from the common people, not fear. There are several federal websites that provide all the information an entering college student needs in order to be successful when it comes to college readiness such as FAFSA, a free application for federal student aid. This government founded website answers all the possible questions students may have when it comes to loans thus making it easy for one to get informed. The website talks about forgiveness, cancellation, and the discharge of loans and even how to resolve disputes on your loan. There are several ways students can bypass their money complications, and one way is by applying for student loan forgiveness and loan discharges. According to the United States Department of Education, “if you are employed in certain public service jobs and have made 120 payments on your Direct Loan (after Oct. 1, 2007), the remaining balance that you owe may be forgiven” (2010). Fortunately, the Department of Education gives students with obligated debt a way to scale down the money that need to repay. As far as loan discharge, that means that those whom pursue a government-funded career after college can cancel the entire loan. For instance, the Federal Perkins Loan Program cancellations apply to individuals who perform certain types of public service or are employed in certain occupations” (2010). The following occupations include: volunteer in peace corps, teachers, member of the U.S. armed forces, nurse or medical technicians, law enforcement or corrections officer, and so forth. In view of the fact that it provides information on forgiveness on a loan, it specifically lets society know that something is actually trying to be done dealing with the student debt crisis.

Since there are ways that students can resolve or lessen their anxiety as far as debt, why is it that students still feel stuck and pessimistic about their futures because of money? Jason Iuliano, a Princeton political science PhD student, complicates matters further when he writes, “real problem is that debtors simply are not pursuing student loan discharges” (Iuliano, 2012, p. 525). In other words, Iuliano believes that discharge and loan forgiveness is not granted because the set application requirements are too high but because people do not choose to find relief or simply are not informed about the matter. The solutions are

out there, but college pursuers feel it might be the end of the world when it reality it isn't, all it takes it gaining the knowledge to know that there are several probably solutions out there. Hardships over years have been due to student loans ending up in bankruptcy but it is also the lack of knowledge the individual has on loan forgiveness/dismissal. Truth of the matter is, if students or graduates were to apply, most likely they would be granted the dismissal, but because people are not aware of this economic reduction method, students fail to keep sight on the dream they had when entering college before money issues came into play.

Student Loan Limitations

As graduating high school students prepare to embark on the new lifestyle college life has for them, money is not really an issue until mid-semester, as many say. Once it actually hits the individual that money management is a big aspect in college, individuals play the blame game and state, "I was never told how much to borrow." That is the question of all questions, "how much is too much?" Society can never determine a set range as to a safe loan acceptance or not, it all depends on what the individual is pursuing. Adam Levin, a well-known Chicago writer, questioned several graduates on how much they believe is too much and resulted to conclude, "many respondents believe there should be no limits at all. Among recent graduates, 22 percent agreed that students should borrow as much as they need and no amount is too much" (2013). In other words, Levin's questionnaire indicates that there is no common amount that students are initially entitled to ask for when it comes to college expenses. To hearten that idea, "research shows that many even consider high debt loans to be empowering and give them (the student) higher self-esteem" (Levin, 2013). In Levin's research, it is concluding that high college loans do not just have to be a burden in society, but can again, be used as an ambition boost to say, and make the student realize how hard they worked during their college career and know that it was all worth it in the end.

The standard way of thinking about student loan acceptance has it that there should be a limit. Americans today tend to believe that because there should be a set limit, if it is exceeded, you are considered ignorant, naive and even a victim to your own education; but that is not the case in this day of age now. Katheryn E. Hancock, attorney and president of The Hancock Firm, emphasizes that, "the government has a financial interest in the repayment of student loans and thus favors a strict standard" (2013). In making this

comment, Hancock acknowledges that no matter how low or high of a debt you are entitled to, the government will always have benefit from it regardless. Society would like to believe that the government should inform individuals about a safe moderate range when accepting loans but it is not done so because the more amount borrowed, as interest accumulates, in the end it lies in the convenience of the government and bank foundations or whom ever the money was borrowed from. The upshot of all this is that there will never be a correct amount that students should borrow, it all depends on how far the student is willing to accept the responsibilities borrowing money comes with.

Conclusion and Recommendations

In spite of the fact that there have not been any official money management classes required for degree plans, it has been a back-breaking experience for the individuals who have high dreams in college but feel money issues are restraining them. Although there are already relief methods, those are only applicable if requirements are met, otherwise there should be a different way to relieve student debt anxiety such as mandatory financial management courses that must be taken during orientation. The financial courses could include topics such as: needs vs. wants, spending tips, investments, stocks, bonds, handling credit, learning how to apply for scholarships, and perhaps incorporate the relief methods that one can apply for post graduation. Student debt is inevitable and any individual who wants to pursue a college degree will be entitled to debt, but possessing the proper knowledge can influence the individual to take the correct financial path.

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Community Problem Report Presentation

Presentations can be seen as a form of teaching, and one way to show you truly have knowledge of a subject/topic is to be able to articulate it verbally to others. Besides the written and visual discourse communities we have learned about and created, oral communication is just as powerful and requires just as much skill to be completed effectively.

Purpose: The purpose of this assignment is to present your report to the class. You will gain practice in giving oral presentations, and you will have another opportunity to revisit the work you have done. Additionally, the questions and comments from your classmates may give you further insights into your work or your chosen community issue.

Audience: This presentation should be addressed to an audience of your scholarly peers who will most likely only have a casual familiarity with your community issue.

Content/Subject: You will present the major points of your report to the class. You should provide a brief introduction and conclusion as well as give details to what is contained in your report.

General tips for giving a presentation include:

- Be prepared! The more you know what you want to say and how you want to say it the less awkward your presentation will be.
- Practice! Do not try to “wing it.” Much like the writing we have done in the course, presentations require some “rough” starts before you end up with a good final product. Practice beforehand.

Constraints: Your oral presentation may make use of electronic presentation software, such as PowerPoint, and should:

- Be 5-7 minutes long.
- Include an introduction—introduce yourself and your community problem.
- Clearly explain the community problem.
- Describe the impact of the problem upon the community.
- Provide closing statements.

ASSIGNMENT #8: Visual Argument

At this point, you have formally observed, researched, and reported on your discourse community and chosen topic. In this section, you will apply what you have learned thus far to the Writing of an original multimodal project suitable for public consumption. Your instructor will let you know which specific project they would like you to complete.

Option 1: Photo Story

Effective discourse takes many forms and uses a variety of media. The final project allows you to explore the community issue that you have spent a large part of the semester focusing on in a multimedia form. You will employ multimedia to advocate your position in your opinion piece. In addition, you will write a memo detailing your rhetorical choices in the creation of your Photo Story.

Purpose: The purpose of creating a Photo Story as your final project is to familiarize you with the process of creating a multimedia document. Specifically, you will learn how to utilize technology and non-standard media to convey a clear and straightforward message. The Project Assessment Memo, which will accompany your Photo Story, has two purposes. First, it reinforces your familiarity with writing a memo. Second, and more importantly, it encourages you to reflect on the rhetorical choices that you made in the creation of your Photo Story.

Audience: Your audience will be a general audience and, most likely, will have little familiarity with your topic.

Content/Subject: This project requires you to create a Photo Story. A Photo Story is a multimedia slideshow that employs visual, audio, and textual information and is used for either informative and/or persuasive purposes. In this case, you will design a Photo Story that introduces the problem you discussed in your opinion piece. It should also describe and either explain or advocate for your solution to that problem. If your solution is complicated or consists of multiple steps, your Photo Story should focus on explaining that solution. However, if your solution is easily understood, your Photo Story should focus on persuading your audience to put your solution into action.

After you create your Photo Story, you will write a Project Assessment Memo that reflects critically on your rhetorical practices and evaluates the Photo Story you have constructed. It should provide an explanation as to why you chose to construct it—through content, format, and design—in a particular way. When you write this memo, also address issues such as purpose, audience, strategies as well as the final document itself—the Photo Story.

Specific questions to answer include:

- What problems did you encounter in organizing and writing your Photo Story?
- What role did discourse conventions and audience play?
- How did you select the issue/topic you chose?
- What was the most challenging part of the project for you? Why?
- What kind of systematic approach did you take?

- What is the most effective aspect of your Photo Story in terms of presentation or design? Why?
- How did you make your design decisions?

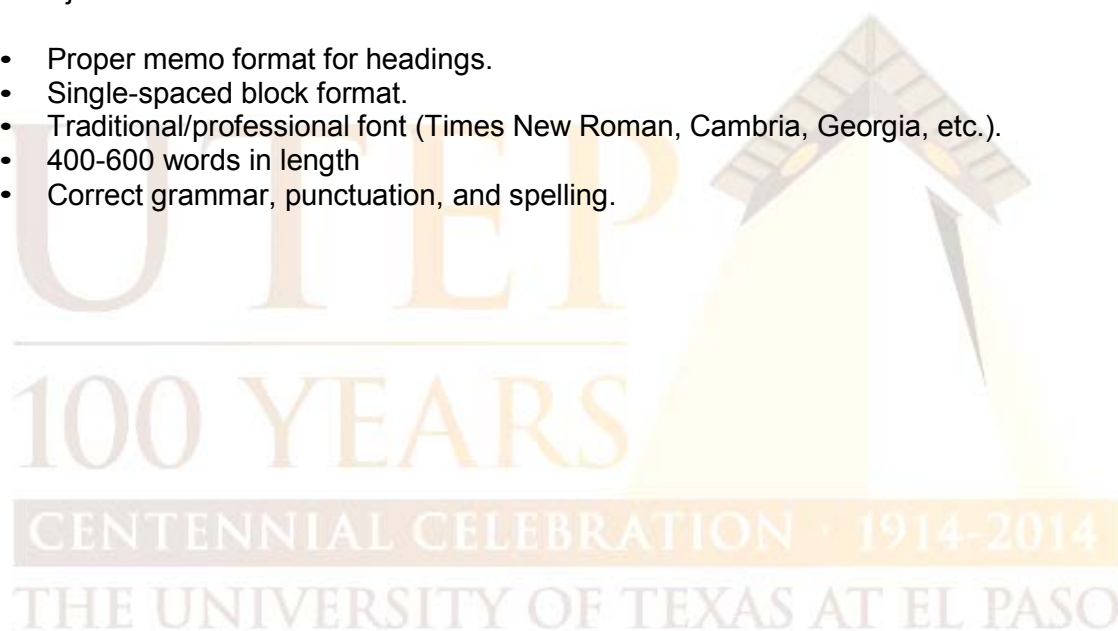
Constraints: Your project needs to follow the conventions of the Photo Story and the memo. You will want to follow the specific guidelines below.

Make sure that the Photo Story:

- Is effectively designed.
- Utilizes visuals.
- Makes a clear and concise argument.
- Has an argument that is logical and sound.
- Is quickly and easily understood.
- Uses correct grammar, punctuation, spelling, and accessible language.

Your Project Assessment Memo should use:

- Proper memo format for headings.
- Single-spaced block format.
- Traditional/professional font (Times New Roman, Cambria, Georgia, etc.).
- 400-600 words in length
- Correct grammar, punctuation, and spelling.



Do

Offer your opinion.

Be creative and use color effectively.

Use high-quality visuals.

Do not

Use images without citing them.

Use low resolution, pixelated, or otherwise unclear visuals.



MHG Reading References

Choosing a Medium, Genre, and Technology for Your Communication.

This chapter provides strategies for selecting a medium and genre for publishing your work, some background on design, and information on several technologies including blogs and wikis. See especially “Technologies for Constructing Web Pages.”

Communicating with Design and Visuals

This chapter gives great information on document design and other important considerations for web pages including proximity, contrast, alignment, color, and so on. This information will also be important for other assignments where you are asked to include a graphic.

Student Model: Photo Story Memo

Date: December 6, 2009

To: Alexis Sein, Instructor

From: Angelina Montalvo

RE: Photo Story Memorandum

El Segundo Barrio is a neighborhood that has been a part of the city of El Paso since the city was first established. This neighborhood has had a negative reputation since the beginning for being a “shady” neighborhood with a poor quality of life. Many attempts have been made to try to help raise the standards of living for the residents. The purpose of my photo story is to make more people aware of this historic neighborhood’s condition and how the city of El Paso and the residents of El Segundo are attempting to resolve their problems and concerns.

The topic of revitalizing El Segundo Barrio came from my sister who works for the city and who also participated in writing the revitalization plan for El Segundo Barrio. She often talked to me about the issues dealing with El Segundo Barrio so I decided my semester project should be on El Segundo and its’ residents since it is a topic a new virtually nothing about.

The most challenging part about choosing El Segundo Barrio as my topic was having an understanding of all the rules, regulations and processes that are involved in redeveloping/ revitalizing a neighborhood. My approach was very systematic by taking steps in understanding the neighborhood, researching its history, researching the governmental process involved, reading personal articles written by residents of El Segundo, and then going first hand to see the neighborhood. The only issue that came in terms of organizing my photo story was recalling what buildings were what after the photos were developed. This was quickly resolved though by going to my older sister for assistance.

The design of my photo story was motivated by going to see El Segundo Barrio in person. The neighborhood is the process of changing and adding new living quarters for the citizens so the neighborhood appearance is very dynamic. I decided to help with fluency for my presentation to try and organize my photos by categories of homes, schools, and non-profit/ services. The most effective part of choosing to design my photo story in this manner is it provides a more visible contrast of the newer buildings versus the older, historic buildings.

Overall this has been a valuable learning process for me because of the history I have learned about my home town and how the city functions. It was an interesting experience for me and I hope that it will be just as interesting for my audience.

Option 2: Brochure

Effective discourse takes many forms and uses a variety of media. The final project allows you to explore the community issue that you have spent a large part of the semester focusing on in a multimedia form. You will employ multimedia to advocate your position in your brochure. In addition, you will write a memo detailing your rhetorical choices in the creation of your brochure.

Purpose: The purpose of creating a brochure as your final project is to familiarize you with the process of creating a multimedia document. Specifically, you will learn how to utilize technology and non-standard media to convey a clear and straightforward message. The Project Assessment Memo, which will accompany your brochure, has two purposes. First, it reinforces your familiarity with writing a memo. Second, and more importantly, it encourages you to reflect on the rhetorical choices that you made in the creation of your brochure.

Content/Subject: This project requires you to create a brochure. A brochure is a multi-panel document that employs both visual and textual information and is used for either informative and/or persuasive purposes. In this case, you will design a brochure that introduces the problem you discussed in your opinion piece. It should also describe and either explain or advocate for your solution to that problem. If your solution is complicated or consists of multiple steps, your brochure should focus on explaining that solution. However, if your solution is easily understood, your brochure should focus on persuading your audience to put your solution into action.

After you create your brochure, you will write a Project Assessment Memo that reflects critically on your rhetorical practices and evaluates the brochure you have constructed. It should explain why you chose to construct it—through content, format, and design—in a particular way. When you write this memo, also address issues such as purpose, audience, strategies as well as the final document itself—the brochure.

Specific questions to answer include:

- What problems did you encounter in organizing and writing your brochure?
- What role did discourse conventions and audience play?
- How did you select the issue/topic you chose?
- What was the most challenging part of the project for you? Why?
- What was your systematic approach?
- What is the most effective aspect of your brochure in terms of presentation or design? Why?
- How did you make your design decisions?

Audience: Your audience will be a general audience and, most likely, will have little familiarity with your topic.

Constraints: Your project needs to follow the conventions of the brochure and the memo. You will want to follow the specific guidelines below.

Make sure that the Brochure:

- Is effectively designed.
- Utilizes visuals.

- Makes a clear and concise argument.
- Has an argument that is logical and sound.
- Is quickly and easily understood.
- Uses correct grammar, punctuation, spelling, and accessible language.

Your Project Assessment Memo should use:

- Proper memo format for headings.
- Single-spaced block format.
- Traditional/professional font (Times New Roman, Cambria, Georgia, etc.).
- 400-600 words in length.
- Correct grammar, punctuation, and spelling.

Do

Offer your opinion.

Be creative and use color effectively.

Use high-quality visuals.

Do not

Use images without citing them.

Use low resolution, pixelated, or otherwise unclear visuals.



MHG Reading References

Choosing a Medium, Genre, and Technology for Your Communication.

This chapter provides strategies for selecting a medium and genre for publishing your work, some background on design, and information on several technologies including blogs and wikis. See especially “Technologies for Constructing Web Pages.”

Communicating with Design and Visuals

This chapter gives great information on document design and other important considerations for web pages including proximity, contrast, alignment, color, and so on. This information will also be important for other assignments where you are asked to include a graphic.

How to Make an Effective Brochure

What's your objective? : Know your purpose

Logos

- Introduce the product/topic (problem).
- Describe/explain/advocate the product/topic (solution—focus on how to solve problem).
- Persuade your audience of the product/topic (put your solution into action).

Pathos

- Use an attention getter; play on the emotion(s) of your intended audience.
- Use BIG headlines, strong visuals, and a distinct call to action.
- Design the brochure to build interest in your product/ topic.
- Contain useful information.

Content Guidelines

Ethos

- Be honest.
- Create a professionally designed brochure.
- Use professional and compelling images.
- Use active voice, everyday language, be concise—get to the point.
- Remember your words will get the point across.
- Make it easy to read (Avoid crowded text, print that is too small to read, clip art, and clichés).
- Make connections to your other assignments, i.e. opinion piece, and reference other published material.
- Use “you” and “your” to make personal connections with your audience.
- Correct grammar, punctuation, and spelling are a part of establishing credibility.

Brochure Layout three-fold (six panels):

Panel #1 Attention grabber (front of brochure): get reader to open it (use a strong headline or strong visual to capture your audience).

Panels #2, 3, and 4 (inside of brochure): make the most use of this area by using cleverly designed visuals, such as using your headline to spread across all three panels. Consider this a full page where color, graphics and text can be implemented to get your message across. The introduction (product/topic), body (information/graphics/visuals), and conclusion (call to action) of your product/topic (solution) belong in these panels.

Panels #5: Good area to place interviews, quotes, references, and statistics (remember to cite these); a “Frequently Asked Questions” (FAQ) section works well here as well. Remember to add your “call to action” for your product/topic/solution here.

Panel #6: Restate your call to action. Tell the reader exactly what you want them to do; tell them how to do it, and tell them to do it. Provide contact information.

A few tips:

- Do not crowd your panels, especially by using too much text. It is okay to have white space. Do not try to fill it all up. Remember you want your brochure to be easy to read.
- Use short sentences, short paragraphs and clear visuals.
- Consider carefully the colors you are selecting. Conduct some research on color schemes, how they relate to your topic, and how to combine colors that promote your topic more effectively.

Adapted from Effective Brochure Design Website

<http://www.myprofessionaladvertising.com/Effective%20Brochure%20Design.htm>



Option 3: Poster Series

Effective discourse takes many forms and uses a variety of media. The final project allows you to explore the community issue that you have spent a large part of the semester focusing on in a multimedia form. You will employ multimedia to advocate your position in a series of posters. In addition, you will write a memo detailing your rhetorical choices in the creation of your poster series.

Purpose: The purpose of creating a series of posters as your final project is to familiarize you with the process of creating a multimedia document. Specifically, you will learn how to utilize technology and non-standard media to convey a clear and straightforward message. The Project Assessment Memo, which will accompany your Poster, has two purposes. First, it reinforces your familiarity with writing a memo. Second, and more importantly, it encourages you to reflect on the rhetorical choices that you made in the creation of your poster.

Content/Subject: You may have noticed posters on campus advertising a certain product or attempting to raise awareness of a certain issue. Often, individual posters are part of series that explain a narrative or express complimentary arguments. This project requires you to create a series of posters. A poster is a document that employs both visual and textual information and is used for either informative and/or persuasive purposes. In this case, you will design a series of posters (2-4) that introduces the problem you discussed in your opinion piece. It should also describe and either explain or advocate for your solution to that problem. If your solution is complicated or consists of multiple steps, your poster should focus on explaining that solution. However, if your solution is easily understood, your series should focus on persuading your audience to put your solution into action.

After you complete your poster series, you will write a Project Assessment Memo that reflects critically on your rhetorical practices and evaluates the poster you have constructed. It should explain why you chose to construct it—through content, format, and design—in a particular way. When you write this memo, also address issues such as purpose, audience, and strategies, as well as the final documents themselves—the posters in your series.

Specific questions to answer include:

- What problems did you encounter in organizing and writing your posters?
- What role did discourse conventions and audience play?
- How did you select the issue/topic you chose?
- What was the most challenging part of the project for you? Why?
- What was your systematic approach?
- What is the most effective aspect of your poster in terms of presentation or design? Why?
- How did you make your design decisions?

Audience: Your audience will be a general audience and, most likely, will have little familiarity with your topic.

Constraints: Your project needs to follow the conventions of the poster and the memo. You will want to follow the specific guidelines below.

Make sure that each Poster:

- Is effectively designed.
- Utilizes visuals.
- Makes a clear and concise argument.
- Has an argument that is logical and sound.
- Is quickly and easily understood.
- Uses correct grammar, punctuation, spelling, and accessible language.
- Is professionally printed and published. You can do this on your own (if you know how), or take your product to a print shop to have it completed. Your instructor can help you in finding a local print shop to help you with this step.

Your Project Assessment Memo should use:

- Proper memo format for headings.
- Single-spaced block format.
- Traditional/professional font (Times New Roman, Cambria, Georgia, etc.).
- 400-600 words in length.
- Correct grammar, punctuation, and spelling.

Do

Offer your opinion.

Be creative and use color effectively.

Use high-quality visuals.

Do not

Use images without citing them.

Use low resolution, pixelated, or otherwise unclear visuals.



MHG Reading References

Choosing a Medium, Genre, and Technology for Your Communication.

This chapter provides strategies for selecting a medium and genre for publishing your work, some background on design, and information on several technologies including blogs and wikis. See especially “Technologies for Constructing Web Pages.”

Communicating with Design and Visuals

This chapter gives great information on document design and other important considerations for web pages including proximity, contrast, alignment, color, and so on. This information will also be important for other assignments where you are asked to include a graphic.



Option 4: Public Service Announcement

Effective discourse takes many forms and uses a variety of media. The final project allows you to explore the community issue that you have spent a large part of the semester focusing on in a multimedia form. You will employ multimedia to advocate your position in your opinion piece. In addition, you will write a memo detailing your rhetorical choices in the creation of your Public Service Announcement, or PSA.

Purpose: The purpose of creating a PSA as your final project is to familiarize you with the process of creating a multimedia document. Specifically, you will learn how to utilize technology and non-standard media to convey a clear and straightforward message. The Project Assessment Memo, which will accompany your PSA, has two purposes. First, it reinforces your familiarity with writing a memo. Second, and more importantly, it encourages you to reflect on and articulate the rhetorical choices that you made in the creation of your PSA.

Audience: Your audience will be a general audience and, most likely, will have little familiarity with your topic.

Content/Subject: This project requires you to create a PSA that focuses on your social issue. It should range from 30 seconds to 1 minute in length and employ visual and audio information for informative *and* persuasive purposes. In this case, you will design a PSA that introduces the problem you discussed in your opinion piece. It should also describe and either explain or advocate for your solution to that problem. If your solution is complicated or consists of multiple steps, your PSA will need to find the simplest way to convey this.

After you create your PSA, you will write a Project Assessment Memo that reflects critically on your rhetorical practices and evaluates the PSA you have constructed. It should explain why you chose to construct it—through content, format, and design—in a particular way. When you write this memo, also address issues such as purpose, audience, strategies as well as the final product itself—the Public Service Announcement.

Specific questions to answer include:

- What problems did you encounter in organizing and writing your Public Service Announcement?
- What role did discourse conventions and audience play?
- How did you select the issue/topic you chose?
- What was the most challenging part of the project for you? Why?
- What was your systematic approach?
- What is the most effective aspect of your PSA in terms of presentation or design? Why?
- How did you make your design decisions?

Constraints: Your project needs to follow the conventions of the Public Service Announcement and the memo. You will want to follow the specific guidelines below.

Make sure that the PSA:

- Is 30 seconds to 1 minute in length.
- Is effectively designed.
- Utilizes visuals, text and/or audio (voice/music/sound effects).

- Makes a clear and concise argument.
- Has an argument that is logical and sound.
- Is quickly and easily understood.
- Uses correct grammar, punctuation, spelling, and accessible language.
- Provides “reference credits” for borrowed sources at the end of your PSA. Credit(s) will **not** be counted as part of the time constraint.

Your Project Assessment Memo should use:

- Proper memo format for headings.
- Single-spaced block format.
- Traditional/professional font (Times New Roman, Cambria, Georgia, etc.).
- 12 pt. font.
- 400-600 words in length.
- Correct grammar, punctuation, and spelling.



MHG Reading References

Choosing a Medium, Genre, and Technology for Your Communication.

This chapter provides strategies for selecting a medium and genre for publishing your work, some background on design, and information on several technologies including blogs and wikis. See especially “Technologies for Constructing Web Pages.”

Communicating with Design and Visuals

This chapter gives great information on document design and other important considerations for web pages including proximity, contrast, alignment, color, and so on. This information will also be important for other assignments where you are asked to include a graphic.

Assessment Rubric for the Visual Argument Part One: The Project

CATEGORY	A	B	C	D	F
Purpose 30 pts.	Establishes a purpose early on and maintains a clear focus throughout.	Establishes a purpose early on and maintains focus.	There are a few lapses in focus, but the purpose is fairly clear.	It is difficult to figure out the purpose of the project.	Project has no evident purpose and/or focus.
Design: 25 pts.	Design is professional and well executed. Text wrap and graphics are used as needed.	Design is mostly professional and well executed. Text wrap and graphics are used as needed.	Design somewhat professional and somewhat well executed. Text wrap and graphics could have been better implemented.	Design is not visually appealing and/or is minimally well-executed.	There is no design and poorly executed.
Ethos: Is the project credible? 15 pts.	Project uses strong arguments and evidence to display credibility.	Most of the project's arguments and evidence is strong.	Project's arguments and evidence are uneven in quality, though overall they are adequate.	One or more of the project's arguments and evidence is significantly weak.	Project does not use any effective arguments or evidence.
Pathos: Project appeals to the reader's values and beliefs. 15 pts.	Project uses effective strategies to appeal to the reader's values and beliefs.	Most of the project's appeals to the readers' values and beliefs are effective.	Project's appeals to the readers' values and beliefs are uneven, though overall they are adequate.	One or more of the project's appeals to the readers' values and beliefs are significantly inadequate.	Project did not use any effective appeals to the readers' values and beliefs.
Logos: Is the piece well organized? Logical? 15 pts.	Project's organization and logic are excellent.	Most of the project's organization and logic are excellent.	Project's organization and logic are uneven, though overall they are adequate.	Project has at least one major problem with organization and/or logic.	Project does not use effective organization and/or logic.

Assessment Rubric for the Visual Argument Part Two: The Memo

CATEGORY	A	B	C	D	F
Analysis 15 pts.	Specific, developed analysis and insightful observations.	Analysis is generally sound but could be more specific or insightful in some areas.	General and/or undeveloped analysis.	Analysis is sparse and lacks insight.	No relevant analysis and insightful observations made.
Supporting Details 10 pts.	Support information is related to analysis and relevant to the claims about the topic/subject	Support information has minor weaknesses relative to analysis and/or relevance to the topic/subject.	Support information has major weaknesses relative to analysis and/or relevance to the topic/subject.	An attempt has been made to add support information, but the claims were unrelated or confusing.	Support information irrelevant or not found.
Writing Fluency: Clear, Concise, Correct 15 pts.	Demonstrates skillful writing fluency in terms of clear, concise, and professional writing.	Demonstrates reasonable writing fluency in terms of clear, concise, and professional writing.	Demonstrates minimal writing fluency in terms of clear, concise, and professional writing.	Writing fluency is lacking in terms of clear, concise, and professional writing.	No writing fluency—unreadable.
Design: 10 pts.	Design is professional and adheres to the all design requirements.	Design is mostly professional and adheres to most of the design requirements.	Design somewhat professional and does not adhere to at least one of the design requirements.	Design is not professional and/or does not adhere to one or more design requirements.	There is no design and poorly executed.

Visual Argument Presentation (Photo Story, Brochure, Poster, PSA)

Presentations can be seen as a form of teaching, and one way to show you truly have knowledge of a subject/topic is to be able to articulate it verbally to others. Besides the written and visual discourse communities we have learned about and created, oral communication is just as powerful and requires just as much skill to be completed effectively.

Purpose: The purpose of this presentation is to present your Visual Argument to the class. You will gain practice in giving oral presentations, and you will have another chance to revisit the work you have done. Additionally, the questions and comments from your classmates may give you further insights into your work or your chosen community issue.

Audience: This presentation should be addressed to an audience of your scholarly peers who will, most likely, only have a casual familiarity with your community issue.

Content/Subject: You will present your Visual Argument and discuss the process of creating it (if you created an assessment memo, it will be helpful in planning this presentation). You should provide a brief introduction and conclusion as well as explain your final project to the class.

General tips for giving a presentation include:

- Be prepared. The more you know what you want to say and how you want to say it the less awkward your presentation will be.
- Practice. Do not try to “wing it.” Much like the writing we have done in the course, presentations require some “rough” starts before you end up with a good final product. Practice beforehand.

Constraints: Your oral presentation may make use of electronic presentation software, such as PowerPoint, and should:

- Be 5-7 minutes long.
- Include an introduction—introduce yourself and your community issue.
- Present the Visual Argument that you created.
- Ensure that the problem and its solution are clearly identified.
- Provide closing statements justifying the implementation of your solution.

Assessment Rubric for the Visual Argument Part Three: The Presentation

CATEGORY	A	B	C	D	F
Content 20 pts.	Shows a full understanding of the topic.	Shows a good understanding of the topic.	Shows an adequate understanding of the topic.	Does not seem to understand the topic very well.	Shows no understanding of the topic.
Assignment Guidelines 25 pts.	The community issue, the problem, and its solution are clearly identified. Closing statements justify the implementation of the solution.	The community issue, the problem, and its solution are adequately identified. Closing statements justify the implementation of the solution.	The community issue, the problem, and its solution are identified. Closing statements attempt to justify the implementation of the solution. The points could be clearer.	The community issue, the problem, and its solution are somewhat identified. Closing statements attempt to justify the implementation of the solution. The points could be much clearer.	The community issue, the problem, and its solution are unclear. Closing statements fail to justify the implementation of the solution.
Preparedness 15 pts.	Student is exceptionally prepared and has obviously rehearsed.	Student seems pretty prepared, but might have needed a couple more rehearsals.	Student is adequately prepared, but it is clear that rehearsal was lacking.	Student is inadequately prepared or rehearsed.	Student lacks any preparation or rehearsal.

ASSIGNMENT #9: Writing to Convince and Solve Problems

Now that you have expressed your professional opinion and demonstrated your disciplinary and topic knowledge in the format of a multimodal discourse, you will now apply these skills to a written, textual document. Your instructor will let you know which of the following options you are expected to complete.

Option 1: Opinion Piece

An opinion piece expresses a concise and focused opinion about a particular issue. For this assignment, you will write an opinion piece about the community issue that you have been focusing on all semester. You will focus on one aspect of your community issue and argue for a solution to a problem. Most likely, this will involve advocating for a policy change. A policy is a course of action. It can be a statement of principle on which people base their behavior, such as policies that determine ethical behaviors or transactions in business or organizational relationships. It can also be a law or rule that regulates behavior, such as setting up cameras to catch traffic violations at busy intersections or an anti-harassment policy at a workplace.

Purpose: This assignment exposes you to the genre of an opinion piece or "op-ed," which is public writing. The opinion piece is normally a text that expresses an opinion and is commonly published by newspapers, magazines, and advocacy websites. It is a persuasive/argumentative piece and will prompt you to use each of the rhetorical strategies of logos, pathos, and ethos—in varying degrees—in order to strengthen the readers' acceptance of your course of action.

Audience: Your audience will consist of your professor, your academic peers, and a specific audience that would be reading the type of publication in which your opinion piece might appear. In order to think about where your op-ed would be published, you need to consider who your intended audience is—who do you want to convince or persuade? Who needs to read what you have to say? What action would like your audience to take?

Content/Subject: In your opinion piece, you need to identify one problem related to your issue and advocate for a specific solution that will help or eliminate the problem you have identified. Your piece needs to convince your audience that:

- There is a problem.
- Your solution can fix or help that problem.

Your writing needs to be effective and efficient because you will only have a limited space to accomplish these goals. You should include relevant information and sound reasoning in order to convince your audience of your argument.

Constraints: An opinion piece is a genre of public writing that focuses on the quick and clear expression of an argument in a restricted space. As a result, the writing is often very precise and concise to maximize the amount of space available. You should ensure that your opinion piece has a clear, understandable argument and makes use of correct, grammatical sentences.

Specific guidelines for the assignment include:

- Clear introduction to issue.
- Effective, concise discussion of your issue's problem and solution.
- Sophisticated development of logos, pathos, and ethos.
- 400-600 words in length.
- Adherence to APA format.
- Use of concise language.
- Correct grammar, punctuation, and spelling.

Do

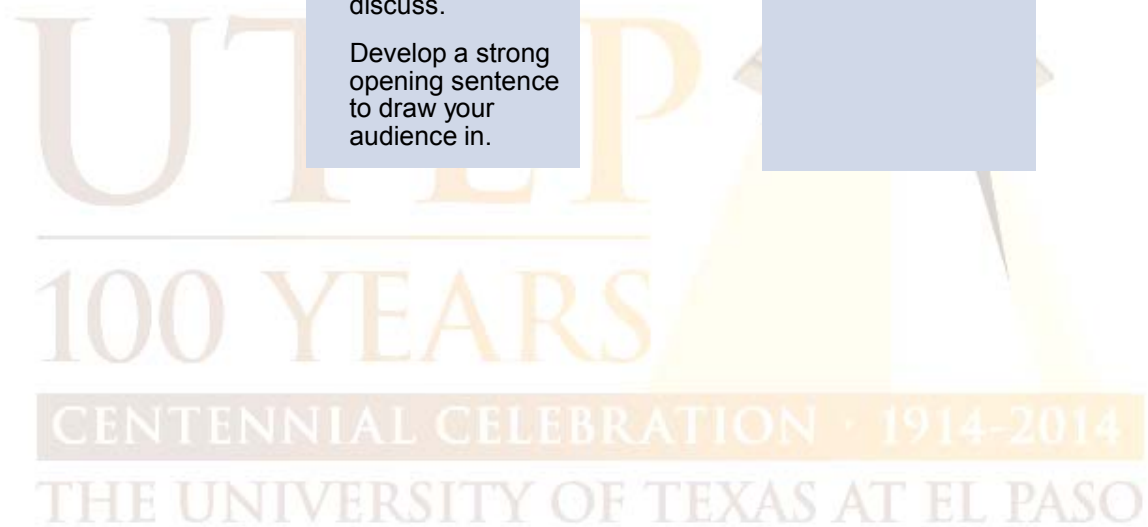
Read samples in various newspapers to understand the genre.

Offer your opinion, arguing for a solution to the community problem you discuss.

Develop a strong opening sentence to draw your audience in.

Do not

Use APA-style in-text citations but include a reference list.





MHG Reading References

Writing to Convince (p. 238)

This chapter will help you to set writing goals and to understand the purposes and processes of writing to convince. See especially **Rhetorical Considerations in Persuasive Writing and Learning the Qualities of Effective Persuasive Writing.**

Genres Close Up: Writing an Editorial

This short section provides a bulleted list that explains the purposes of an editorial or opinion piece.

Writing to Solve Problems (p. 372)

Because the assignment asks you to propose a solution, this chapter is also useful reading. This chapter will help you to set writing goals and to understand the purposes and processes of writing to solve problems. See especially **Rhetorical Considerations and Learning the Qualities of Effective Proposals.**

Using Strategies that Guide Readers (p. 422)

This chapter will guide you through some of the basic principles of good writing such as creating a thesis, writing paragraphs, topic sentences, conclusions, and so on.

Using Strategies for Argument (p. 448)

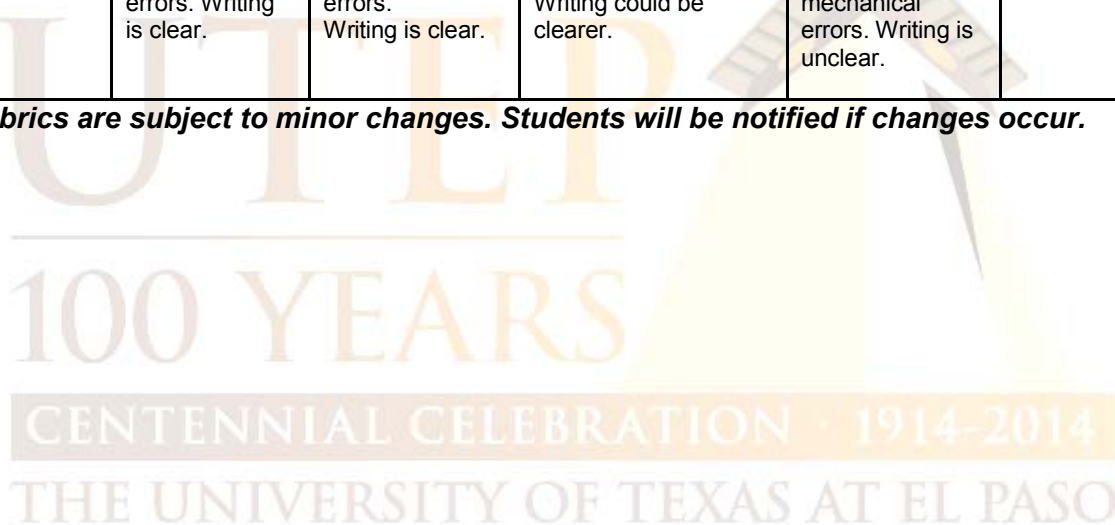
This chapter is useful for helping you make writing decisions about composing your argument in the op-ed. It includes ways to use logos, ethos, and pathos.

Assessment Rubric for Opinion Piece/Persuasive Letter*

CATEGORY	A	B	C	D	F
Focus 20 pts.	Response maintains focus on topic/subject throughout response.	Response may exhibit minor lapses in focus on topic/subject.	Response may lose or may exhibit major lapses in focus on topic/subject.	Response may fail to establish focus on topic/subject.	Response lacks focus.
Ethos: 15 pts.	The writer uses strong arguments and introduces evidence to show high quality sources.	Most of the writer's arguments and evidence is strong. Quality of sources is evident.	The writer's arguments and evidence are uneven in quality, though overall they are adequate. Source quality appears questionable.	One or more of the writer's arguments and evidence is significantly weak. Source quality appears poor.	The writer did not use any effective arguments or evidence. Source quality is poor or unknown.
Pathos: 15 pts.	The writer uses effective strategies to appeal to the reader's values and beliefs.	Most of the writer's appeals to the readers' values and beliefs are effective.	The writer's appeals to the readers' values and beliefs are uneven, though overall they are adequate.	One or more of the writer's appeals to the readers' values and beliefs are significantly inadequate.	The writer did not use any effective appeals to the readers' values and beliefs.
Logos and Research: 25 pts.	The writer's organization and logic is strong. Research effectively supports the argument and is correctly cited, both in-text and on Reference page or notes.	Most of the writer's organization and logic is strong. Most of the research supports the argument and is correctly cited both in- text and on Reference page or notes.	The writer's organization and logic is uneven, though overall they are adequate. The research is uneven in quality, though overall it is adequate, and it is mostly correctly cited both in-text and on Reference page or notes.	The writer has at least one major problem with organization and/or logic. Significant portion of research fails to support the argument and/or is incorrectly cited either in- text and on Reference page or notes	The writer did not use effective organization and/or logic. No research and/or fails to support the argument and/or is incorrectly cited either in-text or on Reference page or notes.

Logos and Research: 25 pts.	The writer's organization and logic is strong. Research effectively supports the argument and is correctly cited, both in-text and on Reference page or notes.	Most of the writer's organization and logic is strong. Most of the research supports the argument and is correctly cited both in- text and on Reference page or notes.	The writer's organization and logic is uneven, though overall they are adequate. The research is uneven in quality, though overall it is adequate, and it is mostly correctly cited both in-text and on Reference page or notes.	The writer has at least one major problem with organization and/or logic. Significant portion of research fails to support the argument and/or is incorrectly cited either in-text and on Reference page or notes.	The writer did not use effective organization and/or logic. No research and/or fails to support the argument and/or is incorrectly cited either in-text or on Reference page or notes.
Writing Fluency: 25 pts.	Demonstrates skillful writing fluency, exhibits few or no grammar and mechanical errors. Writing is clear.	Demonstrates good writing fluency, exhibits minor grammar and mechanical errors. Writing is clear.	Demonstrates adequate writing fluency; exhibits a fair number of major grammar and mechanical errors. Writing could be clearer.	Demonstrates limited writing fluency, exhibits numerous major grammar and mechanical errors. Writing is unclear.	Writing is not fluent; it is unclear.

****Rubrics are subject to minor changes. Students will be notified if changes occur.***



Student Model #1: Opinion Piece

High-stakes Testing: A Reliable System or an Unnecessary Evil?

An editorial by Carlos Nevarez

Concerned parents, teachers, and tax-paying citizen extraordinaire may stop for a few seconds and ponder the puzzling issue of high dropout rates in the nation. Every time they witness the lost potential of the young Wal-Mart working force or the helpless army of street peddlers, it may leave all those concerned shocked in disbelief and bring back memories when things weren't this way; memories of a time when the education system seemed flawless. In the early 1980's, minimum competency testing (MCT) began to be implemented in large scope under numerous state education departments (National Board on Educational Testing and Public Policy). Texas, one of the first states to use MCT's to determine graduation, has been regularly linked with the worst graduation rates in the country. Researcher Sean Reardon argues that it is in the main interests of numerous states such as Texas to abandon or thoroughly modify their standardized minimum competency tests because of the thousands of students who struggle to pass these tests.

MCT's or TAKS, as they are called in my home state of Texas, are designed to assess the average student's minimum learning capabilities and their results actually determine grade promotion, retention or graduation. Unlike students in past decades, students now have to engage in high-stakes testing which can have a dramatic effect in deciding their academic fate. Test opponents like Reardon contend that MCT's slant toward a low-level skills curriculum and actually augment the dropout ratio by severely discouraging students who fail a test. I myself have been part of the MCT system in Texas, and I must concur with the critics in admitting that high-stakes testing draws away significantly from the learning content.



A girl from an unidentified Texas school faces the elevated pressures of high-stakes testing as she concentrates on her TAKS test.

High-stakes tests are commonly linked to derailing flaws that corrode the very principles that many education institutions claim to instill. Studies by researchers at the National Board on Educational Testing and Public Policy have shown that grade retention is harmful and retrogressive since it diminishes students' academic self-esteem, increasing the chance that a student will drop out. Furthermore, a 1979 article in *Educational Researcher* notes that a substantial percentage of children in the nation are of the lower side of the intelligence spectrum (70-90 in IQ) and cannot achieve over their limits. MCT's however are clearly tailored for the average student's intellect, and it expects students to at least meet this standard.

After further research, I have devised a few alternatives based on the observations of some critics. One of the alternatives would be of course to eliminate MCT's or use them merely as a guide for the improvement of instruction but not as determinant for grade progression. A more passive solution would be to follow Reardon's advice, allowing individual school districts to set their tests to their own standards instead of the state's standards. Howard Dunlap, Fulton County administrator, offers an innovative solution where school districts would administer a screen test that would organize students according to their aptitude levels, MCT's would then be set to each

student's capabilities.

States with the highest dropout rates such as Texas and Florida continue using higher-stake tests usually leading up to the same grim results; great discontent in Texas has led to constant reforms in its educational system. To allow minimum competency tests to continue operating normally would be to augment or completely ignore the dropout issue which has been closely linked to it.



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Student Model #2: Opinion Piece**Revitalizing El Segundo Barrio**

An editorial by Angelina Montalvo

The historic and culturally rich neighborhood El Segundo Barrio and its constituents have been faced with the issue of redevelopment and revitalization repeatedly throughout its history. Each proposed plan has been met with mistrust and ill desire to follow through with any of the suggested ideas for helping to improve the neighborhood. The negative feedback coming from the residents though has its sound reasoning and needs to be treated delicately. For a revitalization plan to become successful, it is essential to listen to the needs and requests of that neighborhood's constituents. The last step though, which does not always occur, is the residents having an understanding of how the process works and to know they themselves must take action if they want to further improve their neighborhood. A great deal of time on the city's part must be put in to get to understand and learn about the neighborhood and its residents.

A major concern about the present plan being proposed for El Segundo Barrio is that the resident's needs and concerns must be addressed for them to indorse the plan. The residents for example are demanding eminent domain shall not be used at any time during the revitalization process in order to protect them from being displaced from their homes. The city has acknowledged this request and is going to respect this concern. Issues may arise though, where it is inevitable for some residents to be displaced temporarily from their homes such as an apartment building being "red flagged" for various violations and being labeled a hazard to live in. Residents must understand this is out of the local government's control, the city, and must adhere to the laws. The proposed plan though is trying to help out the residents though by designating buildings for the temporarily displaced, which I believe was a smart move on the city's part because they are trying to stay one step ahead. This is great example current plan showing more signs of having success because it is addressing the citizens needs to the best of the city's abilities and foresight.

Another issue raised among the citizens though is being provided with more services because a majority of the residents are low income. The proposed plan can only do such much about this because they are limited due to funding and cannot provide everything the citizens are requesting. If the residents of El Segundo Barrio want their neighborhood to become as they in vision it to potentially be it requires a lot f involvement on their parts too. They cannot depend on the city alone to fulfill their vision. The residents of El Segundo Barrio must realize they need to see the city as a helping hand pushing them towards their ultimate goals of having a safe and thriving neighborhood. The constituents need to use the data the city is collecting and use it for their own purposes to apply for their own federal grants and funding. The Chamizal area for example, after their plan was approved, some nonprofit organizations took it a step farther to help themselves and applied for federal grants and invested in themselves to help further their economic and living status. If more residents were supportive and active, they would see how much more of a difference it would make for their community.

If the residents of El Segundo Barrio were to collaborate more holistically it would make a striking difference in empowering them to better their current distressed situation. The city is doing what they can, with respect to the resident's concerns, to help re-stimulate the neighborhood without causing dramatic changes to the neighborhoods heritage. The final result is ultimately based off of the resident's willingness to further pursue their success.

Option 2: Persuasive Letter

The goal of a persuasive letter is for you to voice your opinion and call for an action that surrounds the community problem that you have been researching. In addition, it will give you the opportunity to demonstrate your understanding and use of the rhetorical appeals (logos, pathos, and ethos) to influence your audience. Although your written work will be briefer, use Alex Lightbourne's *Letter to President Bush* as a model.

Purpose: This assignment helps you fine-tune your persuasive skills. In previous assignments, you were asked to practice how analyzing how other authors used the rhetorical appeals to develop their argument. This assignment asks you to move from analysis to synthesis, thereby using the skills you have learned to develop an effective argument.

Audience: In order to decide who your audience is, you must determine what action you would like to see take place. You might address your letter to a specific politician, leader, or even to the editor of a newspaper, which is really a way of reaching the general public or a specific community. For the purposes of the course, your audience will also consist of your professor and scholarly peers.

Content/Subject: Your persuasive letter will consist mainly of your opinion of an issue surrounding the community problem you have chosen. Write a thesis statement, listing 3-5 major points that you will develop throughout the body of the letter. Each point should be effectively supported by weaving appeals to logos, pathos, and ethos into the content.

Constraints: It is particularly important that you be conscious of developing your ethos in this assignment. In order for your audience to be persuaded, they must trust you. Therefore, it is important that your writing reflect sophistication and intellect appropriate to college-level writing. Make sure to use vocabulary that reflects your education, but also that is appropriate to the audience and topic.

Specific guidelines for the assignment include:

- Full block or modified letter block format.
- Single-spaced with double spacing in between paragraphs.
- Clear introduction and conclusion.
- Organization of major points.
- 400-600 words in length.
- Sophisticated development of logos, pathos, and ethos.
- Use of concise language.
- Correct grammar, punctuation, and spelling.


 Do

Offer your opinion, arguing for a solution to the community problem you discuss.

Develop a strong opening sentence to draw your audience in.

Show respect for your audience's opinion if they are likely to be opposed to your idea.


 Do not

Use APA-style in-text citations but include a reference list.



MHG Reading References

Writing to Convince (p. 238)

This chapter will help you to set writing goals and to understand the purposes and processes of writing to convince. See especially **Rhetorical Considerations in Persuasive Writing and Learning the Qualities of Effective Persuasive Writing**.

Writing to Solve Problems

Because the assignment asks you to propose a solution, this chapter is also useful reading. This chapter will help you to set writing goals and to understand the purposes and processes of writing to solve problems. See especially **Rhetorical Considerations and Learning the Qualities of Effective Proposals**.

Using Strategies that Guide Readers (p. 422)

This chapter will guide you through some of the basic principles of good writing such as creating a thesis, writing paragraphs, topic sentences, conclusions, and so on.

Using Strategies for Argument (p. 448)

This chapter is useful for helping you make writing decisions about composing your argument in the letter. It includes ways to use logos, ethos, and pathos.



Congratulations!

**You have completed the coursework for
RWS 1301/ENGL 1311.**

Because we designed the RWS 1301/ENGL 1311 curriculum with “transfer” in mind, you should remember the many strategies for effective communication that you learned this semester: rhetorical, self-regulation, research, technology, writing process, and so on. These abilities will be very useful to you in RWS 1302/ENGL1312. However, we hope you also use these strategies in your other coursework at UTEP and elsewhere. For example, even if your history instructor does not require invention, drafting, or self-evaluation, follow the processes you learned in this class to produce the most effective projects you can! And, don't forget that the University Writing Center is available to help with all of your writing projects for any course.

**Good luck to you. We look forward to working with you in
RWS 1302/ENGL1312.**

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CHAPTER FIVE: RWS 1302/ENGL1312—RESEARCH AND CRITICAL WRITING

The primary goal of RWS 1302/ENGL1312 is to develop students' critical thinking skills in order to facilitate effective communication in all educational, professional, and social contexts. This effective communication is based on an awareness of and appreciation for discourse communities as well as knowledge specific to subject matters, genres, rhetorical strategies, and writing processes.



Click on the link below to view a video introduction to the class:

<http://vimeo.com/24195344>

Introduction to RWS 1302/ENGL 1312

The 1302/1312 course you are enrolled in is part of an exciting Writing curriculum at UTEP. Several aspects of the course might be new to you as a student. Your instructor will explain these to you, but here is some information to get you started.

First, this course is taught as a **hybrid class**—with one face-to-face meeting for group work, lecture, and discussion—and the rest of the class will utilize a course management system for your online work. Taking the course as a hybrid incorporates several ideas we find important in Writing studies: It helps you develop your technological literacy, and it fosters a collaborative environment between you, your classmates, and your instructor.



Second, the **University Writing Center (UWC)** is an important part of RWS 1302/ENGL 1312. During the first two weeks of the semester, you will attend an orientation at the new UWC. Thereafter, your grades on individual projects will determine your level of involvement with the UWC. The tutoring experience provided at the UWC enables you to get beneficial individual feedback as you are working on improving your writing. Of course, all students are invited to receive free tutoring at the UWC whenever needed or desired. For more information, please visit their homepage at <http://academics.utep.edu/writingcenter>.

Finally, we have carefully created a curriculum that empowers you to determine the most effective strategies, arrangements, and media to use in different rhetorical contexts. You will encounter these different rhetorical contexts throughout your college career and into your professional and personal life. We have carefully aligned the goals of the course with the assignments and the assessments of your work. We hope you find this connection helpful.

Goals of RWS 1302/ENGL 1312

The goals of RWS 1302/ENGL 1312 at UTEP are largely based on the Writing Program Administrators' Outcomes. These can be found online at <http://wpacouncil.org/positions/outcomes.html>.

The primary goal of this course is to develop students' critical thinking skills in order to facilitate effective communication in all educational, professional, and social contexts. This effective communication is based on an awareness of and appreciation for discourse communities as well as knowledge specific to subject matters, genres, rhetorical strategies, and writing processes.

The class presents an approach to communication that helps students determine the most effective strategies, arrangements, and media to use in different rhetorical contexts. It teaches students a systematic approach for analyzing rhetorical situations and then producing a variety of documents and presentations while gaining more confidence and fluency in visual, oral, and

written communication. In addition, because communication is central to being an active and engaged member of society, the course also provides a space for informed advocacy.



This course is taught as a hybrid class--with one face-to-face meeting for lecture and discussion, and the rest of the course utilizing a management system such as Blackboard, a Wiki, or a class website depending on the instructor. Each will provide students with permanent access to the syllabus, supplemental reading materials, e-mail, and discussion groups. It is vital that students check and participate in the online environment consistently as it is an integral part of the course. On occasion, you will be asked to meet on your hybrid day to participate in library research, technology workshops,

presentations, or other activities your instructor might need you to be physically present for. Please keep this time available for this class. Otherwise, you will miss out on important information.

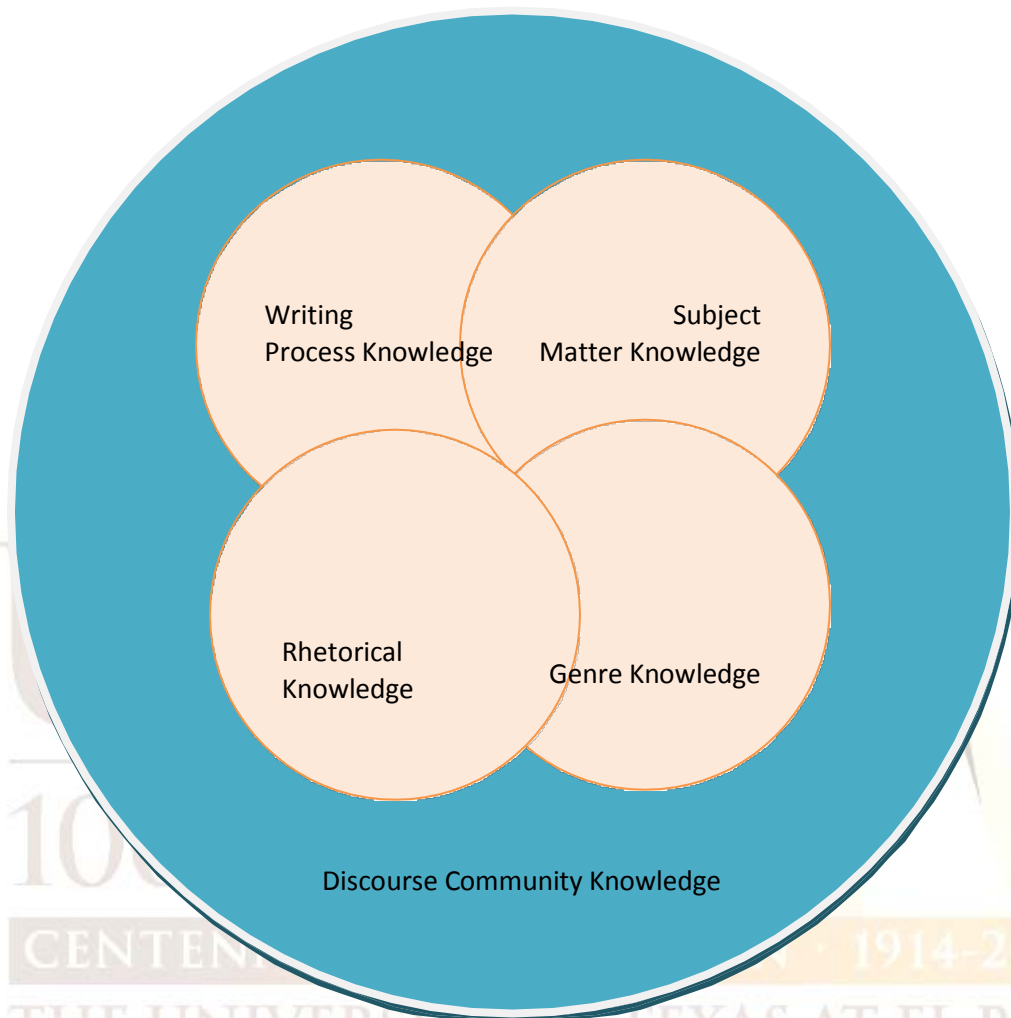
At the end of the course, you will be able to:

- Understand a theory of discourse communities
- Engage as a community of writers who dialogue across texts, argue, and build on each other's work
- Draw on existing knowledge bases to create "new" or "transformed" knowledge
- Develop a knowledge of genres as they are defined within discourse communities;
- Address the specific, immediate rhetorical situations of individual communicative acts
- Develop procedural knowledge of the writing task in its various phases.

You will also have the opportunity to strengthen your skills in the following areas:

- Think, read, and write critically
- Become familiar with the contents of the UTEP Library, in a variety of forms and areas of professional study (e.g. the arts, humanities, sciences, nursing, social sciences, business, engineering, and education)
- Analyze and synthesize material from outside sources
- Formulate research questions and locate source materials in the library to substantiate your content
- Develop a sensitivity to the significance of data and how it can be rhetorically applied to various genres
- As part of a research process, apply research to various genres; receive instruction in the logic and form of documentation within a discipline (APA); learn writing strategies for integrating source material into your own prose (quoted, paraphrased, and summarized material); write analytical and argumentative projects appropriate to genres and larger discourse communities.

Knowledge Domains¹



¹ Beaufort, A. (2007). The question of university writing instruction. *College Writing and Beyond: A New Framework for University Writing Instruction*. Logan: Utah State University Press.

At the start of each assignment, you will see the graphic on the previous page. This graphic represents that theoretical approach we used to design RWS 1302/ENGL 1312. Based on Anne Beaufort's research, we believe good writing courses are designed with these five knowledge domains in mind:

1. Discourse community knowledge
2. Writing process knowledge
3. Subject-matter knowledge
4. Rhetorical knowledge
5. Genre knowledge

Discourse community knowledge: knowledge of how communities of writers communicate across texts whether they are oral, visual, or written.

Writing process knowledge: knowledge of the ways, or processes, that people move through the various stages of writing including invention, drafting, revision, and editing. This knowledge will lead to an awareness that everyone's process is different and that our own processes change depending upon the writing task.

Subject-matter knowledge: knowledge put forth by experts in the discourse community that is required to ask effective research questions and develop new or transformed knowledge.

Rhetorical knowledge: knowledge of the specific rhetorical situation including the audience, purpose, and timing used to effectively communicate an argument or idea..

Genre knowledge: knowledge of the defining features, affordances, and constraints for a variety of genres, such as appropriate media and language.

Over the course of the semester, you will gain knowledge, skills, and strategies in each of these areas. While there will be overlap in many of the projects (for example, in each project you will consider writing process), the assignments will emphasize some domains more than others. We encourage you, at the start and finish of each assignment, to pause and consider which knowledge domains you have focused on and how this new experience can help you in any other rhetorical situation you may encounter in your classes and elsewhere. In other words, how can you use the rhetorical skills and strategies used in this class as you navigate through your college career, professional career, and social life?

Course Overview

The following discussion provides a general overview of the assignments and policies of RWS 1302/ENGL 1312 classes. All 1302/1312 classes complete the same set of assignments and policies. However, each instructor may approach them differently. Some, for example, may organize the course around a single, broad theme or group of related problems. The theme(s) or problem(s) will be complex enough to require outside research as well as the necessity for re-examining your assumptions. As a result, these assignments will help build logical, convincing writing techniques.

Instructors will incorporate principles of the writing process: gathering ideas; organizing materials; defining a clear, focused thesis; subsequent outlining; multiple drafting; revising; and editing.

Design of Assignments

As 1302/1312 students typically come from a range of disciplines, the assignments of the course will encourage you to work on subjects/topics relevant to your chosen field of study. Instructors offer detailed assignment sheets for each major assignment, specifying due date, length, subject, format, audience, and purpose (where appropriate). Your instructor may choose only a few of the following activities found in the *Guide* and assign others not included here, or he or she may assign all of these activities. These activities are designed to progressively build the skills you need to develop in this course. Whether or not your instructor assigns them, you will want to complete the worksheets in these chapters. They are designed to help you create effective projects.

Workshop Approach

You will most likely participate in a number of reading and writing workshops. Rather than a course where your instructor lectures while you take notes, you will be expected to work during class time—often with your classmates. You may be asked to discuss a reading, brainstorm ideas, or peer review a project in small groups. Your instructor might also ask you to do this work online.

Correctness

As you prepare your drafts, you need to recognize the importance of conscientious editing, eliminating violations of the conventions of written English and refining your writing techniques. Your handbook, as well as writers' workshops, will assist you. The editing of surface errors (spelling, punctuation, and grammatical elements) is not stressed until late in the drafting process. An "editing day" might also be scheduled for the last class before an assignment is due with students working in small groups, consulting the handbook and the teacher as resources, while proofreading each other's projects. The ultimate responsibility for proofreading any project, however, remains with the writer. You should make a conscientious effort to submit error-free Writings for your teacher to grade. Running a spell-check with your word processor as a last step can often save you valuable points on your final grade.

Project Format

All projects must be word-processed using Microsoft Word--12 pt. font, one-inch margins, and double-spaced. Use a font style that is easy to read like Times New Roman, Arial, or Georgia.

Microsoft Word is available to students at all campus computers and can be purchased at a discount through the UTEP Bookstore using a current UTEP ID card. Students may also go to openoffice.org and download a free and compatible version of Word/Office.

Be sure to name each submitted assignment with your first initial, last name, and an abbreviation of the assignment. Do not include a space in the file name. You **MUST** also save the file as a .doc. For example:

jmartinezgenredraft.doc
jmartinezgenrefinal.doc

Please use the correct extension (.doc), and do not erase it; if it is missing, your project cannot be opened.



University Writing Center

UTEP's University Writing Center (UWC) offers free writing tutoring assistance for all UTEP students. The tutors are carefully chosen undergraduate and graduate students based on their writing skills, as well as writing instructors, who can help with all parts of a writing assignment, including prewriting, organizing, revising, and editing. They can also help students to understand any writing assignment and help work on comprehending difficult textbook material. It is important to remember, however, that while tutors are dedicated to helping students and strive to help you improve your writing to the best of your ability, they are in no way responsible for final scores you receive on your assignments.



The UWC is an important part of RWS 1302/ENGL 1312. During the first two weeks of the semester, students are required to attend an orientation at the UWC, which is located on the 2nd floor of the library (behind the check-out desk). Instructors will distribute the times that these orientations are offered. During the orientation, students will be given a self-evaluation sheet to fill out and give to their instructors.

Students who receive a C-, D, or F on an assignment (except for the documentary) will be required to go to the UWC **at least twice** before the next assignment is

due. To show their instructors that they met this requirement, students need to give their instructors the forms that tutors fill out after each tutoring session. If a student chooses not to comply with UWC requirement, he/she will not be able to submit their subsequent project. To facilitate revision, UWC tutors will not hold a tutoring session fewer than 12 hours before the assignment is due.

Participation/Attendance

Because this is a hybrid course, attendance is determined by class participation both in class and online. Students must be prepared, participate in online discussions, and attend the face-to-face class consistently to understand and incorporate the skills and processes used. Participation is worth 10 percent of the final grade.

Hybrid Format

The hybrid format is an advantage to students because they will not always have to be on campus to attend class, and most hybrid-experienced students report that it gives more time to focus on learning and writing; however, the hybrid format also requires self discipline and organizational skills. It is strongly recommended that students have access to the Internet from home and are comfortable using a computer. If a student does not have access, he/she can get free access through the University: (<http://admin.utep.edu/Default.aspx?tabid=40>).

If home access is not possible, arrangements should be made to use a computer regularly on campus in order to complete the work. Student computer labs such as ATLAS (<http://atlas.utep.edu>) are often available until midnight, but schedules do vary. A great deal of work will be done online, and not having access to a computer will not be an excuse for incomplete or late assignments.

Technology problems are also not an excuse for work that is late or missing. Students need to get into the habit of completing assignments for this course well before the due date to allow time for dealing with technology problems. Expect that at some times, the network will be down, computers will go on the fritz, or some other small catastrophe will occur. If students are prepared ahead of time, they can go to plan B.

Instructions for Accessing Your Course Online

Students must have a UTEP email ID and password before they can access Blackboard. UTEP automatically generates an e-mail ID for students when they are entered into the system. Any questions or problems can be directed to the **Helpdesk at 747-5257**.

All the course content will be delivered via Blackboard. Students can access Blackboard by the steps outlined below:

- Go to <http://my.utep.edu>.
- Login is e-mail ID. Password is e-mail password.
- Click on the link to Blackboard.
- Once logged into Blackboard, all the courses a student is registered for are listed under the appropriate semester.
- Click on the course title to access the course.

Computer Classroom Etiquette and Online “Netiquette”

You will be expected to conduct yourself in a polite and professional manner both in the classroom and online. See the syllabus for more details.

Drop Policy

- To preserve a student's GPA, students may be dropped from the course after missing four classes, either online or face-to-face.
- To be considered present in face-to-face classes, one must be prepared as well as physically in class.
- To be considered present online, students must post within the deadlines and in the appropriate space/thread.
- Missing a scheduled conference with the instructor constitutes an absence.

Late Work

- Commenting and grading is scheduled by due date. Students who fail to submit assignments on time might not receive feedback on performance. Therefore, it is important to submit work before deadlines for full credit and feedback.
- Assignments submitted one class day after the due date may be penalized up to one letter grade if the instructor accepts it.
- Assignments submitted more than one day late may not be acceptable to the instructor for credit.
- Be sure to submit all major assignments in order to pass this class. While late work may adversely affect a grade, a zero can adversely affect enrollment.
- If a major assignment is over two class days late, the student faces failure for this section.

Documentation Styles

In this course, you will learn and practice strategies for primary and secondary research. You will learn and use the **American Psychological Association (APA) formatting style** to cite your sources. Be very careful to follow the guidelines for in-text citations and the reference page. Your instructor will fully explain the nature of inadequate documentation early in the semester and thereafter continually monitor assignments that require the use of primary and secondary sources.

It is important to realize that the most important words in a project are yours, not those of the supportive research. You should strive always to draw inferences from research material and weave in your reaction and evaluation of source material. One of the worst things you can submit to your peer group or your instructor is a “patchwork”—that is, a project that simply links a series of quotations or paraphrased sentences that is followed by citation or footnote numbers.

Group Assignments

Group assignments can sometimes create tricky situations. Some students do not always “pull their weight” and this upsets group members that are doing their work and being good contributors to the group. Despite this, group assignments are valuable because they help students work together for a common goal. Group work is a “professional life” reality and

learning how to work in a group will be central to one of the projects in this class. **Students who are not doing their group work can be voted off of their groups and will have to complete the entire work of a group on their own.** For more help with negotiating group work, see Chapter 10.

Avoiding Plagiarism

The main goal of Undergraduate Writing is to bring students to an understanding of reading, writing, and thinking with a critical mind. The work you will do should serve you throughout your life by helping you recognize the reasons and purposes behind written or spoken words. When you learn to use language and words, you also learn to recognize the use of words by others. Closely related to this recognition is to know how to use your arguments, and those of others, to best make your case. At any time, the use of another's words, ideas, or order of logic should be cited. Always give credit to the sources you use. It enhances your ethos, credits the original sources and protects you from any suspicion of plagiarism.

UTEP or the Undergraduate Writing Program NEVER tolerates academic Dishonesty. All cases are reported to the Dean of Students for Academic Sanctions. These sanctions may include expulsion. All work submitted must be original; students may not submit graded work from another course.

Forms of academic dishonesty include: Collusion—lending your work to another person to submit as his or her own; Fabrication—deliberately creating false information on a reference page, and Plagiarism—the presentation of another person's work as your own, whether you mean to or not (i.e. copying parts of or whole projects off the Internet). See the Dean of Students website at <http://www.utep.edu/dos/acadintg.htm> for more information.

Plagiarism can literally ruin a student's university career, and for that reason alone it is imperative that you understand what it is so that you can avoid committing it. If you are ever uncertain about whether a rough draft you are working on has qualities of plagiarism—such as using source material without proper citations—ask your instructor for help: catching such mistakes during the writing process is certainly one of the skills that we hope you master in Undergraduate Writing.

Copyright and Fair Use

The University requires all members of its community to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The University will neither protect nor defend you, nor assume any responsibility for student violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability as well as disciplinary action under University policies.

ADA

The *Americans with Disabilities Act* requires that reasonable accommodations be provided for students with physical, sensory, cognitive, systemic, learning, and psychiatric disabilities. If you suspect that you have a disability and need an accommodation, please contact The Center for Accommodations and Support Services (CASS) at 747-5148 or cass@utep.edu. The CASS is located in Room 106, Union East Bldg. Students are responsible for presenting the instructor any CASS accommodation letters and instructions.

Course Assignments

Topic Proposal for Semester: Students will write a proposal to identify the subject/issue/topic they will be working with for the semester. **10 pts.**

Genre Analysis Matrix: Students will complete the genre analysis matrix as an activity assignment to begin work on the Genre Analysis. **30 pts.**

Genre Analysis: Students will identify two texts on the same subject, but in different genres, to write a comparative analysis. **100 pts.**

Research Questions/Citation Analysis Matrix: Students will submit 3-4 research questions for approval and complete the citation analysis matrix as an activity assignment to begin work on the Literature Review/Primary Research Report. **30 pts.**

Literature Review / Primary Research Report: Students will conduct primary and secondary research on a social, political, or ethical issue to become well-informed experts on the issue. Students will then write a literature review of these sources to summarize and synthesize the arguments and ideas of the research sources. **200 pts.**

Argumentative/Advocacy Outline for Documentary Film Project: Students will submit an outline to show the persuasive purpose and argumentative structure for the documentary film. **30 pts.**

Documentary Film Project: Using Macintosh software (iMovie, Garage Band and Motion) or Windows software (MovieMaker), students will plan, write, film and edit a documentary film advocating a position on a current issue. Students will be provided with opportunities to become more familiar with this software throughout the semester. This will be uploaded on Vimeo or YouTube, and the link copied and pasted on a Word Document. **200 pts.**

Class Presentation: Students will present their documentaries to the class. **50 pts.**

Online Opinion Piece: Students will write an online opinion piece on some aspect of the topic of their Literature Review/Primary Research Report in order to advocate for a policy change. **100 pts.**

Advocacy Website: Students will create, design, and maintain a website that will advocate for the topic of their literature review/primary research report. Students will design, add additional links and provide the needed content to this website in any way they want--with the stipulation that it is focused on advocacy and draws from their semester's work and research. Students should copy and paste the link on a Word Document. **150 pts.**

Participation in Class: Because this is a hybrid class, participation in-class and online is

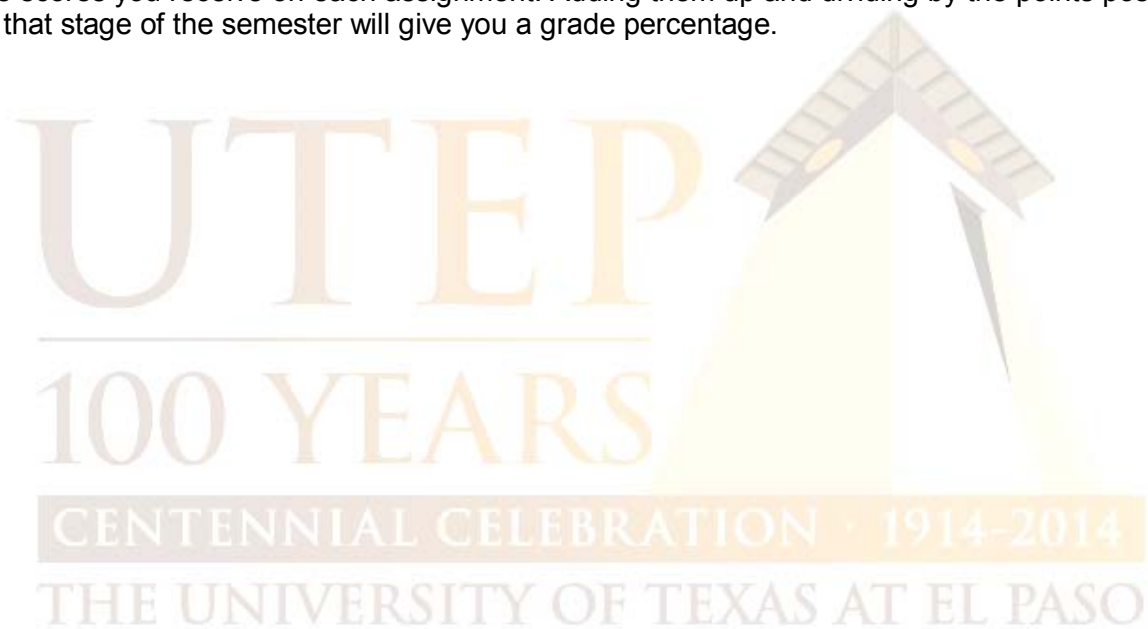
mandatory. The activities included in this category ensure that you learn the material and help you to compose effective projects. This score will include your attendance in class as well as homework, drafts, discussion postings, peer reviews, and any other work your instructor assigns. These points will be determined and distributed by the instructor. **100 pts.**

Grade Distribution: you can accumulate up to 1000 points

1000-900 = A
899-800 = B
799 -700 = C
699- 600 = D
599 and below = F

Figuring Your Grade

Learning to figure your course grade is not hard to do and is a skill you should acquire early in your college career. To determine your course grade for RWS 1302/ENGL 1312, keep track of the scores you receive on each assignment. Adding them up and dividing by the points possible at that stage of the semester will give you a grade percentage.



Hybrid Students

As mentioned previously, RWS 1302/ENGL1312 is taught as a hybrid course, or blended course, meaning students meet with their classmates and instructor one day a week and complete their work online for the remainder of the week. The work completed online can take a variety of forms including discussion posts and responses, emails, quizzes, viewing videos online, reading online articles, and so on. Ideally, you will also create a relationship with your classmates and instructor in the online environment. These assignments are not optional and will constitute your online attendance.

While taking a class as hybrid may be new to you, it can be a great experience for a variety of reasons. An important one is that it encourages students to learn, engage, write, and communicate in an online environment. Many of your college courses will include an online component, be hybrid, or even entirely online.

Make the most of the hybrid experience by following these tips:

- Become familiar with the technology your instructor is using. If you are having any kind of concern with Blackboard, for example, be sure to find someone who can help you resolve that issue right away. Blackboard help can be found here: <http://admin.utep.edu/Default.aspx?tabid=68989>
- Check into the online portion of the course as often as possible. If you do not have reliable internet access at home or work, plan time to spend on campus or another location where you have reliable access.
- Read everything very carefully. For example, where should the project be submitted? On the discussion board or the assignment dropbox? When should the project be submitted? At 11:30 a.m. or 11:30 p.m.? How should the project be formatted? In a Word document or as a discussion post? Also, check your computer to be sure you have the software to support the Blackboard Learn environment.
- Even though you are submitting your work online, you won't get an immediate grade, as we often expect online! However, don't forget to check for your feedback at the appropriate time. Feedback on smaller assignments is often found as an attachment uploaded by your instructor in Blackboard.
- Take advantage of online forums where you can pose questions to your classmates. Your instructor might not be online at the moment, but perhaps a classmate who can answer your question will be.
- Time management is also an important component of the hybrid learning environment. Make sure to allow enough time to complete your projects.
- Remember that attendance is taken by participation. The instructor cannot "see" you in class for the online portion, so you must participate regularly. Be sure to check your instructor's attendance policy for online work.

Choosing a Topic for the Semester

Generally speaking, RWS 1302/ENGL 1312 is designed to provide you with a theoretical, research, and writing foundation that can be applied to the various fields of study pursued at a university. As 1302/1312 students typically come from a range of disciplines, we want to encourage you to work on subjects/topics relevant to your chosen field of study or interests. Ideally, the successful 1302/1312 student not only learns the skills and strategies that will help them become successful in future endeavors but he/she will also have the opportunity to become knowledgeable in an area of interest. This course offers students the opportunity to explore potential life changing choices and students are encouraged to use the course to explore these choices.

One of the first steps you will need to take as you begin this course is to choose a subject/topic that you want to focus on for the semester. This can be in any area: politics, education, economics, social issues, public policy, sports, music and so on. Your choice should reflect your interests academically, professionally, and/or socially. Some instructors may have a class theme to help you focus even more, so keep that in consideration as you make your choice.

You will see that the course progressively builds on the skills learned in one assignment to the next. Each assignment is designed with the idea of transfer in mind--of knowledge, skills, and information; however, the different discourse communities and genres will shape how you communicate for each.

It is also important to note that the topic you select **MUST** allow you to be able to inform, persuade and advocate at different points in the semester. Here are some tips:

Do

Choose a topic that is interesting, relevant and current.

Choose a topic related to your field of study, future profession, or social interests.

Choose a topic that can be narrowed down and has a debateable issue within it--something you can take a position on and advocate for.

Do not

Choose a topic you know absolutely nothing about or have no interest in.

Choose a topic simply because you know finding research will be easy, or has been "overdone."

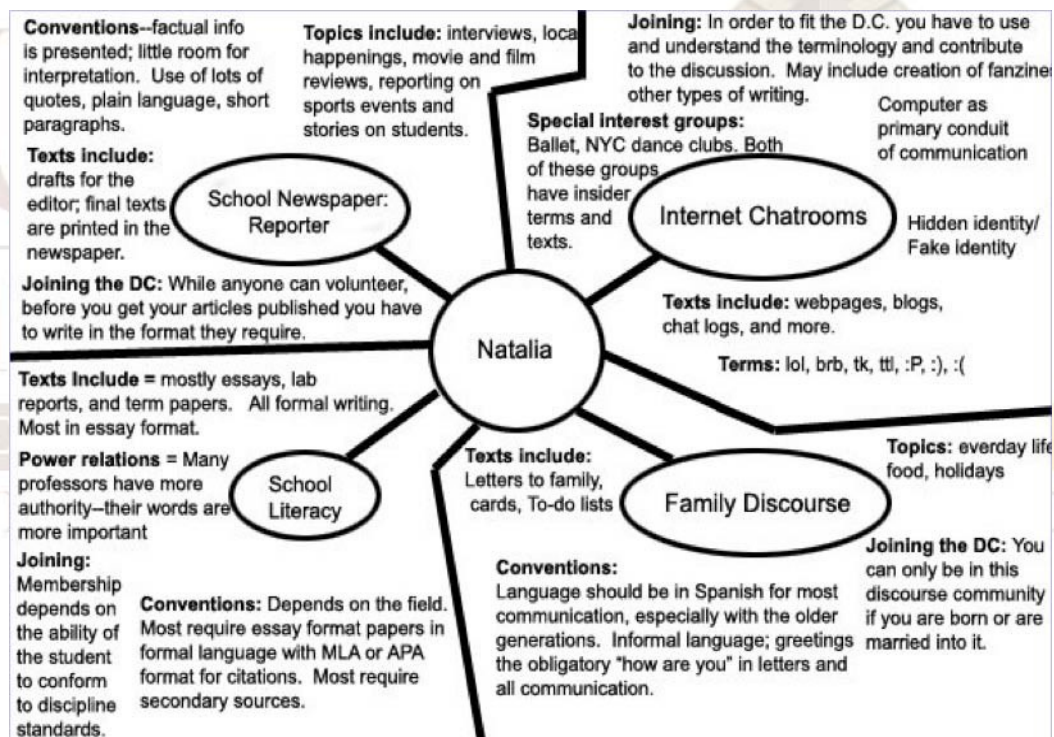
Choose a topic you will not be able to argue or advocate for in some way.

Review of Discourse Communities

Most writers understand the concept of audience and why it is important to understand whom their audience is when composing a piece of communication. Yet simply understanding the "who" of your audience is only the beginning. Effective writing, writing that works and delivers the intended message and effect, must fit the discourse community it will be conveyed within.

A discourse community is a group of people who "speak the same language" or in other words people who share an interest in certain topics, share a body of knowledge about those topics, and possess a common vocabulary for discussing those topics. Have you ever been around a group of people who shared a common passion that you knew nothing about? Perhaps it is a particular sport or activity, a music genre, or a job. It is likely that without sharing that same passion you will find it difficult to follow their conversation. That is because you are not a member of that discourse community. While they may be speaking the same language as you, the context of the discourse community changes the way language is used, as well as the content of that language.

You already belong to several discourse communities as a result of your family, ethnic, and religious backgrounds as well as your personal interests and activities. Consider the discourse communities that Natalia (below) belongs to:



These are just a few of the groups and contexts that Natalia will have to adapt in order to communicate within. She will have to be aware of, and utilize, various genres, tones, styles, specialized language and terms (to name a few of the features) so that she can be understood, and even be accepted by each group.

As students, you have entered into a larger discourse community of higher education, as well as

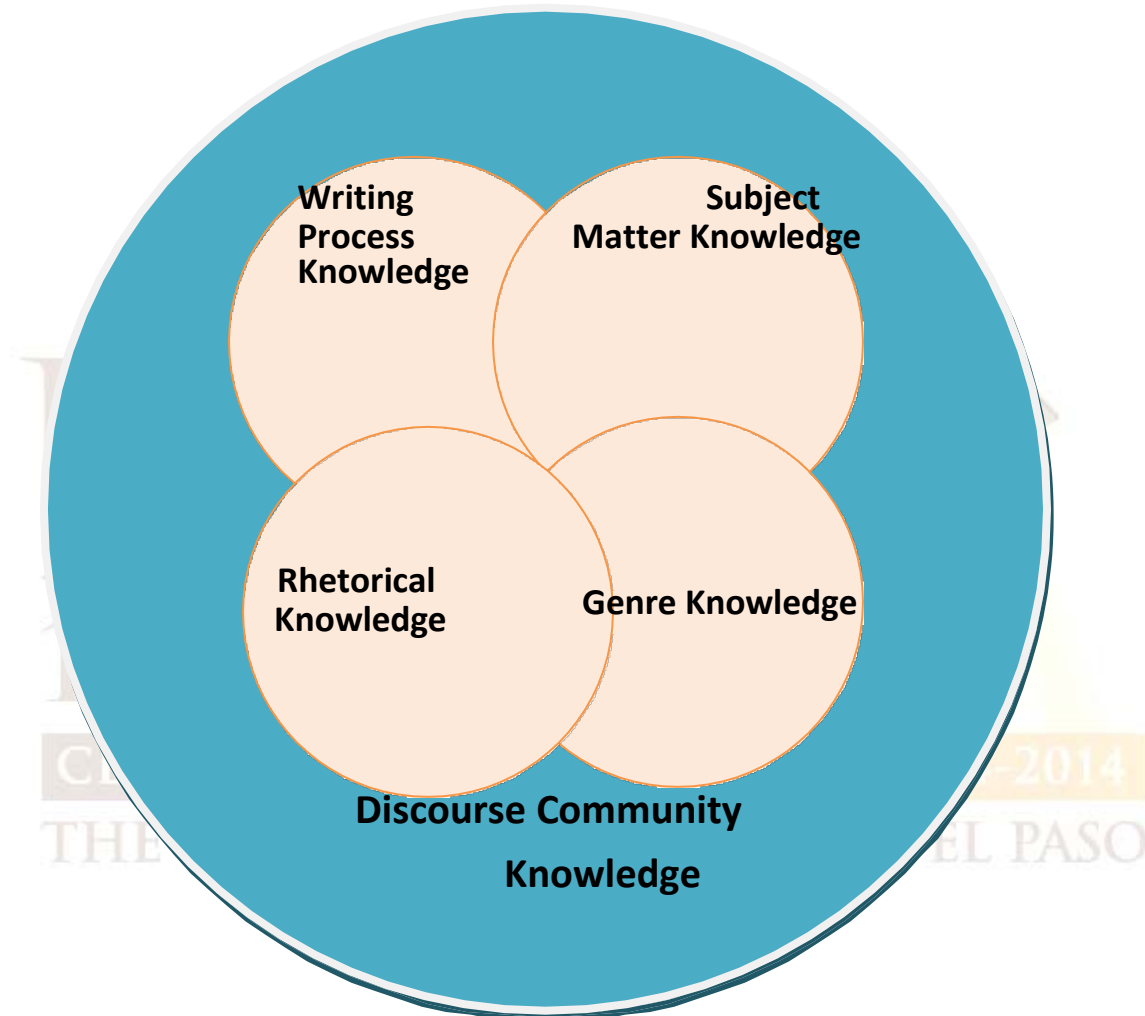
numerous smaller discourse communities within including specific classrooms, clubs and organizations, and majors and programs. The key, then, is being able to identify which discourse communities you are in, understand what language is used, how language is used, what knowledge is generally possessed within each community, and what motivates and interests the community.

Once you understand the concept of discourse community and begin to apply it to your writing you will immediately see a rise in your effectiveness. Then you can begin to make informed decisions about every aspect of your writing from the word choice, grammar, and sentence/paragraph construction to tone and level of formality.



ADVOCACY WEBSITE

Expert Writers Draw on Five Knowledge Domains²



In this assignment, you will learn to:

- Appeal to a general discourse community
- Understand websites as a genre
- Demonstrate your ethos and expertise concerning your topic
- Understand how writing changes in an online environment

² Beaufort, A. (2007). The question of university writing instruction. *College Writing and Beyond: A New Framework for University Writing Instruction*. Logan: Utah State University Press.

Overview of Advocacy Website

The Advocacy Website is the overarching project of the course that will demonstrate your rhetorical knowledge and expertise on the subject you have chosen. Although it is not due until finals week, you will want to begin thinking about this project at the start of the semester. As you complete each project, your instructor may ask you to demonstrate you are continuously updating your website.

An advocacy website's purpose is to influence public policy and resource allocation decisions within political, economic, and social systems and institutions. It can:

1. Question the way policy is administered.
2. Create awareness of an issue, but also provide a plan of action to act on what is now known.
3. Be inclusive and engaging as a way of organizing other advocates.
4. Propose policy solution.
5. Open up space for public discussion on a topic/issue.

It is important, therefore, to draw from, include and utilize all the knowledge you will acquire throughout the semester as you establish a useful base of information. Think carefully about the rhetorical choices you make about the presentation of yourself, your subject of interest, and that the website advocates your subject/topic. This is an opportunity to write for a new discourse community within a new genre for your topic, but also as an opportunity to learn a new technological skill that can be invaluable in academic and professional settings.

Skills and strategies you will learn and utilize are:

1. Appeal to a general discourse community
2. Understand websites as a genre
3. Demonstrate your ethos and expertise concerning your topic
4. Understand how writing changes in an online environment

Click on the link below to watch a video and learn more about this assignment:

<http://www.vimeo.com/25949243>

Assignment: Advocacy Website

The Advocacy Website is designed to advocate your position on a topic by providing an online forum to do so. This project helps you understand how your connection to the community begins in the classroom. Remember, that the goal is advocacy of your subject/topic.

The Advocacy Website will be an ongoing assignment throughout the semester. Using the template provided on iWeb or other web authoring software, create a website that represents how you understand and appreciate the topic/subject you have chosen. You can use various software to complete this assignment including:

- iWeb (on the MAC)
- Weebly.com
- Yola.com
- Webs.com
- Google web pages
- Pageflakes
- Blogger
- Wikis (wetpaint, pbworks, etc.)

If the software used in the construction of this website contains advertising, be sure it is minimal and will not distract from the content of your website.

Content you will need on your website:

Homepage: with information about the topic/issue—what is the issue, and why is advocacy needed? Provide some background, history, situation, or a known problem of your subject or topic. Must have a clear focus for the website—you might even include some text about the purpose of the website. Need a fair use statement on this page—see below

About Me page: with biographical information about your connection to the topic/issue you chose this semester. Why did you select this topic this semester? What did you learn about it? How does it relate to the other classes you are taking? How do you think it will relate to future classes/work? Biographical information should be restricted to your interest in the topic and should be seen as another form of advocacy for your topic. Please do not add personal contact information to this page.

A page that connects and adapts the genre analysis to your discussion of the problem/issue showing how different advocacy groups have adapted their messages to different genres and discourse communities.

A page to provide audiences and discourse communities with the background information they need to assess the issue as demonstrated in the Literature Review/Research Report.

A page that introduces and explains the advocacy of the documentary. If the documentary film is a group assignment, be sure to indicate this on your website and draw out connections to your website's topic.

A page that features the opinion piece. This should be the strongest advocacy for your topic.

There should be:

Connections between relevant assignments, including **the documentary film**. Each assignment should have an introduction about the assignment and their relation to the overarching topic. Do not just copy and paste assignments—you should find a place for them on the website and adapt them to an online audience.

Resources Page: with information and links to related research, articles, organizations, etc. You may choose to move all your sources from the various projects to this area.

Images and Video that reflect the issue and advocacy promoted. Use subject-appropriate visuals to interest your audience. You may hyperlink these images and select words to other relevant websites.

Layout and functionality: the design of the website should be professional and attractive. Elements should be clearly labeled and links should enable users to navigate easily.

Copyright and Fair Use information (including attributing images). We recommend something like this:

“The purpose of this page is for the viewing of the assignments for my RWS 1302/ENGL 1312 course. All rights are reserved to (your name here), and no copying is allowed without permission. The University requires all members of its community to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies.” ***Be sure to insert your name.***

When you use images or logos on your website, they will need to be cited to give attribution as to where they come from (“Courtesy of University of Texas at El Paso,” for example, for the UTEP logo). Some images are already fair use (like clip art and many you might get from Google Images), so they may not need a citation, but make sure!

As you put your advocacy website together, consider:

- What typeface and colors will you use? Will you use graphics, pictures, and images?
- In what order will you arrange your ideas?
- How you will use logos, pathos, and ethos?
- How you will produce and test the website and its navigation?
- Where and how on your website will you use your previous assignments from the class?
- How will you use hyperlinks? For images? For words?

Provide a link to your instructor to test functionality of the website and its components. Specific instructions will be provided for how to submit your Advocacy Website to your instructor.

Key Elements Checklist:

- ✓ Make sure to advocate subject/topic.
- ✓ Create a new page for linking assignments (do not upload Word Documents).
- ✓ Make sure all links function.

Rubric for Advocacy Website

CATEGORY	A	B	C	D	F
Content 30 pts.	The site has a clearly stated purpose and evidences a sustained advocacy throughout the site. Goes beyond minimum requirements for content. All required pages included.	The site has a clearly stated purpose. Evidences a sustained advocacy, but may have one or two elements that do not seem to be related to it. All minimum requirements for content and pages are met.	The purpose and theme of the site is somewhat muddy or vague. 1-2 minimum requirements for content and pages are missing or only adequately presented.	The site lacks a purpose and theme. Most minimum requirements for content and page are missing and/or mostly inadequate presentation.	Content is unsatisfactory and inadequate.
Rhetorical Appeals Ethos, Logos, Pathos 30 pts.	Visuals and writing reflect strong rhetorical choices and are appropriate to the advocacy.	Visuals and writing reflect reasonable rhetorical choices and are appropriate to the advocacy.	Visuals and writing reflect adequate rhetorical choices.	Visuals and writing reflect un- reasonable rhetorical choices.	Visuals and writing do not reflect informed rhetorical choices.
Layout 30 pts.	Website has a professional, attractive and usable layout. It is easy to locate all important elements. White space, graphic elements, and/or alignment are used effectively to organize material.	Website has an attractive and usable layout. It is easy to locate all important elements. Visual designs are appropriately used.	Website has a usable layout, but it may appear busy or boring. It is easy to locate most of the important elements. Visual design purpose may be unclear.	Website is cluttered looking or confusing. It is often difficult to locate important elements.	Website has no usable or coherent layout.

Functionality 15 pts.	Very functional website. Navigation is clearly labeled, consistently placed, allows the reader to easily move from a page to related pages (forward and back), and takes the reader where s/he expects to go. A user does not become lost. No intermediary links.	Mostly functional website. Navigation is clearly labeled, allows the reader to easily move from a page to related pages (forward and back), and internal links take the reader where s/he expects to go. A user rarely becomes lost. No intermediary links.	Adequately functional website. Navigation takes the reader where s/he expects to go, but some links seem to be missing. A user sometimes gets lost. Links may require intermediary links to open.	Marginally functional website. Navigation does not take the reader to the sites described. A user typically feels lost.	Navigation is not functional and webpage difficult to maneuver around.
Writing Fluency Clear, Concise, Correct 30 pts.	Demonstrates skillful writing fluency, exhibits few or no grammar and mechanical errors. Writing is clear.	Demonstrates good writing fluency, exhibits minor grammar and mechanical errors. Writing is clear.	Demonstrates adequate writing fluency, exhibits a fair number of major grammar and mechanical errors. Writing could be clearer.	Demonstrates limited writing fluency, exhibits numerous major grammar and mechanical errors. Writing is unclear. Writing fluency is lacking.	No writing fluency--unreadable.
Copyright 15 pts.	Fair use guidelines are followed with clear, easy-to-locate, and accurate citations for all borrowed material. No material is included from websites that state that permission is required unless permission has been obtained.	Fair use guidelines are followed with clear, easy-to-locate, and accurate citations for almost all borrowed material. No material is included from websites that state that permission is required unless permission has been obtained.	Fair use guidelines are followed with clear, easy-to-locate, and accurate citations for most borrowed material. No material is included from websites that state that permission is required unless permission has been obtained.	Borrowed materials are not properly documented OR material was borrowed without permission from a website that requires permission.	No documentation found.

****Rubrics are subject to minor changes. Students will be notified if changes occur.***

Thinking about Design

Good design creates a sense of order and gives readers obvious “access points” to begin reading and locating the information they need.

Five Principles of Design

Design Principle 1: Balance—The document looks balanced from left to right and top to bottom

- Items on the right side of the page weigh more than items on the left
- Items at the top of the page weigh more than items on the bottom
- Big items weigh more than small items
- Pictures weigh more than written text
- Graphics weigh more than written text
- Colored items weigh more than black-and-white items
- Items with borders around them weigh more than items without borders
- Irregular shapes weigh more than regular shapes
- Items in motion weigh more than static items

Design Principle 2: Alignment—Images and words on the page are aligned to show the document’s structure or hierarchy

- Items on a page or screen can be aligned vertically and horizontally.
- By aligning items vertically on the page, you can help readers identify different levels of information in a document.
- By aligning items horizontally, you can connect them visually so readers view them as a unit

Design Principle 3: Grouping—Related images and words are placed near each other on the page

- Also referred to as “using white space”
- White spaces are places where no text or images appear on a page and include
- Use of headings
- Using Borders and Rules
- Borders – completely frame parts of the document. Whatever appears in a border should be able to stand alone
- Rules – used to highlight a banner or carve a document into sections

Design Principle 4: Consistency—Design features in the document are used consistently, so the document looks uniform

- Design features should be consistently used throughout a document or website:
- Headings should be predictable
- Pages should follow the same grid
- Lists should use consistent bulleting or numbering schemes
- Page numbers should appear in the same place on each page
- Consistency reduces clutter and creates a sense of order

- Consistency helps readers find information quickly
- Consistency should be an important consideration when you choose typefaces for your document
 - As a rule of thumb a document should not use more than two typefaces.
 - Serif fonts appear more traditional
 - San serif fonts appear more professional

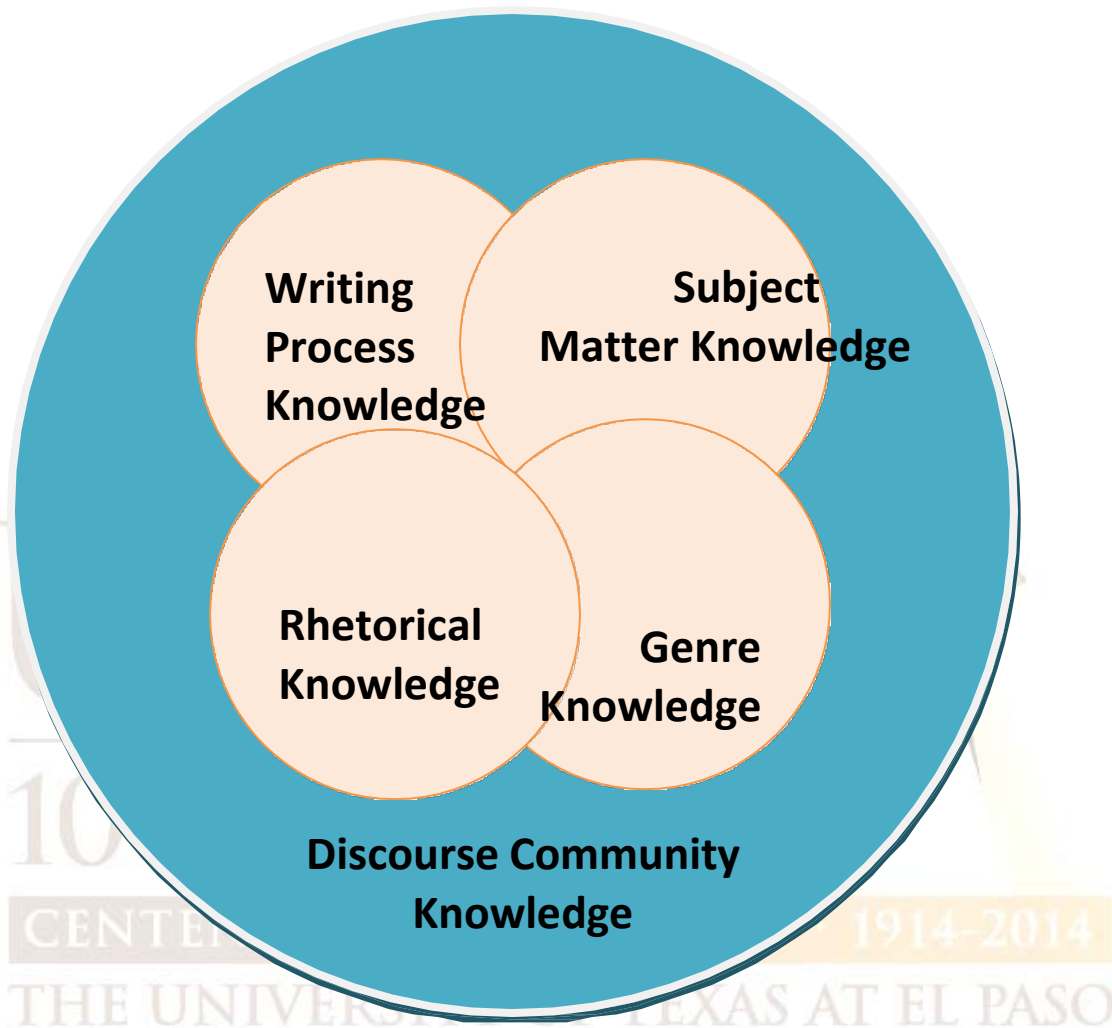
Design Principle 5: Contrast—Items in the document appear significantly different

- Contrast makes the items on a page more distinct and thus more readable
- Contrast makes items look distinct and different, adding energy and sharpening boundaries among the features on the pages or screen
- Using contrast:
 - Adding Shading or Background color
 - Highlighting text
 - Using Font Size and Line Length



ASSIGNMENT #1: GENRE ANALYSIS

Expert Writers Draw on Five Knowledge Domains³



In this assignment, you will learn to:

- Identify different genres and their rhetorical features
- Compose using a writing process
- Understand how different genres work within different discourse communities

³ Beaufort, A. (2007). The question of university writing instruction. *College Writing and Beyond: A New Framework for University Writing Instruction*. Logan: Utah State University Press.

Overview of Genre Analysis Assignment

To deepen our understanding of the discourse community concepts you will be introduced to in class, this assignment will ask you to analyze both traditional and multimedia documents as genres. A genre is a category used to classify discourse usually by form, technique, or content. A genre influences the format in which information is presented; in fact, the information is *shaped* by the genre. Genres have evolved over time because our ways of communication have also changed.

They can be anything, including **ORAL**, **TYPOGRAPHIC**, and **ICONOGRAPHIC/VISUAL** products such as:

Oral:	Typography:	Iconography:
Public speaking, podcast, radio show/program, class lecture, face-to-face interviews, songs.	Books/textbooks, magazines, newspapers, websites, primary source documents (historical diaries, essays, telegrams), laws/policy, transcribed interviews, written music lyrics.	Webcast, video/music video/YouTube, posters, cartoons/comics, photography, instruction sets (visual), televised interviews, corporate logo.

When we conduct a genre analysis, then, we are looking at the forms of two different texts within or across discourse communities. The purpose of this assignment is to help you understand the importance of genre and discourse community knowledge to writers. Additionally, this assignment will reinforce your understanding of the ways writing differs among genres and allow you to strengthen your skills in writing in the genre of a textual analysis.

Why are we analyzing genres?

Analyzing genres is important at this early stage in our topic development. The reason we start here is two-fold:

First: Before you can begin to develop your own opinions about your topics, you must first understand what is being *said* about your topics within their discourse communities. Looking at genres and analyzing their messages and modes of delivery can help you gain a better understanding of the discussions and debates already taking place.

Second: In this course, you will take on many roles as a communicator. You will be a researcher, a writer, a filmmaker, a presenter, a webmaster, and much more. This means you will be jumping from one medium, or form, of expression to the next. In order to do that effectively, you need to understand that each form of communication (each genre) is different. This is why you are being asked to analyze **TWO DIFFERENT** genres for this first assignment.

How are genres different?

Each genre of communication comes with its own set of rules. There are certain freedoms and limitations that exist within the genres that shape the way the message is conveyed.

For instance, a billboard has a number of restrictions - it must contain a message that can be read quickly and one which can be seen from a distance, to name just a couple of restrictions. Creator's of billboards must take these and other factors into account **BEFORE** they craft their message. Now, let's say the same message that appears on a billboard also needs to be conveyed in a newsletter.

Does that mean the way the message is conveyed changes?

Of course! Newsletters have many more freedoms than billboards; there is much more space to work with and newsletters are typically sent out to the community, therefore changing the scope of the audience.

Understanding the differences in genre will help you appreciate the differences in the assignments you will create for this course.

After the genre analysis, you will have a better understanding of what it takes to craft a message within a specific genre in an effective manner. You will come to understand that it is not always as simple as saying what you want to say. You must consider the freedoms and limitations of each mode or style of communication first to help create a message that works for any given genre you are working with, whether it is an essay or a film or a webpage or whatever!

Skills and strategies you will learn and utilize:

- How to develop analytical strategies to understand boundaries and features of genres
- How to understand how genres relate to discourse communities
- How to review and renew learning about audience, purpose, and rhetorical appeals

Assignment Guidelines for Genre Analysis

You will need to locate two types of genres on the same issue or topic. Carefully consider the concept of genre that applies to this class, how to recognize different genres, and the features that differentiate one genre from another.

As you begin, think about all the different genres that may communicate about your topic such as posters, documentary photography, instruction sets, editorial and opinion pieces, essays, and even comics. Carefully choose two different genres about your topic for this project.

****Choose your genres carefully—poor choices will lead to an insufficient genre analysis****

Submit a 4-6-page writing project in which you analyze and compare the two genres. Maintain third person voice throughout.

Below is an outline you can use as a guide for the project. **For each question, be sure to demonstrate detailed evidence from the genres to support your analysis. It is not enough to simply state the components, there must be a connection to *why* the creators of the genre used the techniques they did.**

Introduction:

- Start with a brief discussion of the subject/topic that the two genres are focusing on. Include the title of each piece, the genre type, and the author or company name of each in the introduction.
- State the thesis, either implied or stated, for each genre.

Audience and Purpose Questions:

- Who is the intended audience/discourse community for each genre? (The *specific* audience the authors seemed to have in mind)
- What is the purpose of the information presented in the genres? (Inform, persuade, and/or entertain?)
- How does the audience tie in with the purpose? Are they trying to convince a certain discourse community to agree with them or think differently? Are they trying to encourage general awareness?
- What is the audience likely to know? Want to know? Why?
- How much time will the audience spend with the information presented in the genres? This also includes time to process or reread sometimes difficult information.
- How formal/informal is the language? Is it appropriate to the audience and purpose?
- What specialized vocabulary is used? Is it appropriate to the audience and purpose?
- What are the significant similarities and/or differences between the two genres? (Comparison/Contrast)

Rhetorical Issues: Ethos, Pathos and Logos:

- How does each genre help to establish the information's credibility? Is it effective in helping to achieving the purpose of the genre?
- How does each genre help to evoke an emotional response from the audience? Which emotions? Is it effective in helping to achieve the purpose? Why?
- What types of evidence are used to support the claims of the information in the genres? Is it appropriate for the purpose? Why or why not?
- What are the significant similarities and/or differences between the two genres? (Comparison/Contrast)
- If the genre is missing any of these components, how does this affect the message? Were these left out on purpose?

Structure and Delivery:

- How is the information shaped by the genre (s)? (Consider the limitations/freedoms of space, time, layout, audience, and so on.)
- How are the genres organized to convey their messages? (Consider strategic layout, design, and organization of visuals and text.)
- What other communication features (i.e., visuals, colors, fonts, etc.) contribute to the message?
- How do these elements contribute to the purpose of the genre?
- What are the significant similarities and/or differences between the two genres? (Comparison/Contrast)

Conclusion/Synthesis:

- Which genre was more effective in conveying its message? Why? (This is your thesis.)
- Offer a final comment on the impact of genres on discourse.

References:

- Be sure to list your two genres using APA citation format.

Submit a rough draft and the final draft through a link in Blackboard. Save your project using your last name, and the word, "genre," and "draft" or "final" depending on the version of the project you are submitting.

- Use 12 pt. font, Times New Roman, Arial, or Georgia style, double space, 1 inch margins, and use appropriate voice/tone for an analysis.
- Use APA format in-text citations when referring to specific passages or examples of each genre.

Key Elements Checklist:

- ✓ Choose two distinct genres.
- ✓ Provide evidence from the genres to answer all questions.
- ✓ Provide a conclusion that synthesizes your analysis.
- ✓ Keep the essay in third person voice.

Rubric for Genre Analysis*

CATEGORY	A	B	C	D	F
Analysis 30 pts.	Appropriate choice of genres. Specific, developed analysis of the genre. Focus on analysis of genres is excellent and maintained throughout. Addresses all bullet points of outline.	Appropriate choice of genres. Analysis of the genre is generally sound but could be more specific developed in some areas. Focus on analysis is good and usually maintained. Addresses all bullet points of outline.	Acceptable choice of genres. General and/or undeveloped analysis of the genres. Focus on analysis is adequate, but may exhibit some lapses. Addresses most bullet points of outline.	Analysis of the genre is sparse; and/or questionable choice of genres. Focus on analysis is lacking. Addresses some bullet points of outline.	No focus on analysis of genre and/or inappropriate choice of genres. Does not address most bullet points of outline.
Supporting Details 20 pts.	Comprehensive and specific examples from the genres strongly support the analysis and/or are relevant to the topic.	Sufficient and specific examples from the genres appropriately support the analysis and/or are relevant to the topic.	Adequate or general examples from the genres as used to support the analysis and/or are relevant to the topic.	An attempt has been made to add support information analysis, but it was unrelated or confusing.	No support information found or irrelevant.
Comparison and Contrast 20 pts.	Fully developed and well-integrated comparison between the genres.	Fairly developed and integrated comparison between the genres although exhibits some lapses.	Somewhat developed and un integrated comparison between the genres.	Almost no comparison between the genres.	No comparisons made between genres.
Writing Fluency: Clear, Concise, Correct 20 pts.	Demonstrates skillful writing fluency, exhibits few or no grammar and mechanical errors. Academic voice, third person, tense are consistent. Writing is clear.	Demonstrates good writing fluency, exhibits minor grammar and mechanical errors. Academic voice, third person, tense are mostly consistent. Writing is clear.	Demonstrates adequate writing fluency; exhibits a fair number of major grammar and mechanical errors. Academic voice, third person, and tense are somewhat consistent. Writing could be clearer.	Demonstrates limited writing fluency, exhibits numerous major grammar and mechanical errors. Academic voice, third person, and tense are inconsistent. Writing is unclear.	Writing is not fluent; it is unclear
APA and Documentation 10 pts.	Meets all page layout and citation format criteria found in assignment guidelines and APA manual.	Assignment guidelines met. A few minor format errors.	One or more guidelines or major format criteria not met.	Many major guideline or format errors.	No evidence of APA format.

**Rubrics are subject to minor changes. Students will be notified if changes occur.*

Composing the Body Paragraphs

You will be responsible for developing your analysis of your two genres in the following four areas:

Audience and Purpose

To conduct any genre analysis, we first have to start with the purpose of the texts and from whom they were intended. What was the purpose of the information that the genre presented: to inform, persuade, and/or to entertain? How can a person tell? Then determine who the specific, intended audience is; conduct an audience analysis: How much can we assume the general public knows or is aware of the subject matter you are dealing with? How do they usually react to this topic? Then, discuss the purpose.

Finally, you deal with style and language. Was the language formal or informal? Based on the audience, is the language appropriate? Is there a specialized language to be found (jargon, slang, puns, references, etc)—and why was it important to the audience and purpose? If there is a lack of language—why isn't it used? Does it rely on visuals instead? Does this again reflect the parameters of the discourse community to whom it is addressed? If there is language—how much of it is there? Is it funny, serious, a slogan? Again, does this reflect the parameters of the genre?

Rhetorical Issues: Ethos, Pathos, and Logos

Next we have to consider the content and the rhetoric involved. How did the creator(s) of the genre set about making their argument/achieving their purpose? Did they attempt to establish credibility by referring to experts in the discourse community? Were they themselves experts in the discourse community? Provide examples. If they did not, was this deliberate? Did they use an emotional appeal (pathos) to persuade their audience? How? If not, was their avoidance of pathos deliberate? Did they present statistics and facts (logos)? Provide examples. If they did not, was this deliberate?

Structure and Delivery

Next it is important to consider each genre's structure. How was it put together—was there a specific order to it—or sequence that was important to the content and purpose? How much information could be provided in this structure? Why? If your genre is visual like a photograph, consider how it was photographed (vectors, framing, cropping) or if a poster, how it was designed (images, text, fonts, framing, etc). Basically, how was the information organized to convey its message? You will need to explain why this was important to the overall genre.

Drafting: Putting It All Together

In order to create a well-developed genre analysis, you will want to consider addressing each element, providing sufficient support, and integrating comparisons between them. Remember that each paragraph should logically flow into the next.

Create a Topic Sentence for EACH paragraph. A topic sentence provides the main idea for that one paragraph. It would be a good idea to include the FOUR elements within your topic sentence, as well as the genre information.

Sample Topic Sentence: Lopez's "Who is the Illegal Alien, Pilgrim?" poster strives to reach a very specific audience with its unique purpose and perspective on a well-known issue.

Sample Topic Sentence—same element, different genre: The audience and purpose of the "Immigration: Save the Humanity" article differs slightly in that Ramos' goal is not the same as Lopez's.

The above topic sentences do TWO things:

1. They both set up the subject of the paragraph. For example, the first topic sentence reveals that the writer will discuss the way the poster affects the audience through a discussion of its purpose and perspective.
2. The second topic sentence shows that the writer is making a COMPARISON between the two genres concerning that one element. For example, the second topic sentence tells the audience that the writer is going to discuss how the two genres differ slightly concerning Audience & Purpose.

IMPORTANT: Part of your assignment is to compare the two genres and the way they deal with the issue. Your word choice should include words and phrases that indicate you are comparing the two.

Submitting a Rough Draft:

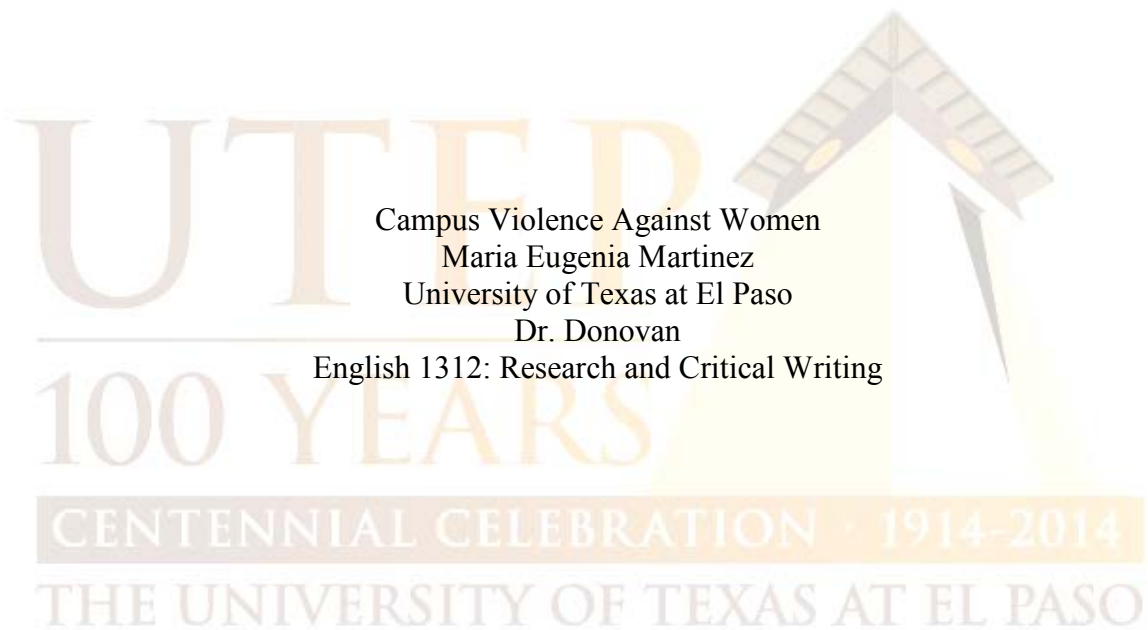
Your instructor will require you to submit a rough draft of the genre analysis. You will be receiving comments on those drafts. The purposes of these comments are twofold:

1. To be sure that your project is on the right track: it meets the requirements of the assignment.
2. To comment on the "big issues." Addressing these concerns should help you write a more effective analysis.

Student Model #1: Genre Analysis

Running Head: CAMPUS VIOLENCE

1



Campus Violence Against Women
Maria Eugenia Martinez
University of Texas at El Paso
Dr. Donovan

English 1312: Research and Critical Writing

Campus Violence Against Women

Recently, all throughout the United States campus violence has risen to the point where colleges and universities can no longer keep the issues under wraps. The media and other sources facilitate the spread of such news, not only across that particular campus, but all across the nation. The crime that seems to be increasing is, explicitly, rape. Violence against women has been ignored and pushed aside in some institutions in order to avoid being under the media's scrutiny. This issue is being addressed through two genres that support the efforts being made to eliminate campus violence especially that targeted at women. Joseph Shapiro's NPR radio news story, *Law targets sexual violence on college campuses*, explains the new law that the Obama administration has approved and will be implemented in higher education institutions all across the U.S., and the University of Arizona's MAV (Men Against Violence) club's informational brochure states the importance of men making a difference in regards to violence against women. These genres, and their views regarding the main issue, will be discussed further throughout the remainder of the analysis.

Audience and Purpose

The first genre, Joseph Shapiro's *Law targets sexual violence on college campuses*, is a radio piece that was discussed on National Public Radio on March 6, 2013. The purpose of this particular segment was to inform listeners regarding the updated act that the President has signed, and approved, containing a new act that deals with violence in college campuses. The second genre, the University of Arizona's MAV (Men Against Violence) organization has created a brochure to persuade male college students to join the club at the university that will raise awareness of violence against women while at the same time preventing it from occurring on campus.

The intended audience of the NPR segment is older people, usually interested in politics, feminists, and possible college student activists. Knowing the type of people that make up the audience for the first genre, one can infer that they are aware of current acts fighting campus violence and violence against women. For the MAV organization, the target audience is male college students, especially those attending the University of Arizona, but the club is also open to females. They are aware that violent acts are taking place within the university, and given the organization name, they also recognize that the club is mostly intended for male college students. In Shapiro's radio piece, people need to know what the current president's beliefs are, and what his views are against issues like campus violence in order to figure out what acts he will approve and support. Unlike, the first genre, the second genre's audience does not require any political knowledge to form part of the organization, but they do need to know the intent of the club, its purpose, and perhaps some of the activities that they will be engaging in.

Both genres differ in the amount of time required to cover the information, and the available time that the audience has is also a factor on how much time will be spent on each piece. Since the first segment is presented through the radio, listeners will spend from three to four minutes with the story. Due to the manner in which the segment is being presented, the piece needs to be brief and concise in order to properly inform the listener and maintain their attention. The second genre is presented through a brochure which facilitates the spread of information, however the MAV brochure, contains too much information to read quickly and the reader would have to be very interested in the organization in order to continue reading the brochure.

Each genre's purpose is to inform their audiences of subjects dealing with violence against women on campuses, however they each presented the information differently. In the radio segment, the purpose of the piece is to inform the audience of the actions that are being taken to prevent further crimes from occurring and how powerful and influential figures are responding to the issues at hand. The purpose of the MAV brochure is to persuade male college students to join

the club, as well as inform readers about the purpose of the club and what members will be achieving, personally, if they decide to join the organization. Each genre molds its vocabulary to communicate the information and as a result, the audience can witness the use of specialized vocabulary in each piece. Since the radio segment is an informational news story, the language has to be professional; the fact that the news is being transmitted through national radio also limits the use of vocabulary that can be utilized and as a result the piece is greatly censored. In the brochure the language is not very formal, it even contains a misspelling; it does not utilize very elevated language because it is not attempting to induct professionals into the organization, it is targeting young men in hopes of educating them. The vocabulary used in the news story and the brochure is specialized, it focuses on describing the issue at hand. The terminology is associated with acts against violence, like the Violence Against Women Act, the Campus Sexual Violence Elimination Act (SaVE Act) which requires universities to disclose any incidents dealing with violence and sexual crime to be published “in annual campus crime statistic reports” (Clery Center, 2012). Other specialized vocabulary particular to the topic consisted of words like violence, masculinity, victims, sexual assault, gender role stereotypes and justice, among others. Language features present in the radio segment which can be viewed in the written version of the piece are very neutral; the text can be interpreted as being supportive of the acts that were passed and perhaps even siding with the victims that were mentioned in the story. The language features that are present in the MAV brochure are that the text is informative, descriptive, persuasive, and with a purpose. The font of the written version of the news is clean, simple and legible, there are no visuals in the page and no exotic colors were used. Black and white were the only visible colors in the piece and these serve to reinforce the implied neutrality in the piece. The titles of the different sections of the brochure are in a large bold font, there is much information regarding the club and the manner in which potential members can join. The brochure is solely black and white with large

text boxes and an organization logo that provides more information on dating abuse or any type of violence.

Rhetorical Issues

Both genres exhibit rhetorical appeals, the manner in which these are implemented and enforced differ in accordance with the genre.

Ethos

In the first genre, the presenter of the segment consults leaders of support groups for the victims of assault, or those who were the victims of a crime, and he appears to be somewhat deliberate when presenting the information. The segment establishes its credibility by presenting the information via a credible and distinguished source. People are aware that the content NPR presents is credible, it also provides information dealing with the President and the acts that he signed dealing with the topic. In the second genre, the creator of the brochure made the argument that men should be more active in protecting women against violence by constantly stating the importance of the participation of men against violence. The credibility of the organization was established by citing places where members volunteered and other organizations with which they were affiliated, such as the Oasis Program for sexual assault and relationship violence.

Pathos

The radio piece's presenter does not utilize an emotional appeal in an exaggerated manner, he inserts it into the segment very subtly. He provides an example of a victim of rape, and later goes on to talk about her current life and how she is managing after the incident. Since the genre is very effective in conveying a desired emotion, being that the content is heard, not read, the tone in which the information is presented can affect the manner in which the audience will respond. The brochure is very limited in terms of generating a great amount of emotion from readers due to the fact that it is read, and the information in it is focused. A quote from the cofounder of the organization that expresses his views regarding the issue at hand, is the only attempt at pathos "It's

not enough to say, ‘I’m a good guy, I don’t abuse any women’. You have to send a message that if you abuse women you will lose status with your peers” (MAV). The brochure is attempting to evoke emotions of eagerness and assurance, demonstrated through the language used, that will encourage its readers to form a part of the organization.

Logos

The first genre used logos through its terminology; in this manner he maintained the piece professional and appealing to the audience. The types of evidence that were used to support the claims of campus violence were victims, acts designed against that type of violence, and speakers representing differing view points. The evidence is reliable, because the presenter of the segment is a reliable journalist. In the second genre, the brochure presents some facts, the “Fact vs. Fiction” section, but these are not supported in the text by scientific evidence or studies they are simply universal points believed by most to be correct.

Structure and Delivery

Given the main topic of both genres, the way in which the information was organized in each genre varied. In the first genre, the presenter began with a statement that immediately grasped the listeners’ attention by talking about the act that the President had signed that dealt with protecting women against violence. In the second genre, the brochure has too much information which may discourage the reader from finishing the brochure. The presentation of the material affects the information because both genres need to express their purpose in a time efficient manner that will keep listeners and readers interested in the topic. Since one genre is presented via radio and the other through a brochure, the information has to be concise and appropriate, allowing for their audiences to fully engage in the content and be easily informed.

Conclusion

Overall, both genres discussed the main topic well. The first genre was more political than the second, but the second genre allowed for an easier interpretation of the content due to the target

audience and setting. Each genre demonstrated a different side of the issue and raised awareness of violence against women on college campuses. Violence on campus is a serious issue, and one that both of these genres are attempting to challenge and change.



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Shapiro, J. (2013). Law targets sexual violence on college campuses. *National Public Radio*.



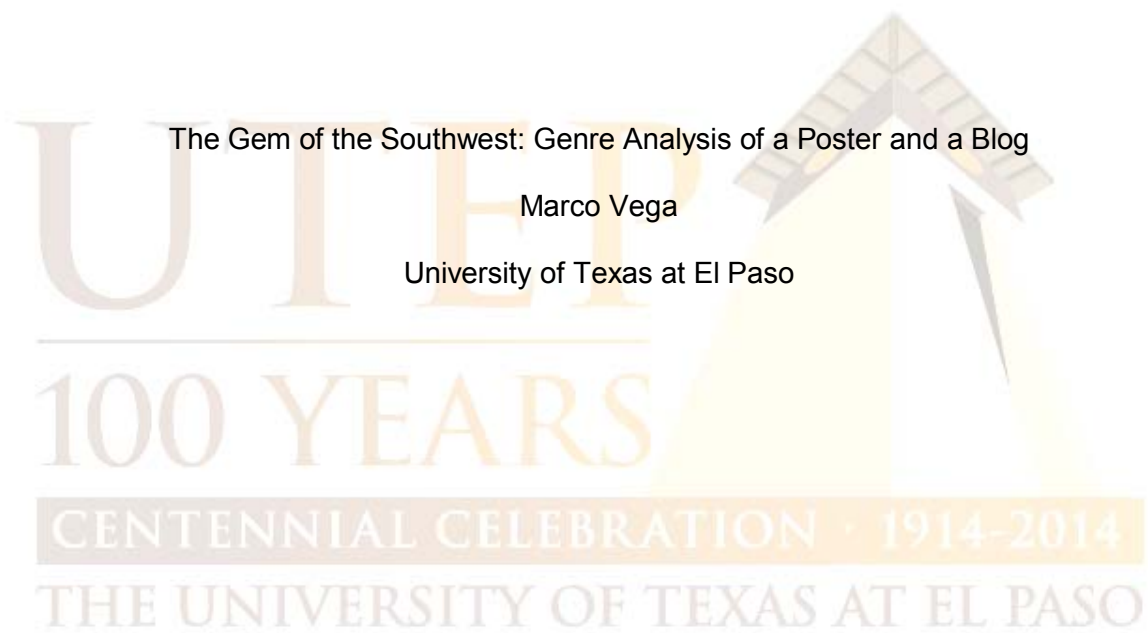
Student Model #2: Genre Analysis

Running Head: Gem of the South West

The Gem of the Southwest: Genre Analysis of a Poster and a Blog

Marco Vega

University of Texas at El Paso



The Gem of the Southwest: Genre Analysis of a Poster and a Blog

The Southwest, a vast expanse of land and wonder, most popularly renowned as the Wild West, is a place where imagination meets human ingenuity. This ingenuity has led to the creation of one of the most majestic theatres in the El Paso Southwest region---The Plaza Theatre. By the late 1920s, El Paso was a growing metropolis. With a population of 100,000, El Paso already had two airports, a fully developed trolley system, and all of the necessities of any other modern city. At the center of it all was the Plaza Theatre, which opened September 12, 1930 to a capacity crowd of 2,410. The Plaza was designed with many characteristics of a Spanish Colonial Revival style era. At its time it was seen as a modern film house with the flexibility of presenting stage shows, movies, and becoming a fixture in the lives of theater-goers for generations to come, as well as serving as a staple of El Paso's heritage. This would all change as soon as the 1950s rolled around.

The 1950s brought with it the introduction of television and the rise of suburban neighborhoods, which pushed audiences further and further away from the Plaza's central downtown location. After years of infrequent programming, the decision was made in 1986 to demolish the Plaza Theatre and make room for a parking lot, but the community fought back, and with the help of the El Paso Community Foundation, they raised a million dollars to save it from demolition. Following years of renovation, the Plaza was restored to her former glory. The only problem the theatre faces now is attracting its mass audiences it once had many years ago. By attracting a diverse audience group, the theatre can ensure its future for many years to come. The first step in gaining an audience is to advertise. This essay, will analyze two genres of communication---a poster and a blog--- that each pertain to promoting the Plaza Theatre. The areas in which the project will be analyzing are audience and purpose, rhetorical issues, structure, and style and language.

Audience and Purpose

The intended audience for this poster is anyone from the El Paso community. The discourse communities are people who are interested in the performing arts or downtown area of El Paso's Historic District. They already know that the Plaza Theatre is a performing arts venue that caters to many performances, yet they would like to know what other performances will be held and how the Plaza is included into El Paso's Downtown Historic District. An audience does not need much time, maybe less than a few minutes, to look at the poster and realize that the Plaza is part of the Historic District downtown. The poster's purpose is to inform the audience that there is a tour of El Paso's Downtown Historic District and that the Plaza Theatre is among one of the destinations on the tour.

As for the blog, the intended audience is primarily the El Paso community and the discourse communities are bloggers, tech savvy people, and activists. El Paso's audience already knows that the Plaza Theatre was recently renovated and is doing very well now in terms of the amount of performers using the newly restored venue. Many want to know if other older areas will get the same face-lift. This genre will take a little longer for the audience because it has more information that needs to be read in order to be understood completely. The blog serves as a mode of communication to inform the audiences of the recent renovation of the Plaza Theatre, while bringing attention to other sites similar to the Plaza that are in need of the same treatment.

The purpose of promoting the Plaza Theater remains the same in both genres, but it is the audience that differs slightly. One favors a more tech savvy person, while the other is more accessible to the everyday person.

Rhetorical Issues

With only ten words on the poster, it does not confuse the audience by overloading them with information, which makes it very understandable. The presentation of information creates

an easy to read logos—logical appropriateness. The emotion that it's attempting to evoke is a sense of pride and elegance, with the silhouette of a ballerina performing in the black shadow of the Plaza. The types of evidence that are used to support claims include the small text at the very top of the poster, which reads, "Walking tour of El Paso's Downtown Historic District." This helps validate that the Plaza Theatre is an important historic landmark within the downtown area. This tour is organized by the city of El Paso, which gives the poster its credibility.

A blog's credibility usually depends on the blogger, or person who is writing about the topic, and his or her credentials and background. The blog's creator, Raymundo Eli Rojas, does not have very convincing credentials. The blog mentions many other run-down places that should be next on the list for renovations. Evidently, these pictures would create sympathy and a feeling of wanting to help restore these places to their former splendor. The blogger refers to other sources when he talks about the history of certain areas, such as "Farah Haines says the theater was 'designed by architect O.H. Thorman to look like a Southwest mission. The exterior was cream-colored brick stucco, antiqued with false cracks, with a bell in the tower, colored Mexican tile in the arch at the top of the facade, and stain glass windows. The interior featured a 30-foot lobby and a mural with a Spanish theme.'" When talking about renovations, the blogger refers to experts like Farah Haines to paint a picture in the reader's mind of the grandeur that can further supplement his claims. By referring to experts and other historians, it helps support the blogger's information.

A genre that relies on visuals, like the poster, can influence a person's emotions much easier than a genre that primarily uses text, like the blog. The simplicity of the poster makes it more appealing to a person's emotions because that is the main purpose of this style of art, to evoke a sense of emotion from the viewer. Although a blog writer has some credibility by citing many historians and experts in the field, his own background as a blogger does not have much standing. Basically, the writer is just ranting over his own observations on the topic of promoting

old theatres, such as the Plaza, and citing historical information when needed. Being that it is a blog, it is essentially the writer's opinion, which can spur an emotion in readers.

Structure

The organization is simple. Consisting of only ten words, the main idea, which is the Plaza Theatre, is gaining the most attention (being a much larger text), while the text above displays more information of a walking tour. There are some limitations because adding too much text would crowd the poster, making it unappealing to audiences. However, the configuration in which the poster was made supports the idea of the theatre as it promotes itself as a performing arts venue. It is most fitting to express the idea with more visual aspects and as little text as possible, in this case, only ten words. Due to its simplicity, the message is conveyed easily and is visually appealing.

Concurrently, the blog's information is laid out in an organized manner, with the main topic at the top and supporting information following right under it. There are no limitations in this blog other than the writer's own ingenuity in expressing his thoughts. Since the blog is posted on the Internet, there are more than enough freedoms that allow the writer of the blog to fully explain his ideas. The blog is separated into sub-paragraphs and divisions for each aspect of the topic that is being discussed, thus allowing a flowing structure that can easily be read.

As far as structure is concerned, the poster is very straightforward and to the point, and having little text, the creator is able to convey a feeling of elegance in the Plaza's silhouette.

This direct approach is similar to the blog, which is organized, clearly written, and easily understandable.

Style and Language

The poster's language is formal. There is some form of specialized vocabulary in the sense that it is informative. For example, at the top of the poster there are eight words that provide all the information that any viewer needs. It reads, "Walking tour of El Paso's

Downtown Historic District.” This informs the reader that there will be a tour displaying one of El Paso’s historic areas, the Plaza Theatre. The other language features include the font of the “Plaza Theater,” which resembles an early 1920s-30s text style, corresponding with the time period in which the theatre was constructed, referring back to the majestic feel of the theatre during it’s golden years. Also, the size of the font adds emphasis to the theatre, with the informative portion at the top in small text and the words “Plaza Theater” in much larger text. The colors are simple and very contemporary such as midnight blues and simple black and white silhouettes. These elements support the poster’s image of a grand performing arts venue, one of high-class standards and elegance.

Conversely, the grammar used in the blog is a mix of formal and informal language. There is some form of specialized vocabulary in the sense that it is very casual. The other features that this blog offers are very generic and bland with more text than anything, while maintaining the same font throughout the blog. The introduction of a few pictures of the structures he refers to in his text helps readers visualize the extent of the problem and puts a picture to a name as they read through the blog.

The style and language differ greatly between the poster and the blog. In the poster, the words “Plaza Theater” are written in a font of the 1920s, evoking a sense of grandeur during its prime. On the contrary, the blog is very informal in its diction and portrayal of the Plaza Theatre to its readers. Furthermore, the manners in which the poster and blog promote the Plaza Theatre differ, but ultimately, they act together to advocate for the same cause.

In conclusion, the poster and blog are two different genres of communication that convey the same idea. This essay, analyzed two genres of communication---a poster and a blog---whose purpose was promoting the Plaza Theatre. The way the message was conveyed was measured in four areas that were covered in the paper: audience and purpose, rhetorical issues, structure, and style and language. In the end, with all of the genres similarities and differences, it is difficult to choose which is the most effective at promoting the Plaza. It is

ultimately up to the audience to decide. Just as the old saying goes: "Beauty is in the eye of the beholder" (Margaret Wolfe Hungerford). Any one genre of communication can have numerous interpretations and levels of effectiveness.



References

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Rojas, R. E. (2011, March 22). Is The Plaza Theatre Enough [Web log message]. Retrieved from <http://deepinsideelpaso.blogspot.com/>



[Publish: Add the Genre Analysis to your Advocacy Website](#)

The Advocacy Website requires a page that connects and adapts the genre analysis to your discussion of the problem/issue showing how different advocacy groups have adapted their messages to different genres and discourse communities.

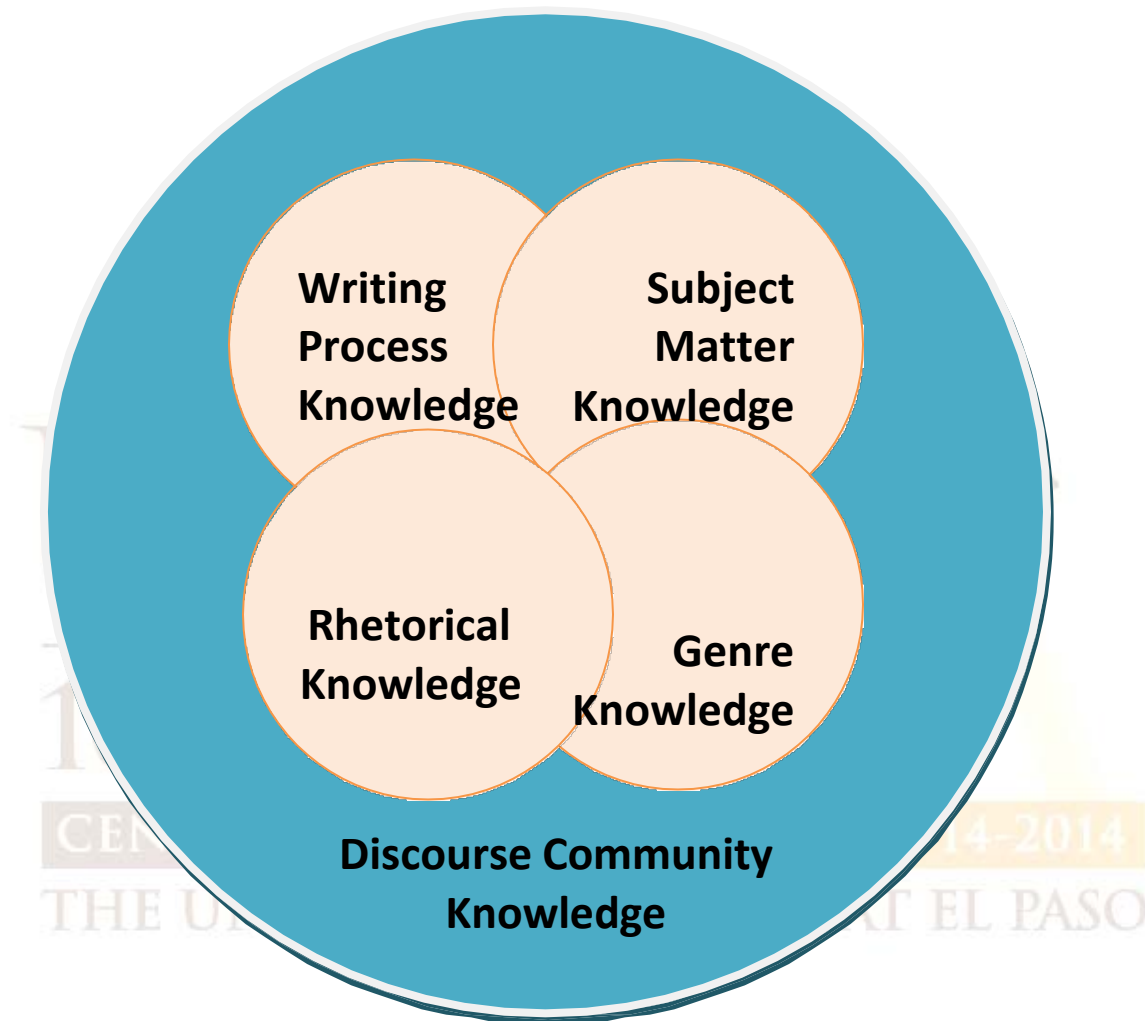
After you have received your grade and comments, you will want to adapt your text-based Genre Analysis for your Advocacy Website. Consider that the text-based project you just completed was designed for an academic discourse community. However, the Advocacy Website allows you to expand your audience. This audience will expect different design features such as images, color, and readable text. Also, be sure that your Genre Analysis will open within the Advocacy Website by clicking on its menu tab. Points are deducted when web pages open like attachments.

See the Thinking about Design principles of design in the Advocacy Website section of this *Guide*.



ASSIGNMENT #2: Literature Review/Research Report

Expert Writers Draw on Five Knowledge Domains⁴



In this assignment, you will learn to:

- Develop subject-matter knowledge through a variety of research methods
- Recognize the rhetorical situation surrounding the literature review genre
- Compose using a writing process

⁴ Beaufort, A. (2007). The question of university writing instruction. *College Writing and Beyond: A New Framework for University Writing Instruction*. Logan: Utah State University Press.

Overview of Literature Review/Research Report

A literature review/research report is more than a simple summary of sources. This genre is designed to bring your audience (and you) into the conversation surrounding your topic. It begins with creating effective questions meant to guide the research that will be conducted and created. These research questions are meant to help you become an expert on a topic/issue you have chosen. It is an opportunity to create a knowledge base that you can continually draw from to help you persuade, advocate, make decisions, and take positions at a later time.

For professionals, literature reviews are useful reports that keep them up to date with what is current in the field. For scholars, the depth and breadth of the literature review emphasizes the credibility of the writer in his or her field. Literature reviews also provide a solid background for a research project's investigation. Comprehensive knowledge of the literature of the field is essential to most research projects.

A literature review requires that you ask research questions, locate and imagine alternative answers to those questions and suspend judgment by not drawing conclusions. As a genre, it has an organizational pattern that combines summary and synthesis. A summary is a recap of the important information of the source, but a synthesis is a re-organization, or a reshuffling, of that information so that it helps you address your specific research questions. A synthesis links your sources to one another and to your research questions. This document also evaluates the sources in terms of which are most relevant to the research questions and which are the most credible. In the end, the project presents research information as a *conversation* rather than as definitive answers.

Why write a literature review?

The literature review is primarily designed to help you become more of an expert on your topic **BEFORE** you create an argument. It is designed to help you build your **Ethos** (credibility) when you argue on a position you take. The more research you have to support the argument, the better your chances to successfully persuade your audience. On your Advocacy Website, the Literature Review will provide your audience with the background needed to understand the significant questions and research related to your topic.

Now that you have familiarized yourself with how other communicators are creating their own messages (**genre analysis**), it is now time for you to become more familiar with your topic so that you can do the same.

In addition, this assignment has very practical reasons for the class. In order to generate an argument concerning the topic you chose, which you will do in your documentary film project (major assignment #3), you must first learn all you can about the issue. Although most of you have very strong feelings about your topic, many of you know very little about it, especially when it comes to academic research.

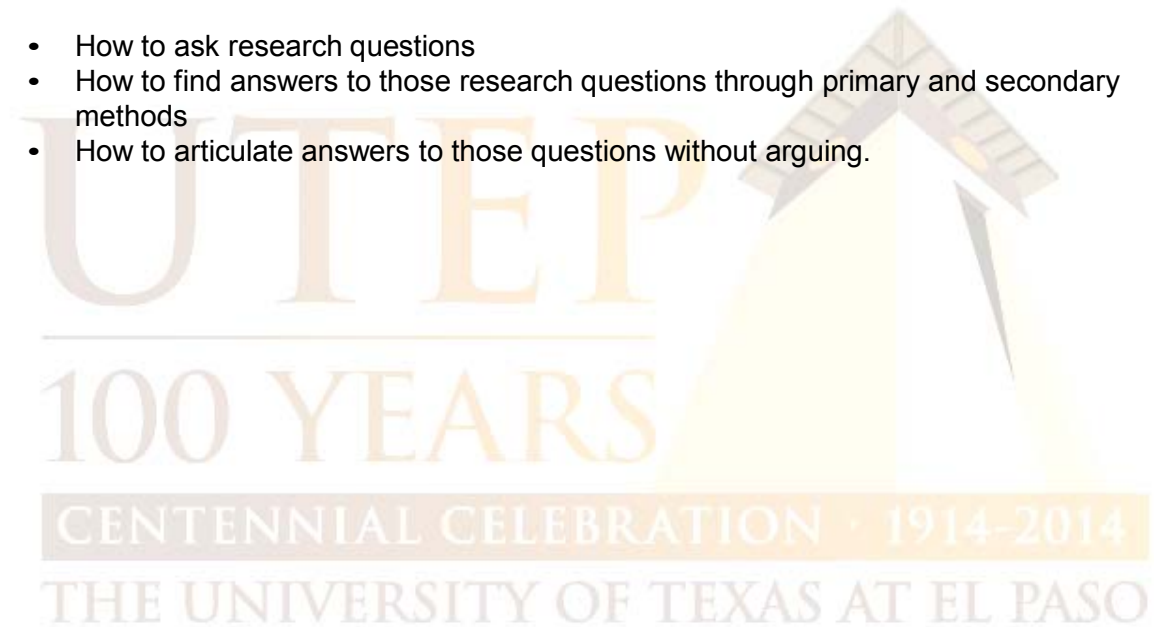
What you don't know, CAN hurt you!

When you try to create an argument based on what you know and how you feel as opposed to what you understand through direct examination:

- Your arguments can be based on inaccurate information and illustrate that you are not educated on your topic.
- Most communicators who attempt to create arguments without conducting adequate research create ones that are **emotional** and **weak**.
- Most often, you create **one-sided arguments** that are based only on the side of the issue you care about. In other words, you are creating a **biased** argument.
- Your ethos suffers because you appear unintelligent about the issue.
- Our overall goal is for you to learn and understand how research is conducted ethically, and how to apply and utilize research in your writing assignments.

Skills and strategies you will learn and utilize:

- How to ask research questions
- How to find answers to those research questions through primary and secondary methods
- How to articulate answers to those questions without arguing.



Assignment Guidelines for Literature Review/Research Report

To learn and understand how research professionals work, you will conduct both primary and secondary research on **educational, cultural, environment, economic, technological, social, political, or ethical** issues. Other topic choices may receive low scores from the Scoring Committee. You will summarize and synthesize the arguments and ideas of the research sources alongside the data you collect. Then you will design a project and engage in the research process. The end result will be an **8-10 page literature review/research report** based on a combination of the primary research data and the secondary sources. (Not including cover page, references, and appendices with graphs and images.)

Research Questions

There are hundreds or even thousands of articles and books on most areas of study. The more narrow your research questions, the easier it will be to limit the number of sources you need to answer those questions. You will not be expected to read everything available on the topic, but you will make your work easier if you first limit your scope with a good set of research questions.

Your instructor will require that your research questions be approved before you begin your research.

Remember that the more focused your topic, the better the quality of your work (and thus the higher your grade!). Do not rely on general topics such as “feminism” or “child abuse.” These are good starting points for research that can then be made more interesting, novel, and meaningful.

As you are formulating your research questions, do some preliminary library research to see what other researchers have to say about your question. Good databases to start with are LexisNexis (non-scholarly sources) and Academic Search Complete (scholarly sources) because these two databases index more articles than any other databases. Check the Statistical Abstract of the United States and US Almanac for statistics as well. *Avoid sources that you randomly found on the internet.* **You will need 7-10 sources for your project.** Your instructor will give you guidelines about the number and kind of sources permitted.

You will also need to conduct primary research, which is the collection of data or information that does not already exist in a library or website. This is original research that you design yourself in response to one or more of your research questions. You can collect data through surveys, observation, and/or interviews that answer your research question. The more data points (answers) you have, the more robust are your findings. Your instructor will give you specific instructions about finding and analyzing sources, working together in research teams (if applicable), and how to handle your data.

The Scoring Committee will be looking for a variety of sources within your report. Scores are based on the quality and variety of those sources. Depending on your topic, sources should include:

- Scholarly journal articles;
- Statistical resources, such as data from an official government resource or reputable organization (EPA, DOT, Census, CDC, NIH, UN, Statistical Abstract of the United

- States, etc.);
- Magazine or newspaper articles from high quality sources such as *Business Week*, *National Geographic*, *NY Times*, *Chicago Tribune*;
- Broadcast media such as NPR, PBS, BBC;
- Specialty dictionaries and handbooks (*Handbook of Chemistry and Physics*, *World Almanac*);
- **Do NOT cite:** Wikipedia, general knowledge encyclopedias, general dictionaries, Opposing Viewpoints, Pro/Con, Current Controversies, etc.

Format

You must maintain third person voice throughout, use APA formatting, and the sections of your literature review/primary research report should include:

- Abstract
 - A short, one or two-paragraph summary of your research questions and your findings (no more than 150 words). You should write this last.
- Introduction
 - General background information that prompted the research.
 - A clear statement of purpose.
 - Stated research questions (3-4). Remember that more specific questions allow for more specific answers, and this improves the focus immensely. They must be strong enough to push the entire project forward. These questions should appear in bullet list format.
 - A thesis statement.
- Review of literature (the bulk of your project).
 - Blend a discussion of your primary and secondary research findings into the Literature Review. Base this blend on a discussion of ideas in response to the research questions, rather than the individual sources.
- Be sure to name your primary research and cite it as you would any other source.

Include

- A discussion of your 3-4 research questions in the order you presented them.
- Your own research as one of the sources.
 - Provide a discussion of your research methods (this includes respondents, sample, and data collection).
 - Provide a discussion of your results and conclusions.
 - Tie your research to your other sources.
- At least one graphic image embedded in the text, including but not limited to, a table, graph, or chart (any type). These can be from your own research or from the literature. Be sure to label this graphic image and discuss its relevance to the question it intends to answer.

In this project, it is vital that you do NOT take sides or show any bias as you discuss all sides of the issue. When discussing the sources that you have found, think of yourself as the mediator in the debate—the voice for *both* sides, not just one. When discussing the literature, explore the ideas as they (the sources) present them, not what you think about them.

Submit both your draft and final Literature Review/Primary Research Report through the assignment link located in Blackboard.

Be sure to include a Reference Page and use in-text citations in the report itself. Your instructor may require you to turn in drafts, survey or questions (1 copy), abstract/citation pages from the articles cited in your literature review, pre-work with sources, and a copy of your primary research spread sheet (if applicable). Every graphic should be labeled as a Figure or a Table and given a consecutive number: Table 1, Table 2, Figure 1, Figure 2, etc. Caption every graphic image. See Chapter 5 for details on APA style.

Key Elements Checklist:

- ✓ Informative, NOT argumentative.
- ✓ Provide 3-4 research questions.
- ✓ Include one form of primary research (interview, survey, observational).
- ✓ Include one visual representation of research (chart, graph, table).
- ✓ Answer your research questions with multiple perspectives.



Rubric for Literature Review/Research Report*

CATEGORY	A	B	C	D	F
Research Questions: Quality and answerability 40 pts.	Very well developed and focused questions that effectively enter the discourse community. All questions are strong enough to carry the entire project forward and are unbiased.	Well developed and generally focused questions that effectively enter the discourse community. Most questions are strong enough to move project forward and/or are unbiased.	Questions seem somewhat undeveloped and focus may be too broad or narrow. Bias may be discernible in no more than one question.	Questions are undeveloped and focus is too broad and/or too narrow. They do not effectively enter the discourse and cannot carry the project. Bias is discernible in more than one question.	No discernible research questions.
Relevance of Information: Does it answer the research question(s)? 30 pts.	Information from research clearly and thoroughly relates to the stated research question(s). It is well-developed and includes several specific supporting details and/or examples.	Information from research generally relates to research question(s). It is somewhat developed and provides sufficient supporting details and/or examples.	Information from research sometimes relates to stated research question(s). It is under-developed; a few details and/or examples are given. Support is general.	Information from research generally does not relate to the research question(s). It is under-developed; no details and/or examples are given.	Information is irrelevant to either stated or unstated research question(s).
Presentation of Research: Woven, fair use 30 pts.	Research is used skillfully to answer research questions, introduced and skillfully woven with the writer's own words. It is represented accurately and demonstrates a variety of perspectives.	Research is used effectively to answer research questions, is introduced and woven with the writer's own words. Representation is mostly accurate and demonstrates more than one perspective.	Research is used somewhat effectively and may not always answer the research questions, be introduced and/or be woven into the writer's own words. Representation is somewhat accurate. Only one perspective may be presented.	Research does not effectively answer the research questions, is not introduced and/or not woven into writer's own words. Only one perspective is presented. Representation may be inaccurate. Quotes may overtake the writer's language or may be floating.	Research is missing and/or does not answer research questions. Only one perspective presented. Sources, if present, are used inaccurately. Quotes overtake the writer's language, are not introduced, woven, and/or are floating.

Primary Research 35 pts.	Discussion of primary research is exceptional. Purpose, methodology and results presented. Primary research is clearly tied to other sources and one or more research questions.	Discussion of primary research is good. Purpose, methodology and results are generally explained. Primary research is generally tied to the discussion of other sources and one or more research questions.	Discussion of the primary research is adequate. Explanation of purpose, methodology and results has some weaknesses. Primary research may not always be tied to discussion of other sources and research questions.	Minimal attention to the discussion of primary research. Explanation of purpose, methodology and/or results is missing or simply mentioned. Primary research is not tied to other sources and/or research questions.	Primary research is missing from the document.
Required number, good quality, and variety of sources 15 pts.	Has required number of sources. Sources taken from a wide variety of media. All sources are of excellent quality appropriate to the topic.	Has required number of sources. Generally taken from a variety of media. Quality of most is strong and relevant to the topic.	Short 1 source and/or variety is somewhat limited. Most of good quality.	Short 2 or more sources and/or variety is limited and/or most of poor or questionable quality.	No sources used.
Graphic image 10 pts.	Graphic image(s) is appropriate to research question, well placed/well sized and thoroughly and effectively explained.	Graphic image(s) is appropriate to research question, generally well placed and well sized but is sufficiently and somewhat effectively explained.	Graphic image(s) is minimally appropriate to the research question, size and placement somewhat inappropriate and/or it is adequately explained.	Graphic image is not appropriate to the research question and/or has no explanation. Size and placement are inappropriate.	Graphic image is missing.
Writing Fluency: Academic voice, third person, present/past tense, clarity 25 pts.	Demonstrates skillful writing fluency, exhibits no or few grammar and mechanical errors. Academic voice, third person, tense are consistent. Writing is clear.	Demonstrates good writing fluency, exhibits minor grammar and mechanical errors. Academic voice, third person, tense are mostly consistent. Writing is clear.	Demonstrates adequate writing fluency, exhibiting a fair number of grammar and mechanical errors. Academic voice, third person, and tense are somewhat consistent. Writing could be clearer.	Demonstrates limited writing fluency, exhibits numerous grammar and mechanical errors. Academic voice, third person, and tense are inconsistent. Writing is unclear.	Writing is not fluent.

General APA format and assignment guidelines 15 pts.	Meets APA formats for in-text citations and reference page requirements/ page layout and citation format criteria found in assignment guidelines. Acceptable length for topic/ assignment	Meets APA formats for in-text citations and reference page requirements. Most assignment guidelines met. A few minor format errors.	One or more major in-text citation and/or reference page requirements not met - assignment guidelines evidence formatting errors/ Length is either too short or too long.	Many major in-text citation or reference page requirements missing or incorrect/ many guideline or format errors. Length is either too short or too long.	No evidence of APA format and/ unacceptable length
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****Rubrics are subject to minor changes. Students will be notified if changes occur.***



Thinking about Research

Now that you have your topic and research questions conducted your citation analysis, you should begin conducting your primary and secondary research. You have already begun to research your topic with your preliminary research. You have discovered a variety of directions that may be the focus for this topic. Now that you have your topic narrowed and your research questions have been approved, you should begin conducting your secondary research.

Ask yourself the question, “How much time do I have to get the materials I need?” Research usually takes longer than students anticipate. Primary research will require time to schedule interviews, conduct surveys, and make observations. Secondary research will require time to find valid sources that are useful to your research questions. Start early!!!

Start off by finding out what is easily available within the UTEP Library, either in print or electronic format. Check the UTEP Library Catalog, along with any electronic databases relevant to your search. Look for links to full text items, if available, but do not overlook the fact that many items are still provided in print format. If you limit your search to electronic full-text items only, you will certainly miss many equally relevant and valuable print resources. Please do not hesitate to ask at the Reference Desk for help if you are not sure how to find something.

If some of the items you need aren't available in the UTEP Library, check other libraries in the immediate local area (i.e. within easy driving distance) to see if they can be obtained there. The UTEP Library has a reciprocal checkout agreement with NMSU library: UTEP students, faculty, and staff can check books out from NMSU and vice versa. You can borrow practically any material you want from anywhere in the world by requesting it through inter-library loan. To use ILL, register in the ILLiad system at

<http://libraryweb.utep.edu/about/departments/ill/index.php>

and request the materials online. UTEP Library receives daily deliveries from libraries across Texas. Many electronic sources can be delivered in a very short time. Physical sources, like books, located outside Texas can take up to two weeks to receive.

If you are not sure what to do or how to begin, **PLEASE** do not hesitate to ask UTEP Library staff for help either in person, via phone, or by e-mail. For a more in-depth discussion about research and using the library, consult Chapter 5 in this Guide.

Thinking about Ethics

It is expected that any researcher follow some basic research guidelines. Researchers are expected to:

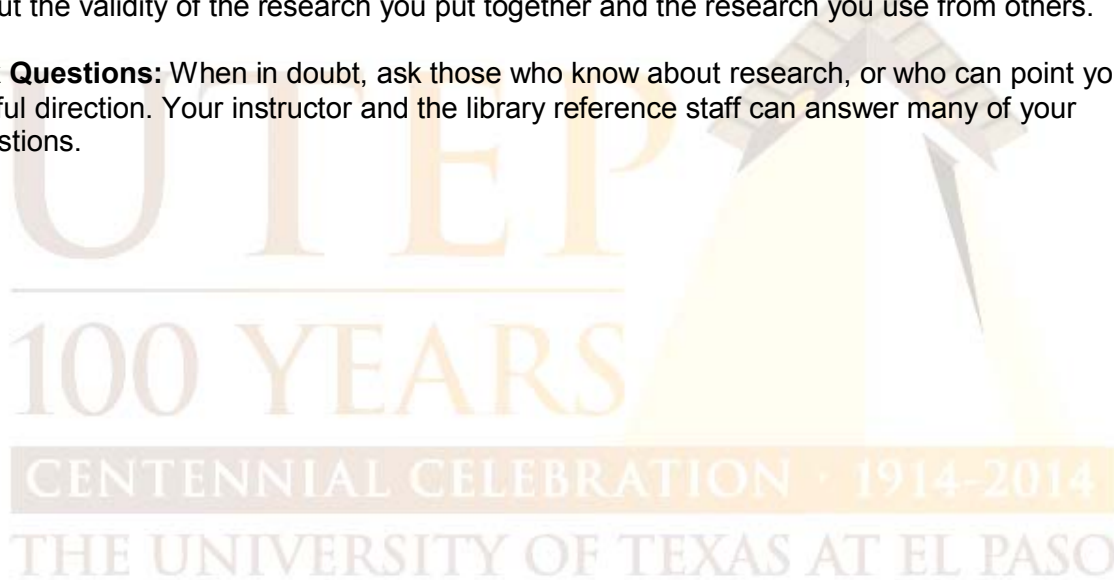
Be Honest: Honesty means more than avoiding falsehoods. It requires telling the truth to the best of your ability and being candid. Candor sometimes requires revealing that your research did not work out the way you planned, and having to start over, or not use the invalid research. Do not change research in any way to answer your research questions the way you wanted them answered. In fact, candor can enhance your research since results are never a certainty.

Be Fair: Fairness applies to everyone--your classmates, your instructors, and those who may be a part of your research project. Cite your sources and give to each what is his or her due, and accept only what is your due.

Do No Harm: Never put a participant in your research project in any danger, including yourself.

Do Good Research: Good research is useful, interesting, and well-designed. You should care about the validity of the research you put together and the research you use from others.

Ask Questions: When in doubt, ask those who know about research, or who can point you in a useful direction. Your instructor and the library reference staff can answer many of your questions.



Requesting an Interview

If you choose to conduct an interview, you will want to contact the expert right away. Either a phone call or an email is appropriate. If you choose to send an email, consider the following:

- Introduce yourself
- Provide some background on why you would like to interview him or her
- Use a formal writing style
- Be concise
- Use a clear subject heading such as "Request for interview"
- Sign your name to the email

Here is an example of an email requesting an interview:

Good Morning (*Name of Addressee*),

My name is (*Student's Name*), and I am a business student at the University of Texas at El Paso. The purpose of this email is to request an interview for a class assignment in (*Name of Course*). Due to your experience in (*Insert Specialty of Addressee that you are seeking to call upon*), I would like to know more about (*Insert specific interest you expect to gain from this interview*).

If we could schedule an interview soon I would greatly appreciate it. The interview can be conducted in person, by email, or by phone. Please feel free to contact me at any time.

Thank you for your time,

Sincerely,

Student's Name

Email:

Phone:

Interview Release Form

I understand that _____ (the Author) is preparing, writing and will publish a work on the subject of _____, which is currently titled _____ (the Work).

In order to assist the Author in the preparation of the Work, I have agreed to be interviewed and to provide information and other materials to be used in connection with the Work, including my personal experiences, remarks, and recollections as well as any photographs and documents that I may choose to give to the Author (the Interview Materials).

I hereby grant and assign to the Author and his/her licensees, successors, and assign the following rights in connection with the Interview Materials for use as part of the Work or any advertising, packaging, or promotional materials for the Work, in any and all editions, versions, and media, in perpetuity and throughout the world.

1. The right to quote or paraphrase all or any portion of the Interview Materials, and to generally use and publish the Interview Materials, including my experiences, recollections, incidents, remarks, dialogue, actions, and information, as well as any photographs and documents that I may give to the Author.
2. The right to use my name, image, and biographical data.
3. The right to develop, produce, distribute, advertise, promote or otherwise exploit the Work as a book or any other Work in any manner that the Author or his/her assigns deems appropriate. I understand and acknowledge that the Author or his/her assigns will be the sole owner of all copyright and other rights in and to the Work.

In order to enable the Author to develop the Work in any manner that the Author may deem best, I hereby release and discharge the Author and his/her licensees, successors and assigns, from any and all claims, demands, or causes of action that I may have against them by reason of anything contained in the Work, or any of the above uses, including any claims based on the right of privacy, the right of publicity, copyright, libel, slander, or any other right.

In consideration of the foregoing, the Author has agreed to provide me with one free copy of the Work in its first edition upon publication. I acknowledge and agree that I am not entitled to receive any other form of payment from the Author and/or his/her licensees, successors and assigns.

Agreed and confirmed:

Signature

Date

Printed Name

Writing the Introduction

Just as in the Genre Analysis, the Introduction to the Literature Review/Primary Research Report should first establish the context for your readers to follow along with your project. In order to help your audience understand the purpose of your report, you will want to introduce the issue or problem you are about to discuss. In your own words, identify for your readers that your issue is a very real concern currently affecting a specific discourse community. You may bring in research to illustrate the issue for readers, but remember that the actual body paragraphs should contain the bulk of your research.

The goal of your introduction is also to gently lead your readers (transition) to the three to four research questions you will be answering within your report. When you are finished introducing the issue/problem and briefly describing it, you should then create a sentence that will INTRODUCE the research questions. This statement will serve as a transition. Once you have set up the transition, list your three to four research questions numerically; they should be clearly identified for your audience so that they understand how you are about to proceed.

Creating a Thesis Statement:

A Thesis Statement is usually a single sentence that highlights the main purpose of your writing for your audience. The thesis statement should appear directly after your list of three to four research questions. It should not be indented, as it is still a part of the Introduction.

In your Thesis Statement, you should highlight what you plan to discover or show through your research.

Sample Thesis: Cyberbullying is a complex issue that can be comprehended only through intense examination, and it is through this examination that decisive action may begin to take shape.

Sample Thesis: By understanding the factors that have led to violence, parents, educators, and citizens can better understand how to stimulate change.

Please note: We have provided sample Literature Reviews as models for you to use and your instructor may provide more samples. Please use them wisely, and be sure to create your own research questions, thesis statements, etc.

Writing About Your Primary Research

There are some decisions you should make in order for your research to be successful and meaningful. Begin by thinking through how you want to present your results. There are basically two ways to write about your primary research. You may choose to “weave” your research throughout your project as it helps answer all of your research questions. Alternatively, you may use one of your research questions to launch your primary research.

For example, you are interested in the problems that landfilled garbage creates in the U.S. and preliminary library sources show as much as 30% of landfilled garbage could be composted sold as mulch, creating revenue for cities and reducing the amount of land needed for landfill. You begin to wonder why El Paso does not compost organic materials and learned that the curbside recycling of organics is referred to as “green bin programs.” Your project’s research questions may look like this:

1. What is the “green bin” program?
2. What are the costs and benefits of having curbside green bin programs?
3. What are the factors that make community green bin programs succeed or fail?
4. How receptive are people in El Paso to a green bin program?
5. Would people be willing to pay for a curbside program?

Method 1: One way to present your primary research is to “weave” the results throughout your entire literature review/research report. You could design a series of interviews that ask 3-4 community leaders and sanitary services providers the aforementioned four research questions (and related follow-up questions) and add those responses to your library research. Remember these interviews need to obtain rich answers.

Method 2: Another way to present your primary research is to focus your results on just one of your research questions such as question 4 above. This would still involve designing a series of interviews or a survey. This approach gives you very specific primary research direction whereas method 1 provides for a more general approach.

Regardless of the method you choose, you **MUST** discuss the following when you present your primary research:

Purpose of your primary research:

- Give your research a name; for example, The El Paso Green Bin Survey;
- A conservative statement of what you hoped to find out by doing this research.

Methods used to conduct your primary research:

- Where, how, and when you conducted your primary research;
- What sort of data collection you used (survey, interview, observation, etc.).

Results of your primary research:

- Number of respondents who answered your questions or number of observations;
- Any demographic information about your respondents;
- Objectively tabulated results of your interviews, survey, or observations.

Implications of your primary research:

- How your results relate to what your other sources say;
- What your results mean in the community or bigger picture. Be conservative.

Below are some examples of vocabulary to use when discussing your research. These words and phrases will help you be conservative and accurate about the limitations of your research.

- results cannot be generalized
- preliminary research
- exploratory research
- non-representative sample
- limited results
- unscientific sampling
- unscientific results
- qualifiers such as may, might, can

This is how these words might look in sentences as you report your research findings:

EX. Although the *results* of The El Paso Green Bin Survey are *limited*, they do coincide with the findings of Parker and Smith's study.

EX. A *non-representative* sample of 30 west side households showed that most would be willing to pay an extra \$2-\$3/month for a curbside green bin program. These results *may* be helpful when designing a larger *scientific* survey.

EX. A small, *unscientific* observational study was conducted on the first 50 automobiles entering campus on Tuesday morning between 9am-10am. Although these results *cannot be generalized* to the entire UTEP population, they show that carpooling to campus *may* be extremely limited.

Click on the link below to watch a video that reviews all this information regarding Primary and Secondary Research:

<http://www.vimeo.com/25943910>

Writing the Body Paragraphs

The purpose of the body paragraphs is to remind readers of your research questions and answer those research questions based on the synthesis of your primary and secondary research. Generally, people center each research question in the middle of the text to act as a subtitle; centering the research questions as subtitles allows the reader to focus on one question at a time. Please review the sample Literature Reviews to better visualize this format.

Creating Topic Sentences:

Now it is time to begin answering your research questions. Begin **EACH** paragraph by creating a ***Topic Sentence*** that tells readers how you are about to proceed. The topic sentence should begin to answer the research question and provide a plan for developing the paragraph. ***DO NOT*** use pronouns or vague terms in your topic sentences.

Take a look at the following example of a research question and subsequent topic sentence.

Sample Research Question:

Why do children participate in cyberbullying?

Sample Topic Sentence:

Experts claim there are various reasons as to why children participate in cyberbullying.

Once you have created strong topic sentences for your paragraphs, you will be better able to develop them. Topic sentences will allow you to focus on one aspect at a time within any given paragraph, which, in turn, will make it easier for you to incorporate your research.

Paragraph Development:

Within the body, you will synthesize your research. The research should help you explain what is currently being debated, who is doing and saying what, why something is occurring, and so on. It is important to both summarize and synthesize the information.

A **summary** is a recap of the important information within a source. When you summarize, you should try to include the main idea of the source and the main reasons the author(s) provide to support the main idea.

A **synthesis** is a re-organization, or a reshuffling, of source information so that it helps you address your specific research questions. A synthesis allows you to report information from the sources in a way that helps you make sense of the sources and how they relate to your specific focus or issue.

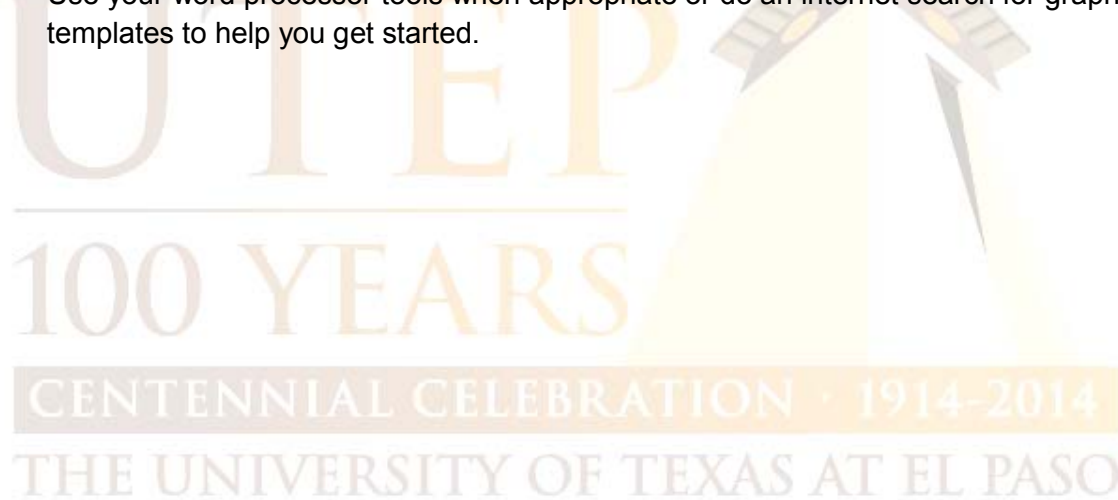
Creating a Graphic

This Literature Review/Research Report project requires that you include at least one graphic. This can be an appropriate graphic from one of your sources, or it might be a graphic that summarizes your primary research.

A graphic, or visual, should help the reader understand the data quickly and in a more direct way than the writing can show. However, using an effective graphic requires great care. Otherwise, you risk confusing your reader even more.

A few quick rules to follow include:

- The graphic should be sized appropriately for ease of reading. For example, the more detailed the graphic, the larger it may need to be.
- The graphic should fit on one page. Do not split a graphic over two pages.
- If creating your own graphic, focus on the message more than the design. A graphic may look nice, but the message may be ineffective.
- The graphic needs to be explained or referred to, in detail, in the text.
- See Chapter 5 for details on APA Style concerning graphics. You might also refer to online APA citation guides for more information.
- Use your word processor tools when appropriate or do an internet search for graphic templates to help you get started.



Writing the Conclusion

The conclusion provides a way for you to bring your Literature Review/Research Report to a close. It is a good idea to adhere to the following:

- Remind your audience of the issue and its various aspects.
- Remind readers that your research provides an opportunity to create a knowledge base that they can continually draw from in order to understand the issue more fully or form an opinion at a later time.
- **Avoid taking a stand concerning the topic. The conclusion should remain as objective as possible.**



Putting It All Together

In order to create a well-developed Literature Review/Research Report, you will want to create a solid paragraph structure which may look like this:

Title Page

- Follow APA Guidelines to construct a Title page.

Abstract

- Create a short abstract that summarizes your purpose for writing the report. Include an objective overview of the issue, and also inform your readers as to what the report is intended to determine. Keep in mind that this is not a preliminary introduction.

Introduction

- Establish the context of your report by introducing the issue and providing background information designed to inform readers of the current controversy.
- We suggest numerically listing your three to four research questions in an indented list.
- End the Introduction by providing a thesis statement that highlights the focus of the report.

Body

- List each research question as a subtitle to highlight which question is being answered at any given time.
- Create as many paragraphs as necessary to effectively answer each question. Make sure to develop your paragraphs with quality source support and well-reasoned synthesis.

Conclusion

- Bring the report to a close by reminding your readers that your research provides an opportunity to create a knowledge base that they can continually draw from in order to understand the issue more fully or form an opinion at a later time.

Submitting a Rough Draft:

Your instructor will require you to submit a rough draft of the Literature Review/Primary Research Report. You will be receiving comments on those drafts.

Quick Guide: Writing an Abstract

An abstract is a concise summary of the key points of your Literature Review/Research Report. In a single paragraph between 150-250 words, it should include a brief summary of the conversation surrounding your topic and the research questions you address. Also provide a brief overview of your primary research including the method, participants, results, and conclusions. If you have space, you may also want to emphasize the importance of your research.

Formatting:

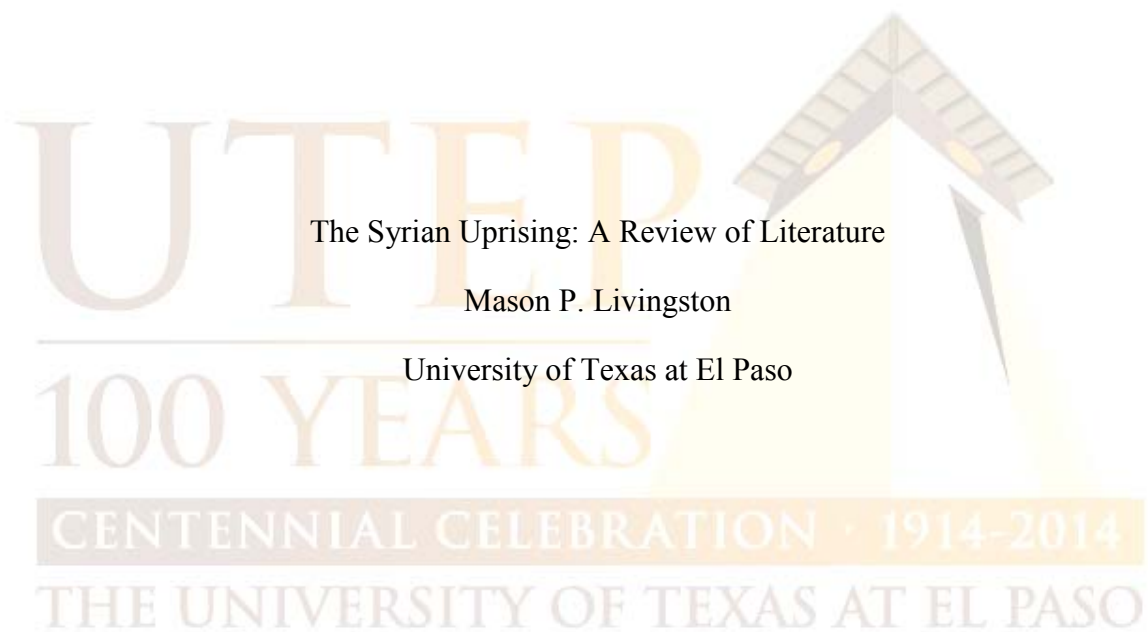
- The abstract should be on a separate page, after the title page and before the report
- The word "Abstract" should be centered above the paragraph. Do not bold, underline, italicize, or otherwise format it.
- The abstract should be double-spaced.



Student Sample #1: Literature Review/Research Report

Running Head: THE SYRIAN CONFLICT

1



The Syrian Uprising: A Review of Literature

Mason P. Livingston

University of Texas at El Paso

Abstract

The Middle East is a region of great history and interest around the world. The two largest religions find their origins amongst the Fertile Crescent and Jordan River Valley. In the past, the Middle East was of great importance to the advancement of mathematics, astronomy, and engineering. Economically, the world depends on oil reserves of the region to power industry. Recently, the Arab Spring in countries like Egypt, Iran, Yemen, Bahrain, and Syria has created violent conflicts between the opposition and these governments. The most current and lengthy theater of conflict exist in Syria, where the government refuses to yield to a public weary of President Assad's oppressive regime. This struggle not only concerns Syria, but the Middle East region and global players. The boiling point was reached on August 21, 2013, when evidence was revealed that chemical weapons were used on the civilian population. The purpose of this literary review is to define the situation inside Syria, with a focus on religious influences, explore the determination of Russia's support for the Assad regime, and to connect the outcome in Syria in regards Israel and US relations.

CENTENNIAL CELEBRATION · 1914-2014
THE UNIVERSITY OF TEXAS AT EL PASO

The Syrian Uprising: A Review of Literature

The Syrian uprising or civil war started in March, 2011 as an extension of the Arab Spring movement seeking more liberties under Islamic governments. Syria is a country of approximately 22 million people bordered by Turkey, Iraq, Israel, and Jordan. The population consists primarily of Arab-Sunni Muslims, although the political elite belong to the Shi'a Muslim sect. Bashar-Al-Assad assumed power in Syria following his father, Hafez-Al-Assad, in 2000 (Carpenter, 2013). Assad continues to maintain close relations with Iran, a predominantly Shi'a Islamic state, Lebanon, and Iraq within the Middle East region. Assad's regime and Syria receive strong support from Russia that includes military, political, and economic assistance. The UN and the Arab League placed serious pressure on Assad in 2012 to resolve this conflict peacefully. Assad refused to comply with these international resolutions, and on August 21, 2013 evidence was found that chemical weapons were used in a Damascus neighborhood which killed hundreds of civilians (Crowley, 2013).

President Obama addressed this violation of human rights by condemning the actions internationally and advocated the use of military action in response. The UN Security Council, consisting of the permanent member nations Russia, China, France, the UK and the US, rejected a resolution permitting military action. The US congress also refused to authorize US military intervention. Russia retains substantial influence over Assad and parts of the Middle East, but continues to disagree with UN inspectors over who used the chemical weapons. The Middle East community of nations has also been strongly affected by refugees and violence from the unresolved conflict in Syria. For these reasons debate continues over the right answer to the violence and chemical weapons in Syria, and deserves serious consideration through the review of these three questions:

1. What is the current situation in the Syrian Civil War?
2. Why does Russia continue to support Assad?

3. What positive or negative impact do US-Israeli relations have on the Syrian conflict?

These questions will narrow the purpose of this literature review by providing the background of the conflict and chemical weapons attacks, the involvement of Russia, and the cause and effect of this conflict on neighboring countries.

What is the current situation in the Syrian Civil War?

To understand any aspect of controversy, the overall situation must be clear and known. The same is true for the Syrian uprising. The Syrian uprising began following other Arab Spring movements in the Middle East on March 18, 2011. The US State Department reports, “A group of Syrian students was arrested in the southern city of Dara'a for writing political graffiti on walls, and the government’s mishandling of its security response gave rise to ever-increasing demonstrations around the country, which developed into armed conflict” (Bureau of Near Eastern Affairs, 2012). The conflict has evolved well beyond a simple revolt and consumed the government, civilians, reformers, and terrorist organizations. The toll on human life has been high over the more than two years of fighting, with some estimates placing the cost of life over 100,000 (SOHR, 2013). The origins of the opposition’s determination against the Syrian government are more complex than generalizing it as the Arab Spring.

According to Ted Carpenter, from the Mediterranean Quarterly Winter 2013 issue and Duke University Press, “a prominent feature of the 2011 – 12 rebellion is a largely Sunni Arab bid to overthrow that ‘coalition of minorities’ regime” (Carpenter, 2013). Religion is a key component of Middle East culture, power, and unrest. The “Arab Spring”, often considered a political and civil rights movement, can easily be used as a guise for religious and political power struggles as seen in Egypt. Defined in Carpenter’s article, Syria’s ethnic and religious “population is divided among Sunni Arabs (a little less than 60 percent of the population); Christians (about 10 – 12 percent); Alawites, a Shiite (Shi’a) offshoot (also about 10 – 12 percent); Druze (about 6 percent); and

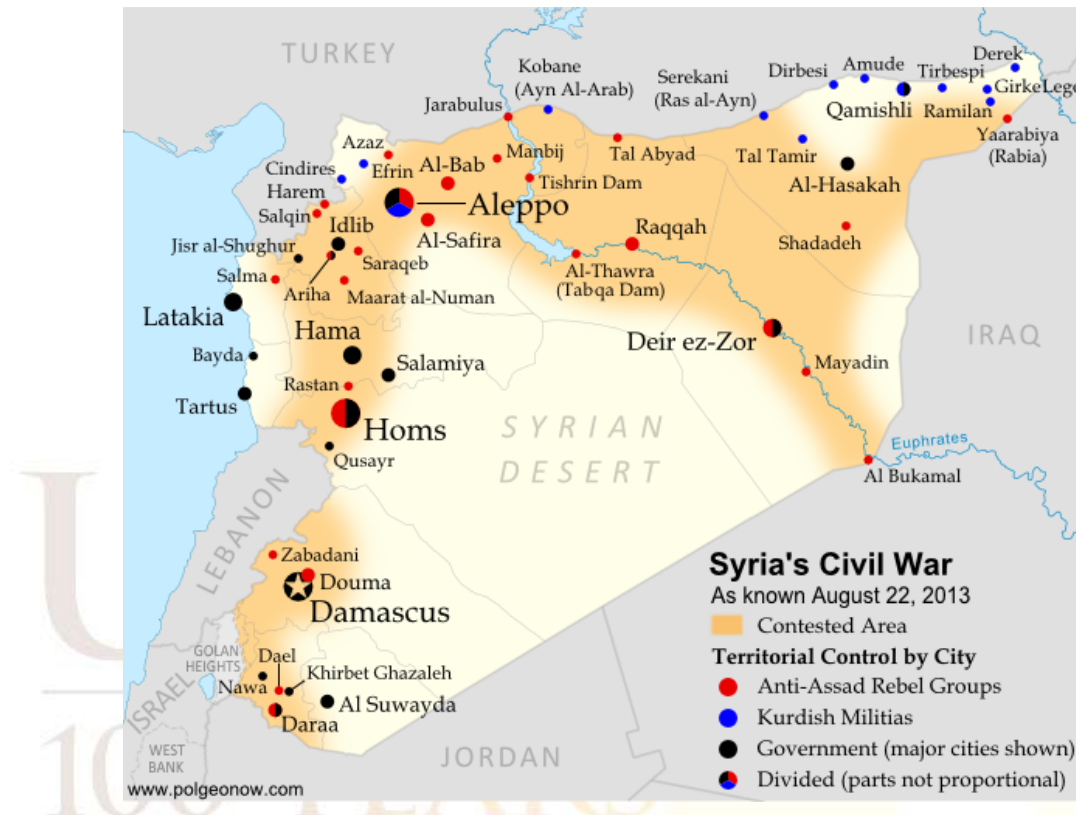
various, mostly Sunni, ethnic minorities, primarily Kurds and Armenians” (Carpenter, 2013). He continues to mention that Assad belongs to the minority Alawites (Shi’a) and derives the majority of his power from the combination of the other significant minorities (Carpenter, 2013).

The Aljazeera News is an Arab news agency based out of Qatar that reports views from the Middle Eastern lens. Aljazeera’s interview of a controversial Kurdish/American journalist named Nir Rosen, gave a different perspective on the origins of the Syrian uprising. After spending two months with the opposition in Syria, Nir Rosen described activism driven by the Sunni majority, but also consisting of many minority Druze, Christians, and even Shi’a (Rosen, 2012). Rosen also explained how he, “met many secular activists...But undeniably, Islam is playing a role in the revolution. The majority of Syria's population is Sunni Muslim - and so is most of the opposition on the ground. But very few in the opposition are struggling for an Islamic state” (Rosen, 2012).

Currently, the opposition is locked in intense struggles all over the rural areas of Syria. Not only is the opposition fighting Assad and his military, but there is much dissent within the opposition hindering legitimacy. The most recognized and dominate Syrian opposition force is the Sunni Free Syrian Army (FSA) and the Syrian National Council (SNC) (Carpenter, 2013). The SNC is aligned with a Middle Eastern Islamic political party called the Muslim Brotherhood, known for sponsoring terrorist organizations (Carpenter, 2013). The opposition also consists of warring factions from different ethnic groups within Syria. *Political Geography Now* reports the current situation in Syria as, “the starkest sign of disunity between the various anti-Assad groups has been the breakout of major fighting between the secular-minded FSA rebels and the religious extremists of the Nusra Front and the Islamic State of Iraq and Syria” (Centanni, 2013). The Russian President Vladimir Putin also recognizes the participation of, “Al Nusra Front and the Islamic State of Iraq and the Levant, fighting with the opposition, as terrorist organizations” (Putin, 2013). Reports have also confirmed involvement from the Marxist Kurdish Workers Party (PKK),

a recognized terrorist organization, and the Kurdish Democratic Union Party (PYD) in the northern Syria Kurdish region, which can be seen in the Map below (Carpenter, 2013).

Figure 1. The current disposition of opposition and other rebel forces in relation to the Assad government controlled areas.



Source: Evan Centanni. (2013). Political Geography Now: Updates on the changing world political map. Retrieved from <http://www.polgeonow.com/2013/08/syria-civil-war-map-august-2013-11.html>

According to the NY Times article *Israel Says It Has Proof That Syrian Government Used Chemical Weapons*, the current chemical weapons situation began with “evidence of possible chemical weapons attacks on March 19 near Aleppo, Syria, and Damascus, the capital” (Rudoren & Sanger, 2013). Then, on August 21, 2013, the “red line” was crossed by the “systematic use” of a deadly nerve-agent, Serin, outside Damascus killing hundreds (Crowley, 2013). UN inspections and evidence concluded, “Chemical weapons have been used in the ongoing conflict between the parties in the Syrian Arab Republic on a relatively large scale” (Sellstrom, 2013). However, the Russian President maintained, “No one doubts that poison gas was used in Syria. But there is

every reason to believe it was used not by the Syrian Army, but by opposition forces, to provoke intervention by their powerful foreign patrons” (Putin, 2013). Most recently, The Organization for the Prohibition of Chemical Weapons (OPCW) was placed under UN mandate to remove Syria’s chemical weapons, by which they have received cooperation from the Assad regime and Russia (OPCW, 2013). A developing unintended consequence of the Syrian civil war has amounted to over 2 million refugees in the region fleeing to Turkey, Lebanon, Iraq and Jordan. The UN reports that, “the latest update of the Regional Response Plan for Syrian refugees totals US\$2.9 billion” (UNHCR, 2012). The action of both sides in Syria has left very little support from the region or the western world.

Why does Russia continue to support Assad?

Russia does continue to support the Assad regime, although their support is beginning to waver. Russia has had a relationship with Syrian leadership for over 40 years, since 1970 and the Hafez-al-Assad presidency. This relationship was based more on strategic interest than ideological alliances with the Ba’athist that suppressed the Syrian communist party (Allison, 2013). Russia is a permanent fixture of the UN Security Council’s 15 members, giving them great influence in global relations (UN, 2013). This powerful position has allowed Russia to veto the majority of military action used in response to Arab Spring initiated conflicts, with the exception of abstaining from Libyan Resolution 1973 and authorizing a no-fly zone in support of humanitarian efforts (Allison, 2013). Russian foreign policy immediately regretted allowing the action which Vladimir Putin described as “a medieval call to crusade” (Allison, 2013). The Russian Foreign minister, Sergey Lavrov, addressed the UN General Assembly, “It has become a popular idea of late that the threat of power or its use, which are directly forbidden by the UN Charter, are almost the most effective method to solve international problems, including settlement of internal conflicts in countries” (Lavrov, 2013). Allison informs, in *Russia and Syria*, that Russian foreign policy contradicts the Western approach and supports a UN multilateral approach to Syrian regime

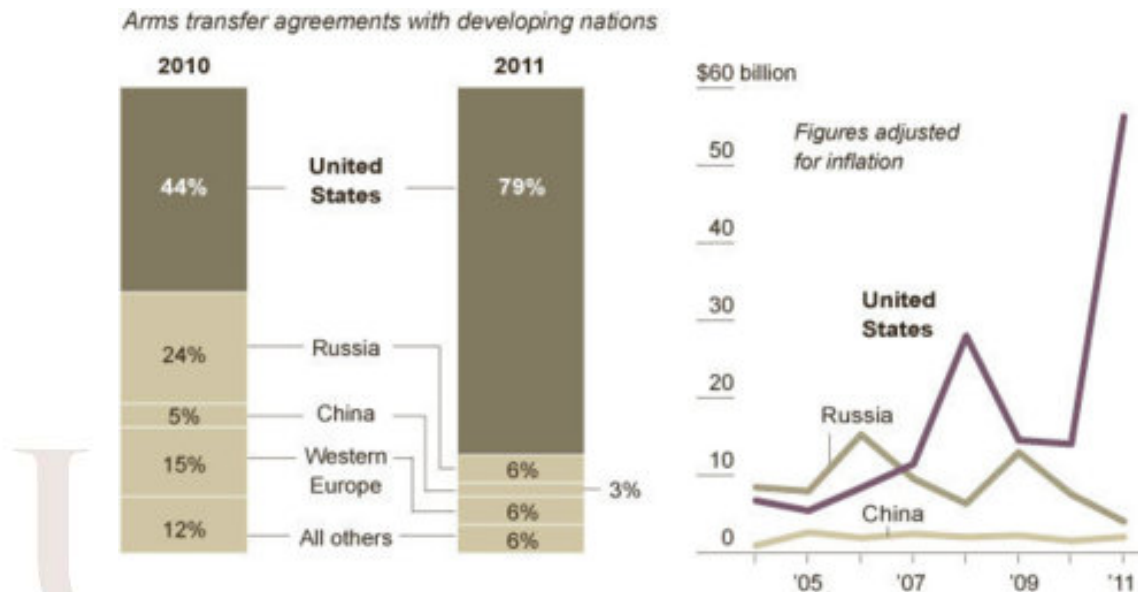
change, much like in Yemen. Putin's re-election confirms Russia's position of limiting the use of military action in sovereign countries, and lays the foundation for Russian support of Assad during this conflict (Allison, 2013).

Some Western and European views might call Putin's leverage of Assad a myth, as well as their implied alliance. Some scholarly sources argue that Russia's actions "make it difficult to define their relationship as less than an alignment of mutual convenience" (Allison, 2013). This position can be explained by the years of military and economic cooperation between the two countries. Reports estimate that by 2006 there were 10,000 Syrian officers receiving training in Russia and 2,000 Russian military advisors serving in the Syrian military (Allison, 2013). Moscow also maintains a naval facility in Tartus on the Syrian coast, and the only Russian Naval position on the Mediterranean Sea. The majority of analysts consider this naval logistical base, housing only some 50 personnel, as merely symbolic of the geopolitical Russian sphere of influence in the Middle East (Allison, 2013). In an interview on Oct 4, 2013 at the University of Texas at El Paso, Political science professor Dr. Gregory P. Rocha supports the opinion that, "Russia is most likely the supplier of Syria's chemical weapons..." and Russian President Vladimir Putin is attempting to restore Russia's reputation and previous glory in the region by supporting the Assad regime. "Russia accepts much of the responsibility for the outcome," Dr. Rocha explained in the same interview, over the Russian veto for no military action and negotiations for removal of chemical weapons with Assad.

PONARS Eurasia, a scholarly US based economic policy group, and Dmitry Gorenburg published in a policy memo that, "The Middle East is the second largest market for Russian arms exports" with Syrian contracts estimated at US\$4 billion. Dmitry Gorenburg, of *Harvard University*, continues to emphasize strong Russian and Syrian connections due to Russian companies like *Tatneff* and *Uralamsh* investing in the oil and manufacturing portions of the Syrian

economy (Gorenburg, 2012). The below graph depicts how Russia, and its exporters, are concerned about the impact of regime change in the region and fear a loss of revenue, citing a US\$2 billion revenue loss in Libyan arms sales alone (Gorenburg, 2012).

Figure 2. This graph shows the weakening Russian arms transfer position since the start of the Arab Spring movements.



Source: Global Europe Anticipation Bulletin, (2012). The Global Economy Sucked into the Black Hole of World Geopolitics.

Retrieved from <http://www.globalresearch.ca/>

Research also echoes the Russian view point of possible instability in the region due to the sectarian religious nature of the conflict, and participation of Sunni-aligned terrorist organizations and Muslim Brotherhood fundamentalist involvement (Allison, 2013). Roy Allison explains how Russia fears the possible spread of terrorist organizations into their Northern Caucasus region if the Muslim Brotherhood gains power. Moscow listed the Muslim Brotherhood a terrorist organization in 2003 for their role in the Chechen War (Allison, 2013). Putin describes his position as, “I am convinced that it (chemical weapons) is nothing more than a provocation by those who want to involve other countries in the Syrian conflict” (The Kremlin, 2013). He continued to describe the Russian perspective in his NY Times opinion piece, published in September 2013, “It could undermine multilateral efforts to resolve the Iranian nuclear problem and the Israeli-Palestinian

conflict and further destabilize the Middle East and North Africa. It could throw the entire system of international law and order out of balance” (Putin, 2013). This literature supports the waning power of Russia in the region, and attempts to preserve the transition of more Western and US influence in the region.

What positive or negative impacts do US-Israeli relations have on the Syrian conflict?

The country of Israel and the US have maintained a strong relationship since its creation in 1948, and according to the US State Department, “annually, the U.S. provides Israel \$3.1 billion in security assistance” and “is Israel's largest single trading partner” (Bureau of Near Eastern Affairs, 2012). Israel shares a border with Syria to the east along the disputed region of the Golan Heights, and is highly influenced by security issues within Syria.

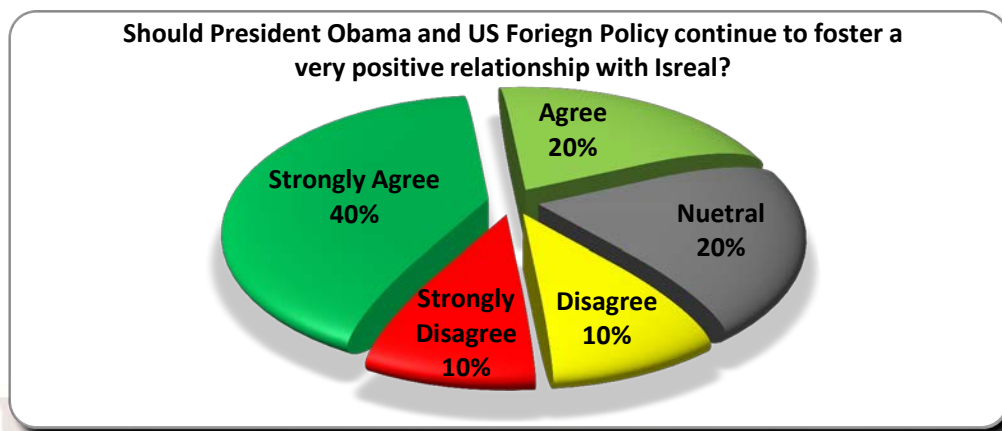
The Assad regime has waged wars with Israel since the late 1940's, but recently has maintained a relative peace. Israel favors the stability of the Assad regime over the possibility of the Syrian-Sunni based Muslim Brotherhood gaining power in the country (Carpenter, 2013). On the other-hand, Syria has maintained the amount of chemical weapons it has to counter the threat of Israel's nuclear capabilities. Recently, reports of Assad receiving a “stockpile of Russian weapons,” including the A-300 missile system, raises great concern for the relative peace in the Golan Heights border region (Barnard & MacFarquhar, 2013). Assad's rhetoric has increasingly become aggressive as well. Assad also continues to support and receive support from the Shi'a Islamic terrorist organization Hezbollah and Iran, which Israel is in constant conflict with. Still, the article *Tangled Web* by Carpenter, describes that, “a fragmented Syria would be an arena for endless brass knuckle maneuvers by all the contending Middles East powers, much as Lebanon has been,” and contradictory to Israel's interest (Carpenter, 2013). At the end of the day, Israel will benefit from the removal of Syria's chemical weapons stock pile and the prevention of WMD proliferation into regional terrorist organizations (Crowley, 2013).

“Syria today is not about choosing between two sides but rather about choosing one among many sides,” wrote the Chairman of Joint Chiefs of Staff, Martin Dempsey, in response to the lack of US involvement in Syria prior to the chemical weapons attack in August (Crowley, 2013). This criticism of Obama’s foreign relations and support of the Arab Spring movements has plagued the US opinion and interest since Libya and Egypt. “There’s no perception that we’re engaged in issues in the Middle East right now,” says veteran diplomat and former Ambassador to Iraq Christopher Hill (Crowley, 2013). Secretary of State John Kerry, and former Senate Foreign Relations Committee chairman, paid many visits to Damascus in 2009 trying to create dialogue and a relationship even though Syria allowed terrorist to cross their border into the Iraq Conflict (Crowley, 2013). Negatively, allies in Europe and Arab officials also believe that, “friendly states in the region don’t feel they can count on the US” (Crowley, 2013).

Israel is under constant threat from the Shi’a terrorist organization Hezbollah, which is backed by Iran and Syria. “That’s one reason the stakes in Syria are so high: it has become a proxy war, fueled by cash and arms, between Iran and its Sunni rivals like Saudi Arabia,” writes Michael Crowley in *Across the Red Line*. Israeli and Saudi relations are markedly better than Jerusalem and Tehran. President Obama told PBS reporter Charlie Rose in June, “We’ve got serious interest there (Syria) and not only humanitarian interest. We can’t have the situation of ongoing chaos in a major country that borders...Israel” (Crowley, 2013). Both Israel and the US face hardships controlling Iran if the conflict in Syria is not resolved in a strong manner, and risk looking weak to Iran’s nuclear weapons program. Even Assad himself mentioned to a British newspaper in 2009 prior to the current conflict, “There is no substitute for the United States,” because only Washington can broker a lasting peace in the Middle East (Crowley, 2013).

This sentiment is very true in the current Middle East situation, but also an understood norm here at home. The chart below was created from a non-representative sample of ten registered voters. The survey, conducted by the author, may answer questions as to how ingrained the US and Israel's interest are with

Figure 3. This chart depicts the amount of public support for continued US-Israeli relations.



regard to the Syrian conflict (Figure 3). 60% of the group surveyed either agreed with or strongly agreed with President Obama's administration continuing to foster a very positive relationship with the Jewish state. These findings suggest strong public support, and a strong contingent of pro-Israel lobbyist, consisting of advocacy groups, think tanks, PAC (political action committees), and media watchdog groups, designed to influence the US government (Freedman, 2012). Campaign contributions from pro-Israeli PACs in the 2008 election amounted to 2.5 million dollars, and influence on the US Government's support of Israel (Freedman, 2012). This data explains the US interest and investment in the outcome of the Syrian conflict in regards to Israel's position.

The US-Israeli relationship is in agreement when it comes to fighting terrorism and fostering democratic governments aligned against terrorism. This is Israel's and the United States' strongest connection. Freedman points out, in *Israel and the United States*, that Syria is showing no reluctance in supporting the terrorist groups Hamas and Hezbollah. Israel is also concerned over the outcome of the Palestinian situation in the disputed regions of the West Bank and Gaza Strip following a regime change in Syria (Freedman, 2012). Mahmoud Abbas, the Palestinian

Authority Leader, took advantage of the disorder amongst the Hamas organization during the Syrian conflict and formed an interim government and unity amongst the West Bank and Gaza Strip in May 2011; contradictory to Israel's interest (Freedman, 2012). The US and Israeli relationship has grown stronger in the region following the conflict in Syria, but can be greatly affected by the outcomes in Syria and other regional governments.

Conclusion/Synthesis

In conclusion, this literary review has analyzed copious amounts of data and has answered many questions concerning the situation surrounding the Syrian conflict and its influence on regional stability and global powers. The current situation is ever changing and recently agreements between Russia, the US, and the UN were reached in regards' to Assad's chemical weapons disarmament. Has Russia's support for the Assad regime shifted? And, how serious is Assad about chemical weapons disarmament? Has this strengthened or weakened the US-Russia relations? As of now, these questions and more are left unanswered. Further extensive research would need to be ongoing to keep up with this dynamic conflict. The Middle East is a complex and multi-cultural region locked in power struggles since the defining of country border's following World War II. Syria is a perfect example of this virtual tug of war contest between diverse cultural and religious groups. The chemical weapons attacks on August 21, 2013 crossed a "red line," which Assad, or opposition forces, crossed knowingly or unknowingly. The Syrian Uprising is now a battle ground of more than just rebels, but global organizations and regional powers all of which influence US foreign policy and future decisions.

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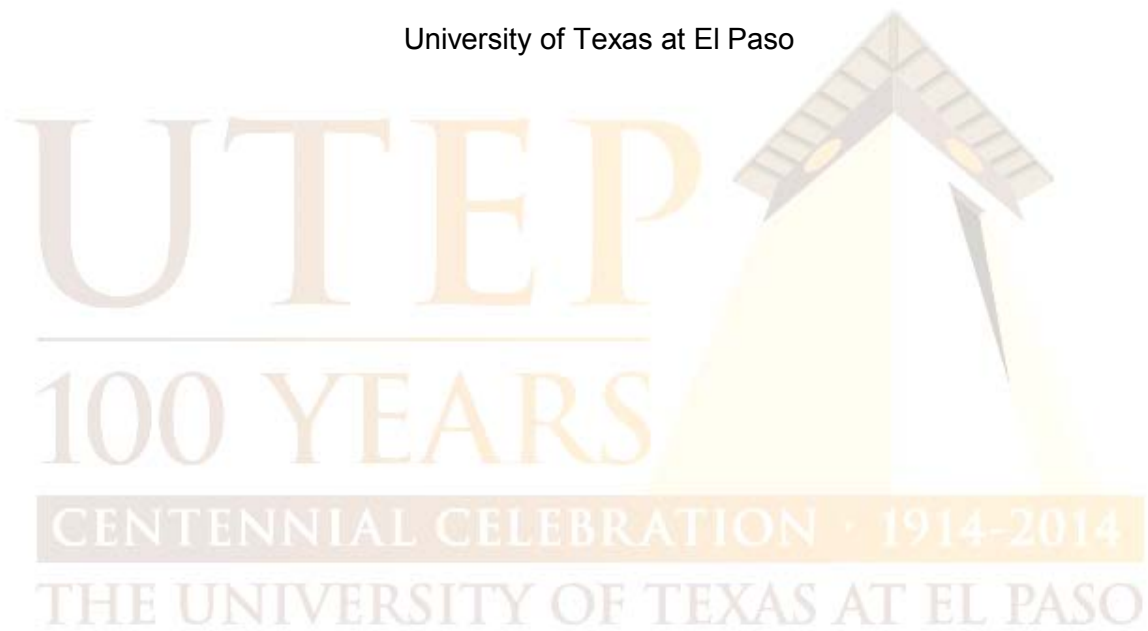
Student Sample #2: Literature Review/Research Report

Running Head: Gem of the Southwest

The Gem of the Southwest: A Review of Literature of an El Paso Landmark

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Abstract

The performing and theatrical arts have been experienced for thousands of years. As a result, Human heritage, culture and customs have been passed down from generation to generation. The Plaza Theatre in downtown El Paso serves as this historical local landmark that El Pasoans see as a part of their history and culture. Located at the heart of the cultural arts sector downtown, its renovations have triggered a revitalization project for the rest of downtown. By promoting the Plaza and its surrounding businesses, it will have a profound effect on the local economy in a positive manner by attracting tourism and local support for the arts. With local community support for the performing and theatrical arts, the city can assure itself that its history, customs, and culture will survive for generations to come.



The Gem of the Southwest: A Literature Review of an El Paso Landmark

El Paso's Downtown Revitalization project is currently in full swing with numerous projects already in the works. But was there one project that started it all? The Plaza Theatre sits in the heart of downtown El Paso and serves as an historical landmark to locals. This creation is one of the most majestic theatres in the El Paso Southwest region. The Plaza was designed with many characteristics of a Spanish Colonial Revival style era. At its time it was seen as a modern film house with the flexibility of presenting stage shows, movies, and becoming a fixture in the lives of theater-goers for generations to come, as well as serving as a staple of El Paso's heritage (Plaza Theatre, 2011).

However, after years of infrequent programming, the decision was made in 1986 to demolish the Plaza Theatre and make room for a parking lot. But the community fought back and made a public/private partnership between the City of El Paso and the El Paso Community Foundation. Following years of renovation, the Plaza was restored to her former glory, opening its doors once more in 2002. The only problem the theatre faces now is attracting its mass audiences it once had many years ago. By attracting a diverse audience group, the theatre can ensure its future for many years to come. One has to question whether the Plaza Theatre's facelift has helped influence businesses downtown as well as its potential impact on the surrounding areas in regards to the performing arts. In doing so, four important questions need to be considered:

1. How has downtown El Paso been economically impacted by the Plaza theatre's renovations?
2. How does the El Paso community view the performing arts within the region and does this influence the Plaza Theatre's ticket sales?
3. How has the Plaza adapted to accommodate and attract a wider array of audience members?

4. What efforts is the El Paso community doing to promote the performing arts to its inhabitants?

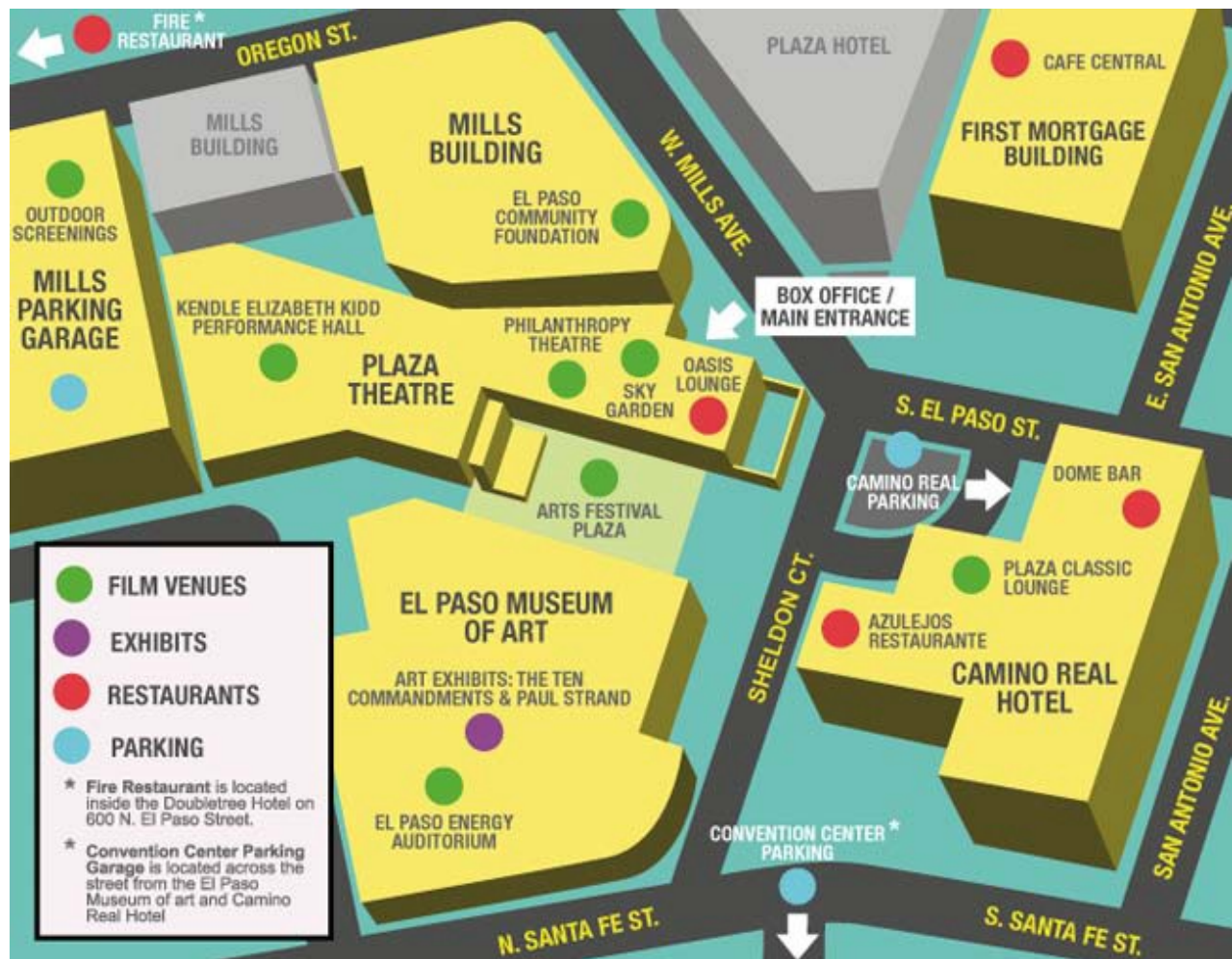
The following review on literature will: provide information regarding the Plaza Theatre's economic impact in downtown El Paso, as well as offer a glimpse into how the El Paso community views the performing arts in addition to its efforts at promoting the arts to a wider audience.

How has downtown El Paso been economically impacted by the Plaza theatre's renovations?

El Paso's downtown economy has been greatly impacted by the Plaza theatre's renovations. In a documentary commissioned by the Texas Cultural Trust, entitled *El Paso: The Making of a Masterpiece*, various community leaders were interviewed to explain the impact that the Plaza Theatre's recent renovations has made in El Paso's downtown area. According to the Texas Cultural trust, as part of El Paso's cultural arts sector, the Plaza contributes to \$91.5 million per year in local economic activities since its reopening in 2006. This has been accredited to the more than 2,500 jobs that were created in the area, in accordance to a study conducted back in 2007 (Texas Cultural Trust, N/A). This number has since grown over the years. In the documentary mentioned above, the Director of Museums and Cultural Affairs of the city of El Paso, Sean McGlynn quoted, "One of the cornerstone projects of downtown El Paso included the renovation of the Plaza Theatre, which started the ball rolling." (Texas Cultural Trust, N/A). McGlynn is referring to the ongoing downtown revitalization projects that are currently underway. McGlynn places emphasis on the renovations of the Theatre which gave way to other projects downtown.

Located at the heart of the downtown cultural arts sector, the Plaza acts like the cultural hub for everything else. This figure, from one of the Plaza Theatre's special events, Plaza

Classic Film Festival, illustrates the strategically placed Plaza in relation to nearby businesses.



- **Figure 1. The figure shows the Plaza Theatre's centralized location in downtown El Paso with various businesses within walking distance of the Plaza. "Venues," by The El Paso Community Foundation presenting the Plaza Classic Film Festival, developed by Fuzzy Red Panda. 2011. Retrieved from <http://plazaclassic.com/venues.php?css=7>**

Situated within walking distance to various museums, centers, and hotels, the theatre's restorations helped rejuvenate downtown El Paso. The figure is of the various venues for the critically acclaimed Plaza Classic Film Festival, which occurs annually in the heart of downtown. Created in 2008 to celebrate the rich history of cinema, the festival has been quoted as being the "largest classic film festival in the world," by Eric Pearson, Executive Vice President of the El Paso Community Foundation (Texas Cultural Trust, N/A). Given that quote, the Plaza reports

that nearly 37,000 people from across the globe come down to attend this festival. Attracting this many tourist is sure to increase the local economy within the downtown El Paso area. Pearson believes that the performing arts are essential to a city's personal growth. He goes as far as saying that it "builds the character of a city and the soul of a city and really enhances people's true attachment to any community." (Texas Cultural Trust, N/A). Having this personal attachment to a community, locals are more inclined to invest more local businesses and supporting local events which will further impact El Paso's economic situation. In order to assure this local investment, one must first gauge the community's views of the performing arts within the region.

How does the El Paso community view the performing arts within the region and does this influence the Plaza Theatre's ticket sales?

When the Plaza Theatre was marked for demolition, the El Paso Community Foundation had to conduct a survey within the community to determine whether or not the Plaza was worth saving. The survey yielded a low market for additional performing arts programming but the public had a strong sympathy for the Plaza and were actually eager to attend events at the restored Plaza (El Paso Community Foundation, 2011). Although the actual survey was not released to the public, the exact numbers of who was surveyed along with other details concerning the study are skeptical and can be theorized into multiple notions.

From my primary research of actually attending various performing arts events, I can speculate that the main audience member that attends these shows are of a higher age group (over 40) with a large gap in younger ages (depending on the programming and target audience). For example, shows like comedian Gabriel Iglesias attracts a wide array of audience members while an event like the Classic Film Festival appeals to a more mature audience. Nonetheless, the community was in favor of restoring the Plaza to its former glory.

After its grand reopening, the theatre had multiple sold out performances, landing the hit blockbuster, *Riverdance* as its first show. The venue was booked for months with various acts that wanted to use the Plaza's Spanish Colonial style as their stage. The El Paso community displayed their immense interest in the performing arts in the form of selling out the Plaza Theatre show after show. The most recent performance to be on the road to selling out is Broadway's *Wicked!* According to the City of El Paso FY2012 City Manager's Proposed Budget Report, all six performances of the 2010-2011 Broadway season, including *Wicked!* have sold out. The report goes on to say that subscriptions for the 2011-2012 season are the highest they have ever been for the Broadway series in El Paso (City of El Paso, N/A). This goes to show that the community does support the performing arts and it most definitely influences ticket sales for the Plaza Theatre. Could this wide selection of performances be the only way the Plaza has adapted since its restoration?

How has the Plaza adapted to accommodate and attract a wider array of audience members?

Aside from booking very extravagant/big named shows to their venue. The Plaza has introduced a new theatre named, the Philanthropy Theatre, it accommodates a more diverse stage. Not many people have knowledge about this theater for good reason too. This theater is dedicated to the permanent fund donors to the El Paso Community Foundation. The Philanthropy Theatre's stage and production are capable of holding community performances, recitals, corporate meetings, etc. The introduction of this theater attracts a selective audience that has ties with the El Paso Community Foundation (Plaza Theatre, 2011). But for a more accessible experience, the Plaza Theatre in association with the El Paso Community Foundation, created the Plaza Classic Movie Festival in 2008.

The theatre had the intentions of restoring that former joy of communal film-going – perfectly personified by the historic and newly restored, Plaza Theatre. This was the Foundation's goal when this idea was first brought up to have a new annual tradition to attract

viewers of all ages to the Plaza. The main purpose of this event was to “to educate audiences about the history and art of the cinema and reawaken the joy of watching great films,” (The El Paso Community Foundation, 2011). All proceeds of the event go towards a film fund to provide grants to, “local filmmakers, underwriting for alternative film festivals and to support educational film initiatives in the area.” (The El Paso Community Foundation, 2011). Apart from being host to one of the world’s largest classic film festivals, the Plaza plays home to the El Paso Symphony Orchestra and serves as the perfect stage for musical concerts and Broadway shows. Having a nice variety of theatrical performances will ensure that the Plaza Theatre attracts a wider selection of audience members. Now how is the community portraying the performing arts to its inhabitants?

What efforts is the El Paso community doing to promote the performing arts to its inhabitants?

El Paso hosts many performing arts within the community year round. Many of these events are free to the general public and offer a great experience to be had. The following events were recovered from the visit El Paso website, an online preview of things to do in El Paso. The first three events take place at one venue, McKelligon Canyon amphitheater. The main attraction and most notable is *VIVA! El Paso*, a musical drama that spans four centuries of four very different cultures all giving the audience a visual demonstration of El Paso’s History. The next show to perform at McKelligon Canyon is *Cool Canyon Nights*, a summer concert series of various musical artists perform to audiences in the cool summer nights. The last event that is held in the amphitheater is the *Movies in the Canyon*; a more contemporary movie selection is available for audience members who are interested in watching a movie outdoors surrounded by the canyon walls. The McKelligon Canyon amphitheater plays host to a theatrical drama, a musical concert series and a film series, all of which promote the performing arts in the community (El Paso Convention and Visitors Bureau, 2011).

Aside from the canyon setting, *Music under the Stars* and *Dancing in the City*, provide audiences with a larger open area to experience the arts. The Chamizal National Memorial park is home to *Music under the Stars*, a name that says it all. Musical Writings of popular music played until the sun goes down. *Dancing in the City* does just that. This event offers audiences a chance to dance the night away to their favorite hits of all eras. But there is one event that rises above all others - *The El Paso Downtown Street Fest*. This annual event is a culmination of all the previous events rolled into one huge festival (El Paso Convention and Visitors Bureau, 2011). Set at the heart of El Paso's downtown cultural arts sector, the festival celebrates everything that is art. This was just the tip of the cultural arts iceberg. There is so much more to explore all over El Paso, including its university which is in its own league of grand performing arts shows. When placed all together each component becomes a larger part to a whole cultural experience that is El Paso.

Conclusion

The Plaza Theatre's renovations have greatly impacted the downtown economy of El Paso. Along with the community's continued support of the theatrical and performing arts, tickets sales will keep the arts alive for the generation to experience. The introduction of various performing events with help accommodate a wide array of audience members that will in turn have a profound effect on the cultural arts sector located downtown. As long as the community continues to show support for the performing arts, free attractions will appeal to locals and tourists alike for years to come. By promoting awareness of these events to broader collection possible audiences, the city can assure that its cultural heritage will live on for many years to come.

References

- City of El Paso. (N/A). *Fy2012 city manager's proposed budget*. Retrieved from [http://www.elpasotexas.gov/_documents/2011_budgethearing/CVB CPAC 2012 Budget Powerpoint - FINAL DRAFT.pdf](http://www.elpasotexas.gov/_documents/2011_budgethearing/CVB%20CPAC%202012%20Budget%20Powerpoint%20-%20FINAL%20DRAFT.pdf)
- El Paso Convention and Visitors Bureau. (2011). *El Paso master calender*. Retrieved from <http://visitelpaso.com/events/community>
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- The El Paso Community Foundation (2011). *Plaza classic film festival*. Retrieved from <http://plazaclassic.com/about.php?css=1>



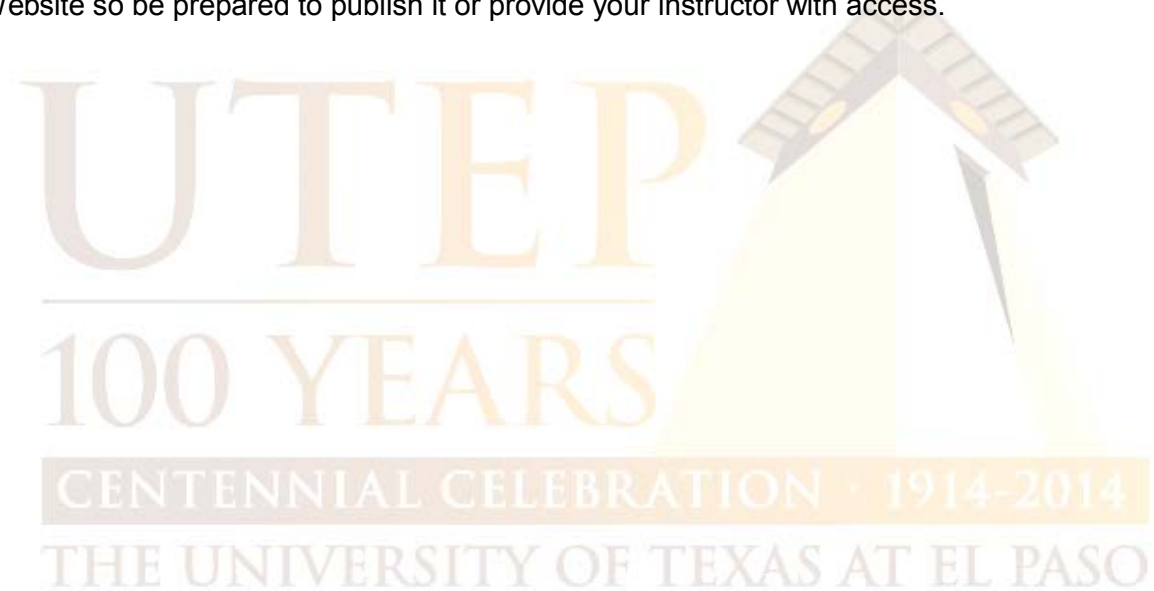
[Publish: Add Literature Review/Research Report to your Advocacy Website](#)

The Advocacy Website requires a page to provide audiences and discourse communities with the background information they need to assess the issue as demonstrated in the Literature Review/Research Report.

As with an academic audience, the literature review is designed to provide readers with an overview of your topic, the issues surrounding it as well as its relevance to your audience. However, the text-based assignment is typically long unbroken text that is not suitable for an internet community. You will want to consider how you should break the text into manageable parts, what images will be appropriate to add and whether to use colors.

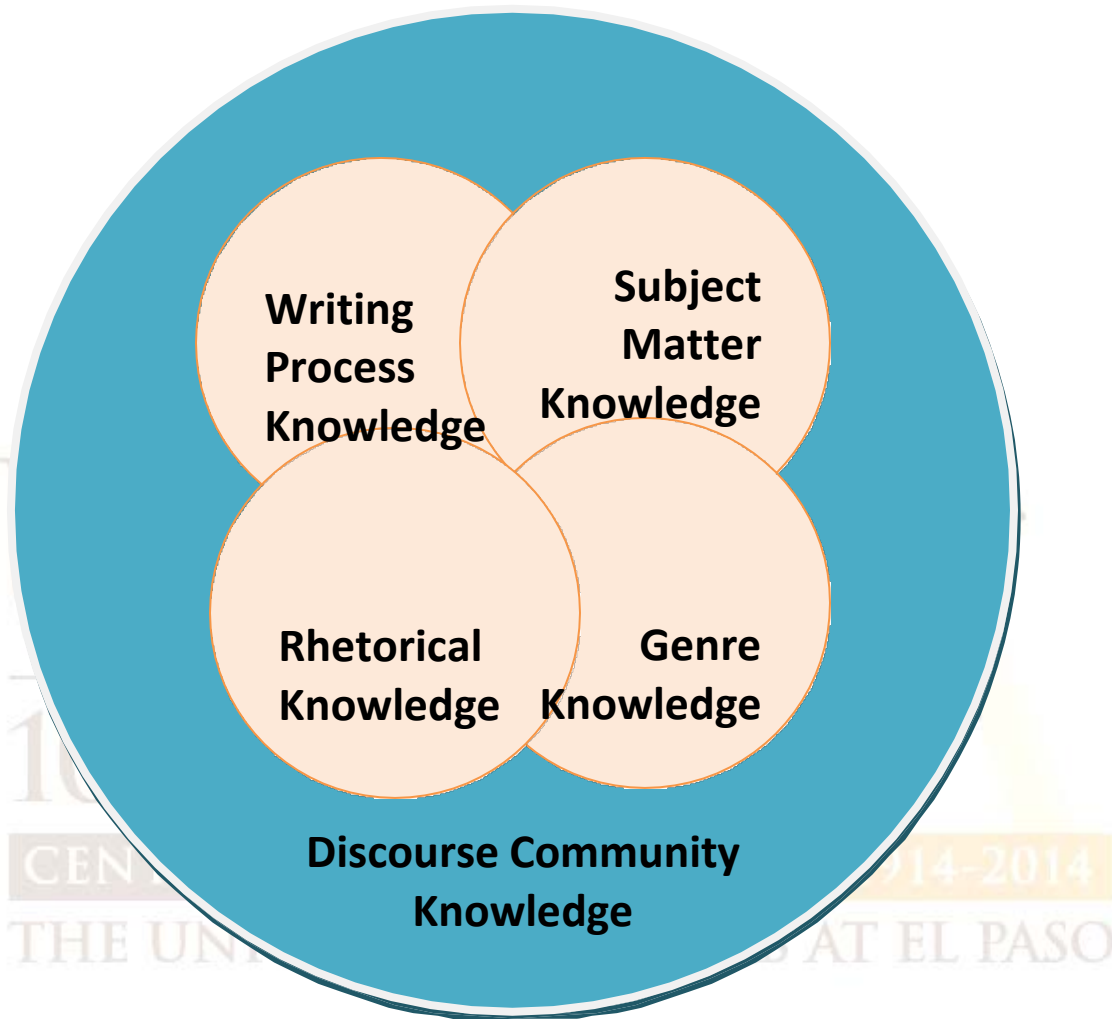
As you redesign the literature review, refer back to the Principles of Visual Design found in the Advocacy Website section of this chapter. Also, be sure that your Literature Review Report will open within the Advocacy Website by clicking on its menu tab. Points are deducted when web pages open like attachments.

Your instructor may want to provide feedback with each new design element of your Advocacy Website so be prepared to publish it or provide your instructor with access.



ASSIGNMENT #3: DOCUMENTARY FILM

Expert Writers Draw on Five Knowledge Domains⁵



In this assignment, you will learn to:

- How to advocate for a position through multimedia
- How to adapt a writing process to a multimedia project
- How to utilize technology for rhetorical projects
- How to present research for a visual and aural discourse community
- How to recognize different genre requirements

⁵ Beaufort, A. (2007). The question of university writing instruction. *College Writing and Beyond: A New Framework for University Writing Instruction*. Logan: Utah State University Press.

Overview of the Documentary Film

You have worked on understanding discourse communities, completed a genre analysis, conducted empirical research and analyzed your findings in the Literature Review/Report. Now you will use this knowledge to advocate a position in a documentary film intended for a specific audience. This assignment is designed for groups of approximately four members but may be done individually as well.

A documentary film is a visual expression that seeks to stay factual and represent reality. It has some artistic point of view, a message of some sort, a moral or ideological ambition—in short, a wish to make a difference, to change the world, or at least, the way in which some relevant audience will look upon the world or themselves. As college students you have both opportunity and responsibility to be heard, to educate your community and produce a valuable piece of work that can be used to create change.

Why are we making a documentary film in a Writing class?

In a 21st-century college career, visual rhetoric plays an important role. While traditional written text remains valuable, we must also be aware of the opportunities provided by technology as evidenced by YouTube, Vimeo, and the enormous influence of film from the big screen to video uploaded from a cell phone; the visual is powerful.

With new assignments like this one, we are challenging you to re-think what it means to “compose.” You will be faced with a different way to consider and utilize rhetoric, research, and writing. And perhaps more importantly, the skills you will acquire, both academic and technological are transferrable to the other disciplines you will enter.

A documentary film is a perfect opportunity to understand rhetorical situations, and producing a visual argument in this genre that advocates for specific issues facing your generation is a wonderful way for you and your peers to positively contribute to your generation’s present and future condition.

The Documentary Film Festival

The documentary film project takes a lot of work and commitment from you, and the RWS program and faculty wanted a way to recognize and celebrate the final product. We, therefore, created a “film festival” that takes place at the end of every semester to showcase some of the films that really exemplify the skill, knowledge, and creativity that our students are capable of.

Films are nominated for consideration to be shown in the film festival by students in each class at the end of classroom presentations and/or sometimes, depending on time constraints, they are nominated by individual faculty members.

A committee of faculty members then views films, and a final list of films is selected for inclusion into the film festival. Students whose films will be shown in the film festival will be notified by their instructors, and will be asked to submit a copy of the main movie file, so that the highest quality of the film can be shown.

In preparation for the RWS Film Festival, we advertise and promote the event within the semester. You can be a part of this, win a prize, and have your flyer included on all published promotional materials. Your instructor will provide you with more information, and examples of previous winners, during the semester, but each flyer should:

- Name Undergraduate Writing, Department of English, and provide the UTEP logo somewhere on the flyer.
- Have the date, time, and place for the event.
- Have a theme for the event.

The design is completely up to you and limited only by your creativity.

Typically the film festival will take place during Finals Week at the end of the semester, and the Union Cinema Theatre is reserved so that family, friends, students, faculty, University administration can watch the winning films on “the big screen.” Winning filmmakers receive certificates and small prizes, but most notably, public recognition for a job well done. Films will be published and can be viewed @ <http://filmfestival.uqlc.utep.edu>.



Assignment for Documentary Film

For this assignment, you will plan, write, film, and edit a documentary film that creates awareness and advocates for a change in thinking or behavior concerning a topic of political, civic or social importance. Your film should attempt to persuade a specific audience and have a specific purpose. The length of film should be approximately 5-7 minutes long. This assignment is designed for groups but can be done individually.

There are many steps to preparing a documentary film and planning is very important. You will need to decide on a course of action that your target audience can actually do. You will also want to write a storyboard, which is a simple screenplay or script of the film. You will use this to decide where to put your sources, what images/video to put first, second, etc. and where any narration or music will go. All the factors of your documentary are sources – from each image to each song so choose very carefully in order to create a cohesive point.

Your film should follow a structure similar to this:

- Title page with the names of producers and title of film. Do not put the class in the introduction. First, everyone who will see it on campus knows what course project it is. Second, you will likely publish this video on YouTube or Vimeo and adding the course detracts from the ethos and purpose of the video.
- Introduction – state and/or show background, history, or general status of the issue.
- Claim – state and/or show your side of the issue, what you want to persuade your audience to think or do.
- Support—state and/or show reasons to support your claim using appropriate evidence. Again, remember that all your choices from music to images are part of the source material you will use but you will also want some expert opinion to back up your points. *This evidence does NOT need to be cited in APA format.*
- Consider your style. You are free to use any style or tone that is appropriate to your audience and cause but remember that appropriate is the key word. Do not create a humorous video about the deaths caused by drunk drivers, for example.
- Advocate – what the viewer can do, who to contact, how to organize, solutions to enact. Be very specific about the course of action you want viewers to take. Many good documentaries show the problem clearly but provide little information about how to solve that problem. This leaves the audience with nothing to do and the problem continues. Be specific and make sure that your course of action is, in fact, a possibility.
- Conclusion—bring the documentary to a close and give your viewers something more to consider. Some options to consider might be how much the audience's action can help, how the issue would look if this particular problem were solved or even what the next problem to solve would be. In other words, offer a vision of how the audience's participation can/will make a difference.
- Fair Use Statement/Copyright/Credits. Separate sources by genre by listing textual source material such as journals separate from video sources, music and images.

When you use images or logos on your website, they will need to be cited to give attribution as to where they come from (“Courtesy of University of Texas at El Paso,” for example, for the UTEP logo). Some images are already fair use (like clip art and many you might get from Google Images), so they may not need a citation, but make sure!

We suggest a Fair Use Statement something like this:

“The purpose of this page is for the viewing of the assignments for my RWS 1302/ENGL1312 course. All rights are reserved to (your name here), and no copying is allowed without permission. The University requires all members of its community to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies.”

There are a number of free software programs that allow you to create and edit a video. The two most well-known are iMovie for Mac computers, Movie Maker for PCs; however, a quick Google search for free editing software or movie making software will offer you a list of other options.

Save I-Movie files as a .mov and MovieMaker files as .wmv. Ensure that the video and audio of the film are of good quality, and that the files will upload/play correctly on your Advocacy Website.

Important Requirements:

- Be vigilant about editing to maintain focus, to keep yourself as the primary voice, and keep interest in your film.
- Need to support the documentary film with a *substantial* amount of research to support any claims you make.
- Be clear about your persuasive purpose—what the position/claim is and what you would like the audience to do about it.

Click on the link below to watch a video that reviews the documentary film assignment:

<http://www.vimeo.com/25947965>

Key Elements Checklist:

- ✓ Ensure compatibility between hardware and software.
- ✓ Test functionality of the film on your Advocacy Website.
- ✓ Make sure that it advocates and persuades.

Rubric for Documentary Film

CATEGORY	A	B	C	D	F
Purpose 35 pts.	Establishes effective persuasive advocacy. Purpose is viable and clear.	Establishes a sufficiently persuasive advocacy. Purpose is viable and clear	Is mostly information- al; advocacy is weak and/or unclear.	It is entirely information- al; advocacy is missing and/or unclear.	Documentary has no discernible purpose.
Use Research: Quality, integration, relevance 25 pts.	Research makes an effective, relevant contribution to the advocacy; integration is seamless.	Research makes a sufficient, relevant contribution to the advocacy. Integration is good.	Research makes an adequate contribution to the advocacy. Integration may often be lacking.	Research is present but does not contribute to the advocacy and/or is poorly integrated.	No research present.
Ethos 30 pts.	Document- ary uses strongly effective arguments, provides effective evidence, and introduces sources to demonstrate credibility for the audience.	Document- ary uses sufficient arguments, provides sufficient evidence, and introduces most sources to demonstrate to display credibility.	Documen- tary's arguments and evidence are acceptable. Some sources may not be introduced.	Document- ary's arguments and evidence are minimal. Most sources are not introduced.	Documentary has no arguments or evidence. Sources are not introduced.
Pathos 30 pts.	Documentary uses very effective strategies to appeal to the audiences' values and beliefs.	Documentary uses sufficient strategies to appeal to the audiences' values and beliefs.	Documentary acceptable strategies to appeal to the audiences' values and beliefs.	Documentary appeals to the audiences' values and beliefs are minimal.	Documentary does not appeal to the audiences' values and beliefs.

Logos 30 pts.	Documentary argumentative and organizational structure strongly supports the advocacy.	Documentary argumentative and organizational structure provides sufficient support for the advocacy.	Documentary argumentative and organizational structure provides acceptable support for the advocacy.	Documentary argumentative and organizational structure provides inadequate support for the advocacy.	Documentary does not use effective argumentative and organizational structure. No support for advocacy.
Use of multimedia 25 pts	Effective and appropriate use of both original and existing film, narration, images, sound. Use of existing film and images adheres to fair use and assignment requirements	Sufficient and appropriate use of both original and existing film, narration, images, sound. Use of existing film/images adheres to fair use and assignment requirements	Acceptable and generally appropriate use of both original and existing film, narration, images, sound. Use of existing film/images unfair/not according to guidelines	Limited and/or inappropriate use of both original and existing film, narration, images, sound. Unfair use/ no adherence to assignment guidelines	Inappropriate use of both original and existing film, narration, images, sound.
Scripting, Editing & Timing 15 pts.	Very effective scripting and has the right amount of detail throughout. It does not drag or speed by. It meets the time guidelines. Editing is seamless.	Sufficient scripting and timing is mostly good, though it may drag somewhat OR need slightly more detail in one or two sections. It meets the time guidelines.	Acceptable scripting and documentary seems to need more editing. It is noticeably too long or too short in more than one section. It may be too long or too short.	Limited scripting and documentary needs extensive editing. It is too long or too short to be interesting.	Little or no scripting and documentary has no regard for timing or editing.
Credits 10 pts.	Documentary includes fair use statement and complete citation of all contributors and sources.	Documentary includes fair use statement and citation of most contributors and sources.	Documentary includes fair use statement and citation of some contributors and sources.	Documentary is missing either the fair use statement or the citation of contributors and sources.	Documentary is missing the fair use statement and citation of contributors and sources.

**Rubrics are subject to minor changes. Students will be notified if changes occur.*

Creating an Outline

This assignment may be submitted to your instructor or taken to the Writing Center for feedback, but more importantly, it will help you to start thinking about the argumentative/advocacy structure you will follow for the documentary film.

Create an outline showing your persuasive purpose and advocacy focus for your documentary film. You might consider the Rogerian and Traditional argumentative models for help, but feel free to modify for your needs. The key is to clearly show the persuasive focus of your film, the reasons to support that focus, the advocacy involved, and even perhaps what research/evidence from your Literature Review/Research Report might be used.

Here is an example of what your instructor is looking for:

The Topic: Traditional Burials vs. Green Burials

Intro:

- Define what traditional and green burials are.
- Provide statistic on how many Americans die a year and how 80% prefer traditional method.
- Provide statistic on how much embalming fluid, non-biodegradable materials are buried.
- Introduce the Green Burial Council, their ideology, and their mission
- Green burial was the method used before Civil War and made embalming popular.

Position/Advocacy: Traditional burials should be laid to rest, and use green burials instead.

Opposing point of view to my position:

- People are embalmed because they believe it is required by law, it slows down decay, it is a disinfectant, and they look life-like for their funeral viewing.
- People feel comfortable with a traditional burial since it is normal in society.
- People want to their coffin and funeral service to represent them: luxurious coffin, ornate urn or headstone, nice, pretty cemetery.
- People think cremation and traditional burials are the only option.

Transition into my argument:

1st reason: Preserve land /cheaper costs

- Compare price of green vs. traditional burial.
- Not enough land for cemeteries, so less natural wild-lands—use U.K. example
- Green cemeteries will preserve & protect lands as natural as they are, and for people to enjoy.
- Bodies will return to the earth naturally and give back to nature.

2nd reason: Safer (humans and environment)

- Inform that embalming is not required by law and any diseases and bacteria die right after death.
- Embalming fluid harms morticians and workers, increase of cancer-related deaths.
- Embalming fluids and non-biodegradable materials pollute ground water and the earth
- Existing carbon emission from cremations.
- Green caskets, shrouds, and urns will decompose with body in 1 year and prevent pollution. (show examples)
- The only 'safe' green cremation is a reef ball which houses underwater creatures.

Advocacy:

- Existing traditional cemeteries can become hybrids certified by the Green Burial Council.
- Use dry ice or refrigeration to preserve body for a viewing, instead of embalming.
- Use natural embalming fluid instead of chemical based embalmers.

Research I will refer to/include:

- Provide info about El Paso not having a green cemetery, closest is in George, Texas.
- Provide graph of online survey & explain results.
- Interview with Howard Holderfield from Sunset.
Provide resources/contact information if interested in going green.

Conclusion**Rolling Credits to include Fair Use Statement and Citations*****Provide a Fair Use Statement and cite images you use (if necessary):***

When you use images or logos on your website, they will need to be cited to give attribution as to where they come from ("Courtesy of University of Texas at El Paso," for example, for the UTEP logo). Some images are already fair use (like clip art and many you might get from Google Images), so they may not need a citation, but make sure!

We suggest something like this:

"The purpose of this page is for the viewing of the assignments for my RWS 1302/ENGL 1312 course. All rights are reserved to (your name here), and no copying is allowed without permission. The University requires all members of its community to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies."

Putting It All Together

Now that you have the content organized, it is time to start thinking about what role the images, videos, and narration will play in the documentary film. Storyboarding is a visual way to organize the sequence of images and video, and also a way to script and identify where you want narration to be expressed.

What you want to do is show your process and determine the sequence of images and videos. You also have to consider when the images can argue for you, when you need to clarify with narration, and how each component of the film will be transitioned into.

A storyboard graphic organizer like the two that follow can help you plug all your information in and begin the arrangement process.

There are two samples of storyboards you can replicate and to get you started in the subsequent pages.

Storyboard Sample 1:



Storyboard Sample 2:

Storyboards for the Production: _____ Page ____ of ____



Shot # _____
Action: _____

Sound: _____

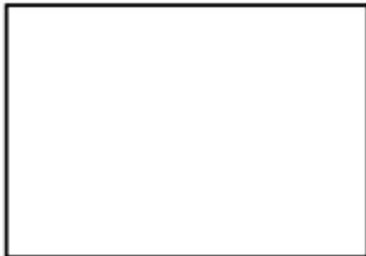
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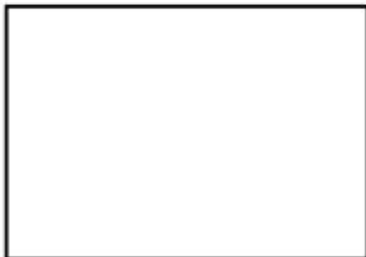
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Notes: _____



Quick Guide: Submitting the Film

Click on the link below to watch a video to review some movie-making tips provided to you in class and in the Guide:

<http://www.vimeo.com/25948749>

You may be asked to save and submit your documentary film in different ways, depending on your instructor; however, everyone should save their film as a file.

If you used MovieMaker software, your file should end in .wmv so that it can be opened and viewed using Microsoft Windows Media Player.

If you used I-Movie on a Macintosh, your file should end in .mov so that it may be opened and viewed using Quicktime. This file can be posted in a module your instructor creates on Blackboard, or your instructor may ask you to save it on a Flashdrive and submit it.

Other ways your instructor might ask you to submit it include:

Creating an account on Vimeo, uploading the movie, and then copying and pasting the link on a Word document. Make sure that it is not set to "Private."

You can also post your film on YouTube (which you can set to "private"—just make sure your instructor will have access) or www.vimeo.com. The reason is that, especially for the presentation, it will be easy to access with no download time. Provide the link to your instructor.

Make certain that the link leads to a viewable video. A video with private settings cannot be evaluated.

Remember:

- Ensure compatibility between hardware and software when creating your film.
- Test the functionality of the film when you upload on your Advocacy Website.
- Make sure that it advocates and persuades!

[Publish: Add the Documentary to your Advocacy Website](#)

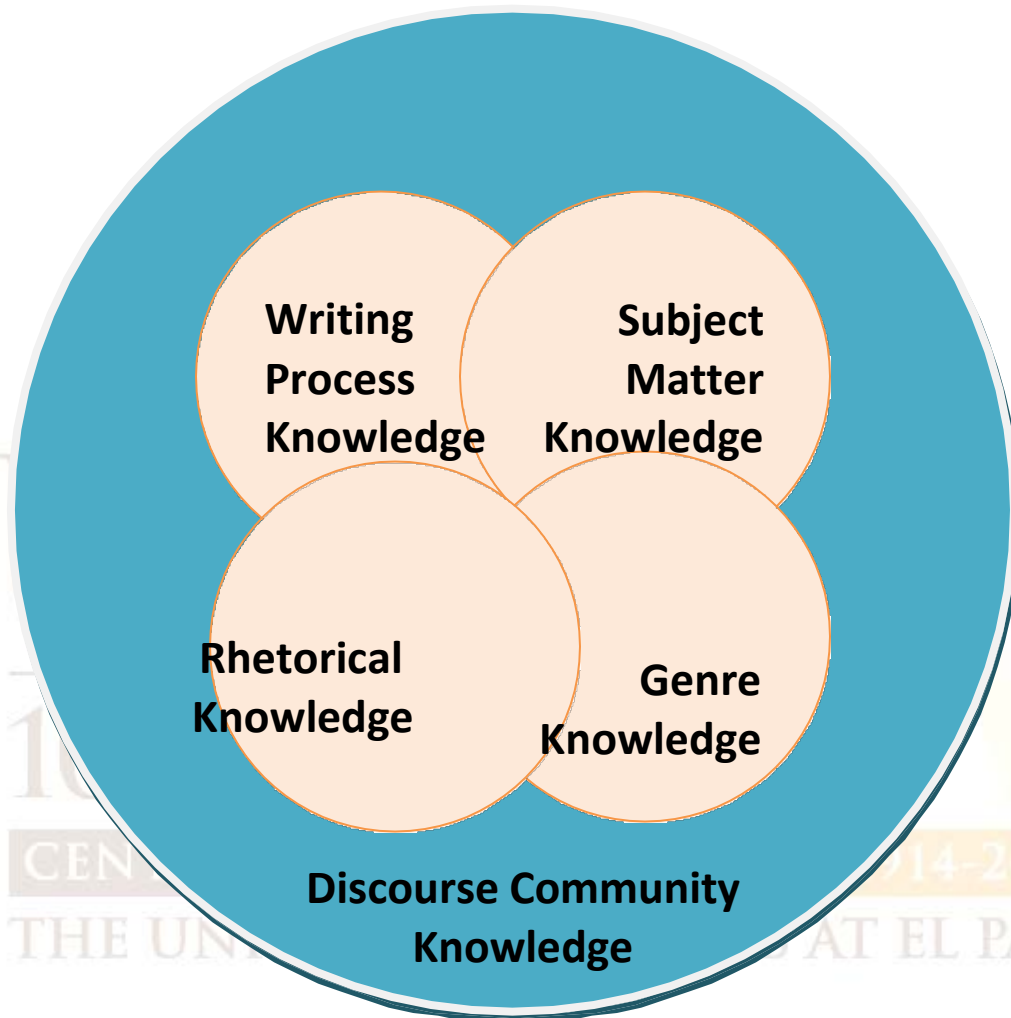
The Advocacy Website requires a page that introduces and explains the advocacy of the documentary. If the documentary film is a group assignment, be sure to indicate this on your website and draw out connections to your website's topic as best as possible.

Your instructor may want to provide feedback with each new design element of your Advocacy Website so be prepared to publish it or provide your instructor with access.



ASSIGNMENT #4: PRESENTATION

Expert Writers Draw on Five Knowledge Domains⁶



In this assignment, you will learn to:

- Use rhetorical strategies in a presentation
- Understand the genre of presentations
- Demonstrate your subject-matter knowledge as you answer questions from classmates

⁶ Beaufort, A. (2007). The question of university writing instruction. *College Writing and Beyond: A New Framework for University Writing Instruction*. Logan: Utah State University Press.

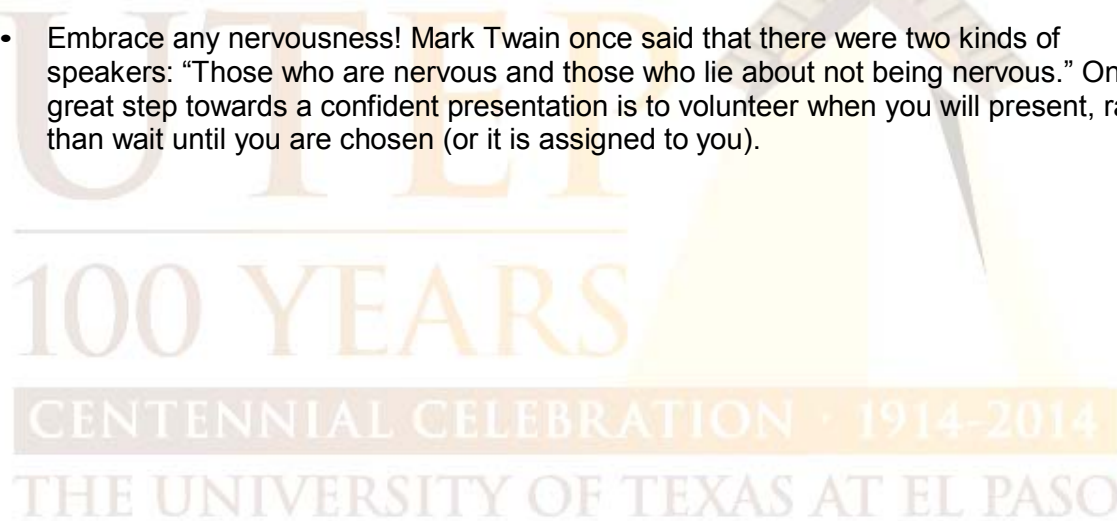
Overview of Class Presentation of Documentary Film

As you finish the documentary, you should now be something of an expert on your topic. It is time for you to tailor and rethink what you know and how you want to share it by preparing a formal presentation of your documentary film to your classmates.

Public speaking can be stressful for some people. With practice, you can get better at it. You will be doing some activities prior to your presentation day to help you have a more pleasant experience. It is understandable that some occasions call for a more somber tone; however, your public speaking experience can be one that is thoughtful and comforting not only for you but for your listeners as well.

Some quick tips:

- Be prepared! The more you know what you want to say, and how you want to say it, the less awkward your presentation will be.
- Practice! Do not try to “wing it.” Much like the writing you have done in the course, presentations require some “rough” starts before you end up with a good final product. Practice beforehand.
- Embrace any nervousness! Mark Twain once said that there were two kinds of speakers: “Those who are nervous and those who lie about not being nervous.” One great step towards a confident presentation is to volunteer when you will present, rather than wait until you are chosen (or it is assigned to you).



Assignment for Class Presentation

Presentations can be seen as a form of teaching, and one way to show you truly have knowledge of a subject/topic is to be able to articulate it verbally to others. Besides the written and visual discourse communities we have learned about and created, oral communication is just as powerful and requires just as much skill to be completed effectively.

For this assignment, you will present your documentary film by introducing it, showing it, and offering a conclusion to the viewing of the film. Considering that your documentary will be approximately 5-7 minutes long, your introduction and conclusion should be brief, but they should provide a helpful transition into the viewing of the documentary and a satisfactory resolution after the viewing.

In order to present effectively, you should prepare a PowerPoint presentation (no more than 3 slides) in which you:

1. Introduce yourselves and your documentary topic.
2. Offer a brief summary of what the audience will see.
3. Show the documentary.
4. Provide closing statements.

You should make sure all components of the documentary (visuals, technology) are functioning properly. Test it at home, and get to class early to test it prior to presentation as well.

Key Elements Checklist:

- ✓ Introduce your documentary with title, names, and brief overview of the film.
- ✓ Prepare a short closing statement after the documentary.

Rubric for Class Presentation

CATEGORY	A	B	C	D	F
Content 20 pts.	Shows a full understanding of the topic.	Shows a good understanding of the topic.	Shows an adequate understanding of the topic.	Does not seem to understand the topic very well.	Shows no understanding of the topic
Audience Engagement 20 pts.	Makes excellent use of the chosen medium to engage the audience's attention including an introduction and conclusion or Q&A.	Makes good use of chosen medium to engage audience attention including an introduction and conclusion or Q&A.	Makes adequate use of medium to engage audience attention most of the time. Provides some form of introduction and conclusion.	Makes inadequate use of medium and fails to engage the audience much of the time. Missing or inadequate introduction and/or conclusion.	Makes no real use of the medium to engage the audience. No audience engagement.
Preparedness 10 pts.	Student is exceptionally prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	Student is adequately prepared, but it is clear that rehearsal was lacking.	Student is inadequately prepared or rehearsed.	Student lacks any preparation or rehearsal.

**Rubrics are subject to minor changes. Students will be notified if changes occur.*

Quick Guide: Creating an Effective PowerPoint

Even though this is a short presentation of only 3 slides, there are a few strategies to ensure these slides are effective.

- Too much text on a slide makes it difficult for a learner to both see and process information. The solutions are easy. Use more slides or outline only major ideas on each slide and then verbally add details. Guidelines suggest no more than six bullet points per slide, no more than six words per point.
- Do not use fonts smaller than 28-point to ensure readability. To check your font size, print out a slide, put it on the floor at your feet. If you can read it from a standing position, then your font size should work in a typical sized classroom.
- Choose your backgrounds and colors carefully. If a background has too much going on, it competes with the information. Also, poor color choices make slides difficult to read. Consider using aesthetically pleasing color choices with good color contrast. Light fonts on a dark background are best for projection, dark fonts on a light background are best for printed slides.
- Do not complicate slides with too many figures and tables. The whole purpose of showing a figure or table is lost when a learner must focus on trying to make sense of all the numeric information. Use a handout instead, or refer to a page number or a website where the information can be read at a later time.
- Acknowledge all references used. The same rules of evidence apply with PowerPoint. When you use a quote, table, figure, or summarize someone else's work, cite the source.
- Do not read the slides word for word. If all the audience needed to do was read the slide, you would not need to be there. Use the slides as *guides* for a presentation. Also, do not take the slides right out of your resources. Use the slides to zero in on important topics, and add more material orally!
- **Practice, practice, practice.** Do not go in cold and fumble. PowerPoint is only a tool — one you need to use with poise and confidence.

PracticeEvaluation

Besides the written and visual discourse communities we have learned about and created, oral communication is just as powerful and requires just as much skill to be completed effectively. It is always a good idea to think about how others will evaluate your presentation. The speech evaluation form can also serve as a checklist prior to your presentation. Be sure to read the material in your textbook in order to get the big picture.

The Introduction

- How did the introduction capture the audience's interest?
- How could it have been improved and made stronger?
- Was the arrangement of the speech effective?

The Body

- What were the main points?
- Was there evidence to support main points?
- Were you persuaded?
- Did the presentation need to be more concrete or more detailed to be effective?
- Did the arrangement support the purpose?
- Did the language engage the audience? Give suggestions on how to improve.

The Conclusion

- Did the conclusion of the speech help you remember the purpose?
- Did you get a sense of closure at the end of the presentation? Give suggestions on how to improve.

Delivery

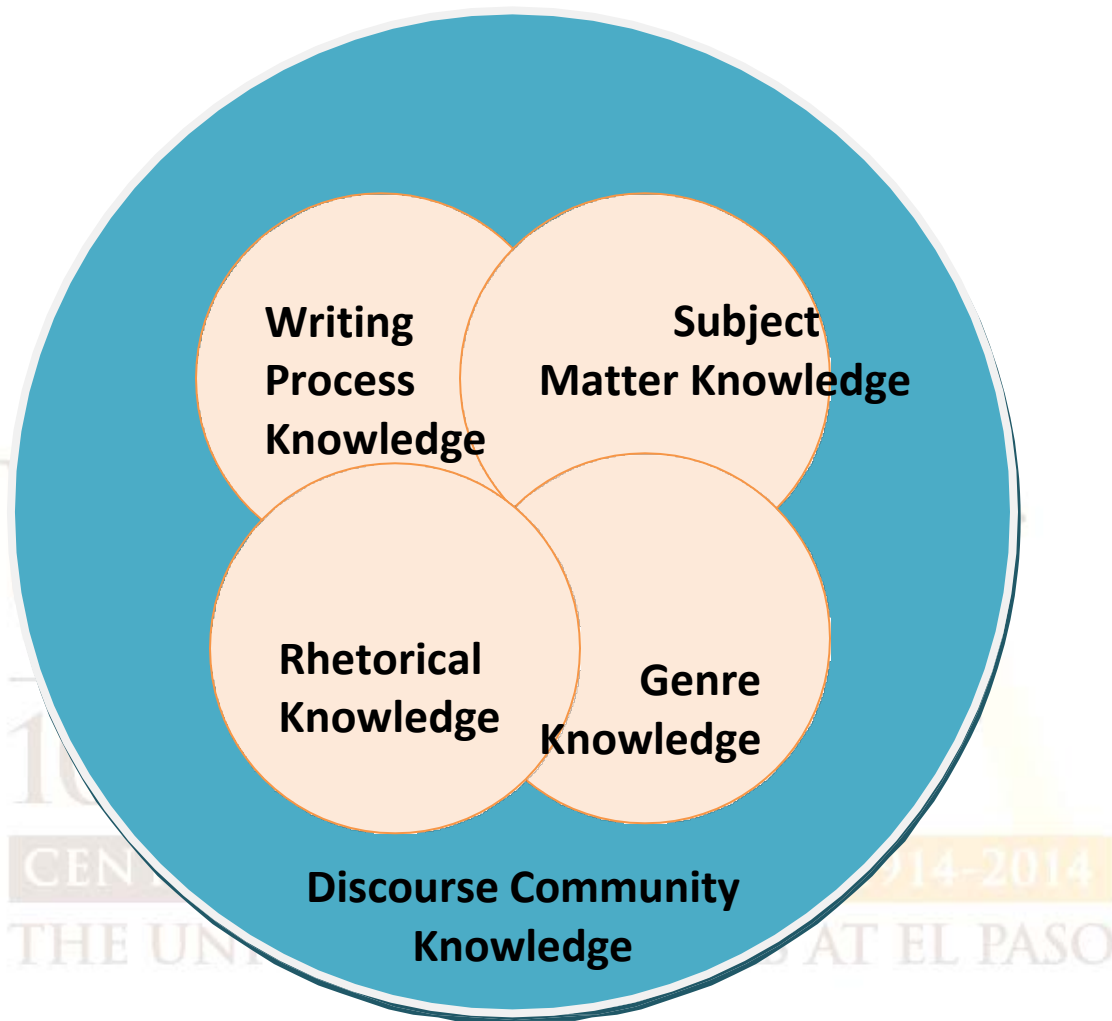
- What were the strongest qualities of the speaker? Describe.
- Was the speaker enthusiastic about his/her topic?

Overall

- Was the topic narrowed down enough or well-focused in the time allotted?
- Did the presentation advocate and persuade the audience? Give suggestions on how to improve.

ASSIGNMENT #5: ONLINE OPINION PIECE

Expert Writers Draw on Five Knowledge Domains⁷



In this assignment, you will learn:

- How to use the rhetorical appeals
- How to write a concise argument
- How to write for an online genre

⁷ Beaufort, A. (2007). The question of university writing instruction. *College Writing and Beyond: A New Framework for University Writing Instruction*. Logan: Utah State University Press.

Overview of the Online Opinion Piece (Op Ed)

An opinion piece is normally a text that expresses an opinion and is commonly published by newspapers, magazines, and advocacy websites. For your last major writing assignment in this course you will be writing an opinion piece or “op ed.” You will focus on one aspect of your report topic (Literature Review/Research Report) in order to **advocate for a policy change**.

Click on the link below to watch a video and learn more about this genre and to get a quick overview of this assignment:

<http://www.vimeo.com/25948919>

What do we mean by Op Ed and Policy Change?

Op = Opinion

Ed = Editorial

Policy Change = A course of action, either new or a change in what currently exists.

The op-ed does not just advocate/discuss/tell people about a change. It should also suggest what actions they might take in support of your idea. **These suggestions should be specific, clear, and strong, not just a generic suggestion.**

The first step is to identify the existing policy in your issue. Then you would recommend an addendum or a deletion to change the policy into something more effective. Policies can be a statement of principle on which people base their behavior such as an anti-harassment policy at a workplace. Or, it can be a law or rule that regulate behavior such as setting up cameras to catch traffic violations at busy intersections. The goal is to argue for a change in policy that will improve the issue it is targeting, but also to get your audience organized and willing to do something. In addition, **the best opinion pieces are supported by research** because it changes the perception of opinion, into a perception of fact.

The biggest challenge is taking all the expertise you have acquired about your semester topic, and be able to argue effectively in a limited amount of space and time.

Skills and strategies you will learn and utilize:

- How to use the rhetorical appeals
- How to write a concise argument
- How online publication differs from print publication

Assignment for Online Opinion Piece

In the previous assignments, you have been asked to construct and re-construct your issue to fit specific genres that resonate with differing discourse communities. In your Literature Review/ Research Report, you focused on reporting information about your issue without taking a position. In your documentary, you took a position on the issue and advocated for that position. For this last major writing assignment, you will now focus on one aspect of your report topic in order to advocate for a policy change, and you will do so by writing in the genre of an opinion piece.

An opinion piece or "op-ed" is normally a text that expresses an opinion and is commonly published by newspapers, magazines, and advocacy websites. The best opinion pieces are supported by research. **Yours must draw upon the secondary sources and/or primary research featured in your literature review and research report. Do not rely on one source.** (You are welcome to add new research as necessary.) Because you will be posting this opinion piece on your website, you will be writing it for the discourse community of your website viewers.

You need to consider:

1. Based on your research, what kind of policy change would you like to see?
2. What course of action should be taken?
This change that you are advocating for should be specific. What steps/processes are you asking your audience to do in support of your policy change? Tell your audience exactly what they need to do. **Give them at least two options.**

Do not choose a policy change that has already happened or something that people are already doing.

You also need to consider:

1. What research will be most persuasive for your audience? Be sure to cite sources.
2. How you will use logos, pathos, and—most important for an opinion piece—ethos?
3. In what order will you arrange your ideas?
4. How will you use illustrations or other graphics? How will you design the layout?

Submit a 500-750 word Online Opinion Piece. Be sure to include a correctly formatted reference page and in-text citations using APA formatting style.

Remember:

- Emphasize the policy change.
- Use concise language.
- Use and cite effective research--2 to 3 sources (include references).
- Create an effective design (visuals, layout, color, text wrapping) as this will be an online product.

Save your project using your last name, and the word, "op-ed," and "draft" or "final" depending on the version of the project you are submitting.

Example: smithopedfinal.doc

Use 12 pt. font, Times New Roman style (or something similar), design is up to you!

Submit your opinion piece final paper through the assignment link in Blackboard. Be sure to include a correctly formatted reference page in APA.

Key Elements Checklist:

- ✓ 500-750 words (no title page or abstract needed).
- ✓ Emphasize the policy change.
- ✓ Use concise language.
- ✓ Use and cite (APA) effective research--2 to 3 sources (include reference page).
- ✓ Create an effective design (visuals, layout, color, text wrapping) as this will be an online product.

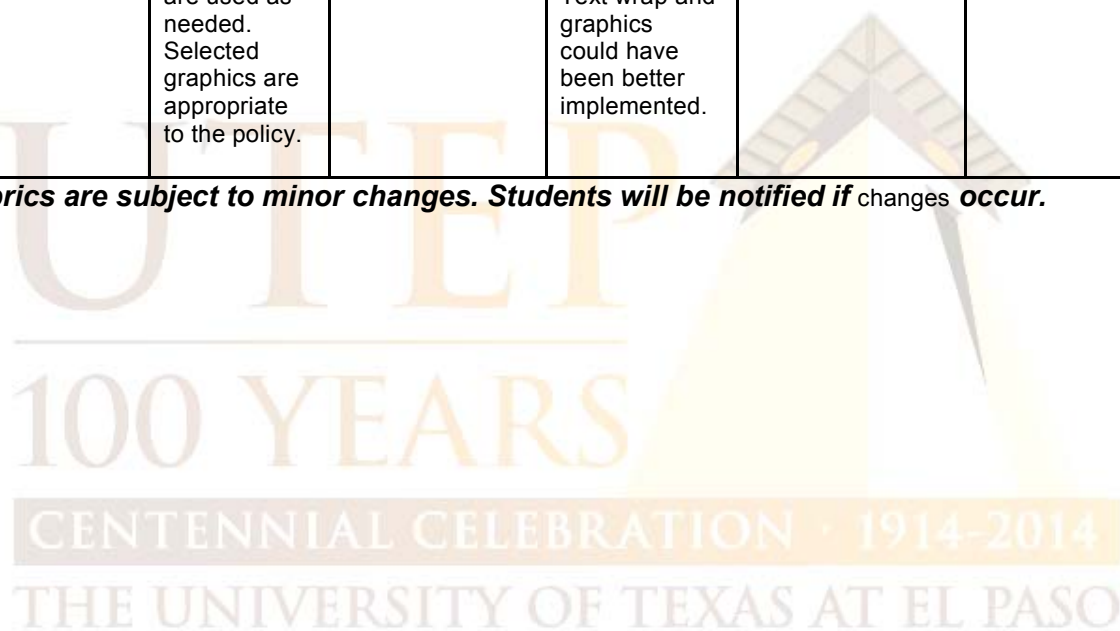


Rubric for Online Opinion Piece

CATEGORY	A	B	C	D	F
Policy change: 20 pts.	The policy change is clear and specific.	The policy change is fairly clear and specific.	The policy change needs to be clearer and/or specific, though overall it is adequate.	The policy change needs to be significantly clearer and/or more specific.	The policy change is missing.
Ethos: 15 pts.	The writer's arguments are strong. The writer introduces and uses highly-respected sources.	The writer's arguments are good. The writer introduces and uses some well-respected sources.	The writer's arguments are adequate. The writer may not introduce or use all sources.	One or more of the writer's arguments and evidence is significantly weak. Introductions may be lacking for most or all sources.	The writer did not use any effective arguments or evidence. No introductions of sources.
Pathos: 15 pts.	The writer uses strong strategies to appeal to the readers' values and beliefs.	The writer uses good strategies to appeal to the readers' values and beliefs.	The writer's appeals to the readers' values and beliefs are uneven, though overall they are adequate.	The writer's appeals to the readers' values and beliefs is inadequate or often uneven.	The writer did not use any effective appeals to the readers' values and beliefs.
Logos: 15 pts.	The writer's organizational structure strongly supports the arguments. The logic is straight and strong.	The writer's organizational structure provides good support for the arguments. Logic is good.	The writer's organizational structure and logic are adequate to support the arguments, but are sometimes uneven.	The writer's organizational structure provides inadequate support for the arguments. The logic is often uneven.	The writer did not use effective organization and/or logic.
Research: 10 pts.	Research strongly supports the argument and is correctly cited on the Reference page.	Research provides good support for the argument and is correctly cited on the Reference page.	Research provides adequate support for the argument, though it may be uneven. Citations are basically correct on the Reference page.	Research provides inadequate support for the argument. Citations on the Reference page are significantly incorrect.	No research is evident and/or cited on Reference page.

Writing Fluency: 15 pts.	Skilled writing. There are few, if any, errors. Writing is clear and concise.	Good writing. There are a few surface errors but they are not distracting. Writing is clear and concise.	Adequate writing. Some surface errors are distracting, though they don't impede overall communication. Writing is mostly clear and/or a bit wordy.	Deficient writing. Surface errors sometimes make it difficult to understand the writer's message. Writing is generally unclear and/or wordy.	Serious writing deficiencies. Surface errors make it very difficult to understand the writer's message. Writing is unclear and/or wordy.
Design: 10 pts.	Design is professional and intended for an online audience. Text wrap and graphics are used as needed. Selected graphics are appropriate to the policy.	Design is mostly professional and intended for an online audience. Text wrap and graphics are used as needed.	Design somewhat professional and somewhat intended for an online audience. Text wrap and graphics could have been better implemented.	Design is not visually appealing; there is minimal consideration for an online audience.	There is no design and no consideration for an online audience.

***Rubrics are subject to minor changes. Students will be notified if changes occur.**



Putting It All Together

What is unique, and fun, about an op-ed is that it is a highly focused opinion piece where you will attempt to engage your readers' **emotions** while presenting facts that support your point of view. Op-ed pieces are vibrant and eye-catching because op-ed writers are attempting to capture an audience's attention not only through wit and intellect, but through strong factual support, all in an attempt to persuade effectively.

Here are some tips from Duke University's Office of News & Communication (2009).

Make a single point well:

You cannot solve all of the world's problems in the 500-750 words you are allotted for this assignment. Be satisfied with making a single point clearly and persuasively. If you cannot explain your message in a sentence or two, you are trying to cover too much.

Put your main point on top:

This is a shorter writing assignment, which means you *MUST* hook your busy reader instantly! You are expressing to your audience that your topic is interesting, and your opinion is going to be even more absorbing. Get to the point quickly and convince the reader that it is worth his or her valuable time to continue.

Tell readers why they should care:

Put yourself in the place of the person looking at your op-ed. At the end of every few paragraphs, ask out loud: "So what? Who cares?" You need to answer these questions. Will your suggestions help reduce readers' taxes? Protect them from disease? Make their children happier? Explain why. Appeals to self-interest usually are more effective than offensive criticism.

Offer specific recommendations:

An op-ed is not a news story that simply describes a situation; it is your opinion about a specific policy change. Do not be satisfied with mere analysis. In an op-ed article you need to offer recommendations. How exactly should UTEP encourage its students to recycle more or the Administration change its policy on Affirmative Action? You will need to do more than call for "more research!" or suggest that opposing parties work out their differences.

Showing is better than telling:

While you will need facts and research to build your argument, humans tend to remember colorful details better than dry facts. When writing an op-ed, therefore, it is a good idea to also include great examples that will bring your argument to life.

Use short sentences and paragraphs:

Look at some stories in the *News & Observer*, the *Herald-Sun* or a national newspaper, and count the number of words per sentence. You will probably find the sentences to be quite short.

You should use the same style, relying mainly on simple declarative (assertive) sentences. Cut long paragraphs into two or more shorter ones.

Do not be afraid of the personal voice:

You have been told NOT to use first-person voice in much of your academic writing up to this point. When it comes to op-eds, however, it is good to use the personal voice whenever possible. Now, having said that, use first-person if and when you feel it will add to your argument, i.e. you may want to provide a short story to illustrate a point, ask a question of your audience, etc. You should still be using third person when it applies.

Use the active voice:

For this genre, active voice is nearly always better than passive voice. It is easier to read, and it leaves no doubt about who is doing the hoping, recommending or other action.

Passive voice: **It is hoped** that the current administration will change its policy on Affirmative Action.

Active voice: **I hope** the current administration will change its policy on Affirmative Action.

Avoiding jargon:

You may find lots of technical information in your research, and with technical information comes lots of technical terminology. If a technical detail is not essential to your argument, do not use it. Or, if the detail is important, make sure your reader will be able to understand the terminology by rewording it for clarity or offering a definition/explanation. Simple language does not mean simple thinking; it means you are being considerate of readers who may not be able to understand the terminology.

NOTE: Remember you have a short time to get your message across in this assignment; you should not spend too much time defining terminology. Use your best judgment.

Make your ending a winner:

You are probably familiar with the importance of a strong opening paragraph, or "lead," that hooks readers. But when writing an op-ed, it is also important to summarize your argument in a strong final paragraph. One trick many columnists use is to conclude with a phrase or thought that they used in the opening, thereby closing the circle.

Relax and have fun:

This assignment allows for a lighter attitude, so take advantage. You still must effectively persuade your audience of your opinion on the policy change, but lighten up, have some fun and entertain the reader a bit.

Here is an organizational pattern you can follow:

Introduction: This section is important because you have got to get your readers hooked so they will continue reading your opinion piece.

- Begin with a strong lead that captivates your audience, ex. human interest story to pull your reader in.
- Include what you are advocating for; place your thesis/claim/argument/stance here.
- Include why your reader should care about your opinion.

Body: Incorporate your logos, pathos, and—most important for an opinion piece—ethos.

- Use appropriate material from your Literature Review/Primary Research Report and Documentary that will support your argument.
- Include interview material, statistics, graphs, and data that will make your opinion valid.
- Establish your credibility as a writer. Check your facts.

The order in which you will arrange your ideas will depend on the importance of each. Usually in an opinion piece, the most important ideas and information are placed early on. Then add the rest of the information that you think the reader may want to know.

Conclusion: You will need to reiterate your argument in a strong, final paragraph. Leave your reader with an impact statement, and use pathos to evoke one more emotion from them--the satisfaction they have read a well-argued opinion piece!

Because this is an online piece you will need to carefully choose your illustrations or other graphics that best represent your ideas. Also carefully consider the layout of the piece. What will both draw the reader's eye and make it easy for them to read?



Quick Guide: Being Succinct

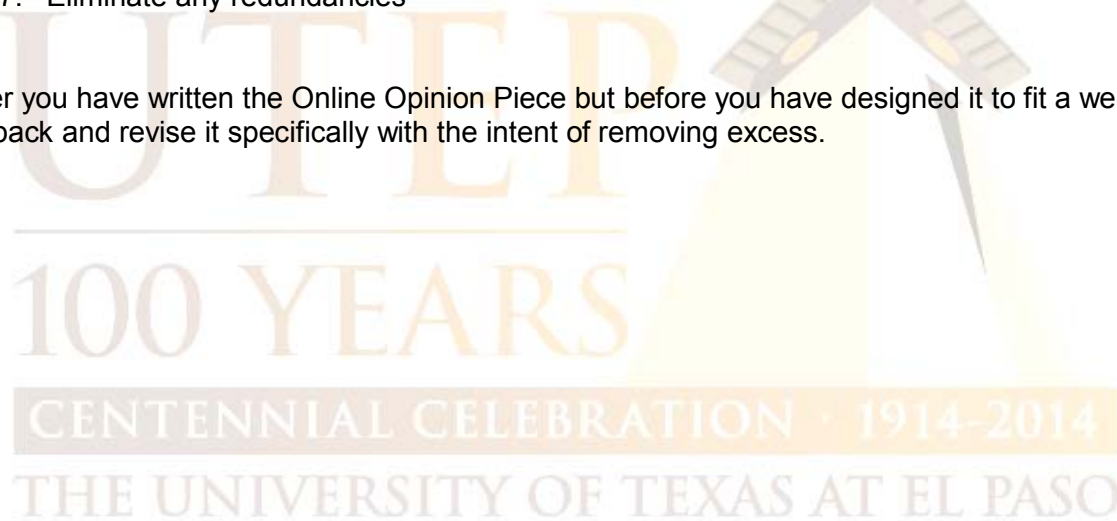
Because the Online Opinion Piece is a very short but powerful aspect of your Advocacy Website, it is a good idea to spend as much time as possible working on keeping your writing on task and succinct – saying what needs to be said in as few words as possible and relying on the power of the words you choose to make your case without too much explanation.

This assignment is helpful practice for those times when you will need to make your point quickly. When you are speaking to an employer, a prospective employer, an officer of the courts, a business client with little time, or a professor with whom you are conversing as she/he walks to the next class.

Richard Lanham describes what he calls the Paramedic Method for writing concisely:

1. Circle the prepositions (of, in, about, for, onto, into)
2. Draw a box around the "is" verb forms
3. Ask, "Where's the action?"
4. Change the "action" into a simple verb
5. Move the doer into the subject (Who's kicking whom)
6. Eliminate any unnecessary slow wind-ups
7. Eliminate any redundancies

After you have written the Online Opinion Piece but before you have designed it to fit a website, go back and revise it specifically with the intent of removing excess.



America: UN-do the Job by Mason P. Livingston

Imagine another country telling the United States that your capitalistic economy is run un-ethically, or your border control policies violate human rights. Imagine this country invading with ground forces to fix these so called problems. In the past 60 years U.S. foreign



Indian peacekeepers with the UN mission in the Democratic Republic of the Congo.

policy has gradually evolved to resemble a

“world police force” interjecting similar attitudes with force when necessary. The rationale for this is often prevention of terrorist strikes, protection of human rights, and economic interest. Isn’t there already an organization created to do this?

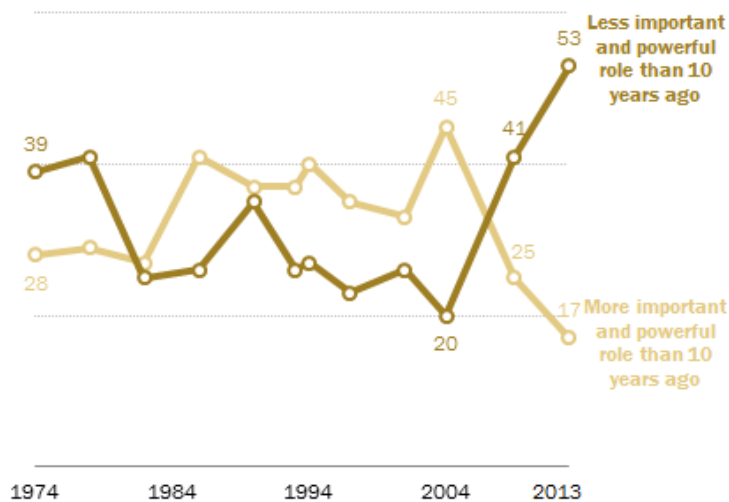
The United Nations was created following a half century of global war when 51 nations signed the charter in 1946, including the United States. The UN’s job is to be a world police force, “committed to maintaining international peace and security, developing friendly relations among nations and promoting social progress, better living standards and human rights;” not solely America’s (The United Nations, 2013). In the past 13 years there has been two distinct times when the US chose to bypass and ignore the UN international law decision making process.

In 2002, the Bush Administration pushed the UN to hold Iraq accountable for UN weapons inspection violations. The UN refused to back military action, prompting President Bush to form his “collation of the willing” and invade Iraq in 2003. In the end, no Weapons of Mass Destruction (WMD) were ever found in Iraq. Here the UN showed the patience and sound judgment required for the international stage. The embarrassment from the Iraq War intelligence failures should have encouraged US policy makers to align its interest with UN interest.

Again in 2013, the Obama administration continued the post 9/11 “vendetta against the UN” by pushing for surgical airstrikes inside Syria to destroy chemical weapons (The Stanley Foundation, 2013). The UN Security Council, of which the US is a member, failed to pass a resolution allowing military action. President Obama then lobbied the US Congress for military action rather than diplomacy. Fortunately, the US Congress did not approve and allow the US to involve itself in yet another conflict in the Middle East. Congresses’ decision echoed the public’s sentiment for less foreign wars and more domestic concerns.

Views of U.S. Global Power Fall to 40-Year Low

U.S. role today as world leader is ...



Source: America's Place in the World 2013. General public.
 "About as important a role as world leader" responses not shown. 1974-1990 data from
 Chicago Council on Foreign Relations.

PEW RESEARCH CENTER

PEW's research has shown an American public less willing to support US foreign policy that acts like a nose next door neighbor to the international community. Americans have also realized, and agree with the global perception, that the US role as a World leader has fallen to a 40 year low (Pew Research Center, 2013). My own research and survey of 10 registered voters in the El Paso area, mirrors the PEWs research. The majority of respondents, 55%, said, "Compared to

2008, US relations with foreign countries are worse," while only 44% said "they improved or remained the same." Maybe, it is time for the US to back off and let the UN do its job.

The US is the largest contributor to the UN, "giving 22 percent of the regular UN budget and 27 percent of the peacekeeping budget -- but receives a significant return on its investment since the UN advances many U.S. national interests" (Better World Campaign, 2013). If Americans are going to contribute this much financial aid to the UN, shouldn't American foreign policy allow the UN to accomplish their mission without circumventing their authority?

A great display of restraint and patience occurred

16-28 October, 1962 concerning "the very fate of mankind" (Ramcharan, 2011). The Cuban Missile Crisis was a defining point for the UN, America, and the Soviet Union, and showed the World that diplomacy works. In particular, UN Secretary General U Thant is



The UN Security Council debates Cuban missile crisis. New York, 25 October 1962, www.un.org

widely accredited with resolving and mediating the compromise that brought the world back from nuclear war (Ramcharan, 2011). After averting the crisis, both Kennedy and Khrushchev wrote a joint letter to Thant saying, “we desire to express to you our appreciation for your efforts in assisting our Governments to avert the serious threat to peace which arose in the Caribbean area” (Ramcharan, 2011). The modern US presidency must learn from and regain this diplomatic relationship with the UN and the World.

America is the last superpower in the world and a global leader militarily and economically. This position comes with great responsibility, and should contain some humility. American interest and UN interest are one in the same, but continued distrust will only further alienate America from the UN and the rest of the World.



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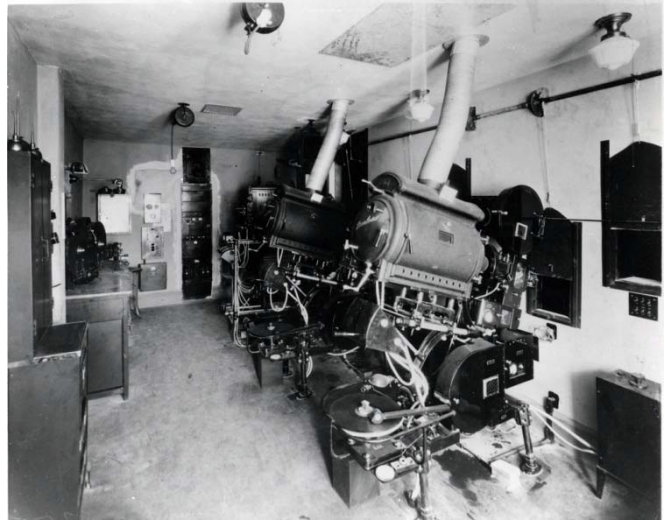
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It's Old! So What, Who Cares?

By Marco Vega

No I'm not referring to your old torn up couch in the living room or that lucky pair of underwear you wear every other day to feel special. What I am referring to however is a very important historical landmark that needs your attention. The Plaza Theatre right in the heart of downtown El Paso, Texas!



Yes, we all know that area has seen better days and by today's standards is way behind in terms of modern innovation. But there is a diamond in the rough to be found and that jewel is the Plaza Theatre. Built in 1929, the Plaza was one of a kind. Its size, elaborate décor, and technical innovations made it stand

out amongst any theater of its kind from Dallas to L.A. (theplazatheatre.org). The Plaza had it all. Intricately painted ceilings, mosaic-tiled floors, decorative metal railings, and for heightened effect, antique furnishings. If that doesn't make your jaw drop, I want you to close your eyes and try to picture the Spanish



Colonial Revival Style architecture of the theater. If you're still reading or if you've simply cheated and looked right across the page, this then I take it that you didn't close your eyes to imagine the sheer sense of majesty the Plaza exemplifies. I tried to make things fun and use a little imagination but I see how it's going to be now. I'll just add a couple old photographs instead for your viewing pleasure. It's okay, take your time to gawk at the photographs I've so nicely dug up for you. So why am I showing you old pictures of an old building that's probably too old for your grandmother to even remember what it was?



Your children's future is the answer.

The Plaza Theatre sits at the heart of historic downtown El Paso. It was one of the THE most technically advanced theater in the Southwest region, I mean just look at this state of the art production equipment!

But how does this have anything to do with your child's future you ask

Well my friend, history is wonderful thing and it's proven greater when this history involves art. This theater is in itself a work of art and it holds the key to providing the community with a stage for other performing arts to enchant audiences of all ages. I can read your thoughts and I bet this statement has crossed your mind by now; Why go there when I can go to the mall or a Cineplex for entertainment, I don't need this old place. Malls and Cinemas were in fact what lead to the Plaza's poor attendance and inevitable closure.



But the El Paso Community in partnership with the City of El Paso, shared similar views of

preserving this historical landmark for future generations as well as help rejuvenate a dying downtown (El Paso Community Foundation).

With renovations having been completed in 2006, the Plaza theatre reopened its doors to countless sold out performances. In which guests experienced the newly revitalized Plaza come back to life with a vengeance. Don't believe me? Take a look at the photographs of the new and improved Plaza Theatre.

Okay now you can pick your jaw up from the floor and thank me for providing you with enough visual stimulus to keep your attention for a little while longer.

Since its revitalization the Plaza has been hosting a wide array of events for people of all ages to entice them to come and experience a one of a kind sensation that only the Plaza can provide. Events like the El Paso Symphony Orchestra, big name Broadway shows, comedians, musicians, singers, classic films, and many others grace the Plaza's stage.

Not only does this help promote the creativity of the arts throughout the community but by supporting performing arts events like the Plaza this provides a great source of economic development within the City of El Paso. "The cultural arts—a key component of the creative sector—contribute significantly to local economies. The cultural arts bolster existing businesses

and propel recruitment, retention and expansion of big and small businesses." (Texas Cultural Trust).

But it is up to you, to make the choice and support these events in order to help maintain the Plaza Theatre's integrity for your children and grandchildren. Help keep one of El Paso's greatest landmarks for future generations.



Let this be our legacy from one generation to the next!

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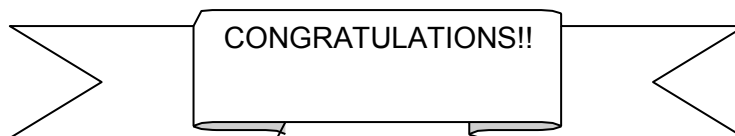
[Publish: Add the Opinion Piece to your Advocacy Website](#)

The Advocacy Website requires a page that features the Online Opinion Piece. This should be the strongest advocacy for your topic.

With the Genre Analysis and Literature Review/Research Report you had to re-think the design as you moved it from a textual project to a digital one. If you have done a good job of designing your Opinion Piece for an online audience, you shouldn't have to do much more. You may, however, want to review your rubric comments and make some revisions before you upload it to the website. Be sure that your Online Opinion Piece will open within the Advocacy Website by clicking on its menu tab. Points are deducted when web pages open like attachments.

Additionally, your instructor may want to provide feedback so be prepared to publish it or provide your instructor with access.

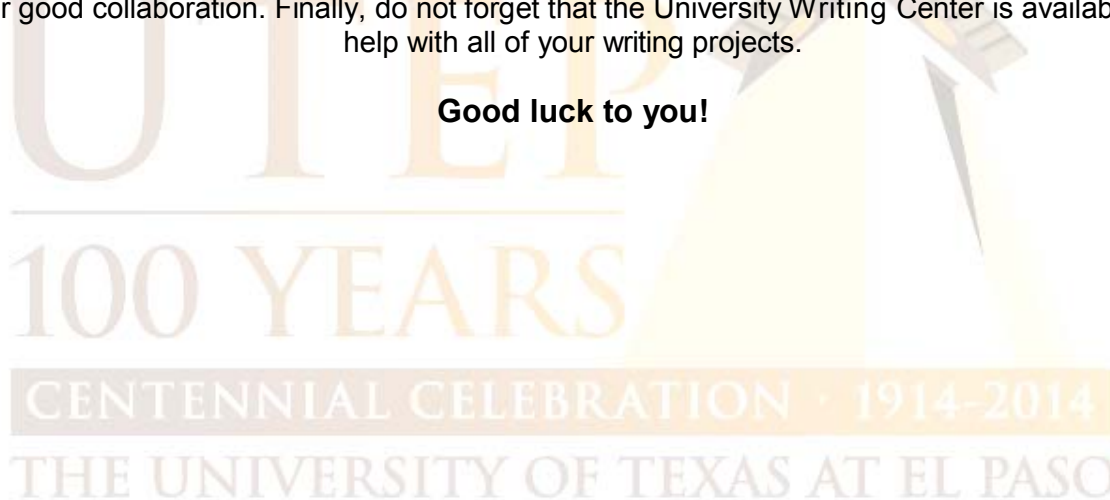




**You have completed the coursework for
RWS 1302/ENGL1312.**

Because the 1302/1312 curriculum was designed with “transfer” in mind, you should remember the many strategies for effective communication that you learned this semester: self-regulation, research, technology, writing process, rhetorical strategies, and so on. Use these strategies in your future coursework at UTEP and elsewhere. For example, even if your biology instructor does not require invention, drafting, or self-evaluation, follow the process you learned in this class to produce the most effective projects you can! If at work you are asked to write something you do not understand, use your research abilities to understand the genre and then follow the writing process that works best for you. And, if you are working in a team, follow the guidelines for good collaboration. Finally, do not forget that the University Writing Center is available to help with all of your writing projects.

Good luck to you!



CHAPTER SIX: SHARING THE GRADE—GROUP WORK IN UNDERGRADUATE WRITING

In your writing courses, you will be asked to do group work. Sometimes these projects will be small and completed in class. This includes discussing readings, brainstorming, and peer reviewing classmates' projects. You will also be asked, however, to complete larger projects as a group. We know that group work can be hugely successful, but it can also be challenging. Here we offer some strategies for making your groups work well.



Introduction

Everyone has heard of group work, and some do not like it. Group work can be uncomfortable. It can take more time than going it alone. It causes stress. Often one group member ends up taking over. There always seems to be that one member who does nothing and gets credit for what everyone else did. “I could have done a better job on my own” is a common phrase. So is, “I hate having my grade in the hands of strangers.” Yes, group work has a bad rep.

But businesses around the world utilize groups to create, communicate, and market. Universities devote entire classes to teaching group work. Seminars across the country teach people how to succeed with groups, and classrooms everywhere employ group work as an integral part of instruction. Given the seemingly universal dislike and distrust of group work, why do it?

Because they work, that’s why. Research shows again and again that a group can create something above and beyond the capabilities of the individuals in the group. This bears repeating. It has long been a phenomenon that groups, despite all the negatives, are more creative and more successful than individuals. In fact, as the level of difficulty of a group project rises, so does the potential for success in the group. This does not, of course, mean that the individual effort is not important. On the contrary, the individual—each individual—is vital to the group’s ability to produce, and, in turn, the group is responsible for each person’s performance. The qualities of the individual members combine and work off one another. Members grow, learn, and produce a presentation or project of quality.

These are the skills expected in many classes, whether they are taught or not, and these are the skills sought after on the world market. Undergraduate Writing is in a position to contact most of the students at the university, and since group work in one context or another looms on the future horizons for most of those students, the instructors of Undergraduate Writing classes utilize the same skills of research, analysis, and rhetoric in the process of group work. First-Year Writing is uniquely and advantageously situated to offer this particular learning tool.

It is also important to remember that, although many students prefer to divide a project up and be responsible for that part alone, the difference between true group work that is a collaborative production and group work that divvies up the components of a project is **responsibility**. In a truly collaborative situation, each member is responsible for the entire project, regardless of how the various parts of the project were approached. While, the theory behind group work is sound, many experiences do not, in fact, mirror that theory at all. The complaints are heard all the time because they are often true. People may not know how to maneuver through the muddy waters of a group project, and group projects can break down, resulting in failure and the dissolution of the group. But there is help. Research has provided a series of tools designed to make the best *of* and get the best *from* groups.

What to Know about Groups:

- Groups work best when they share a common goal and are invested in the outcome. Investment comes from many avenues. For some, investment means continued employment or advancement. Job security and promotion are strong incentives for being involved and doing a good job. In a classroom setting, the investment may come in the form of a grade as well as the ownership of the success the group achieves. While the grade is always an issue for students, the ownership of success is the best incentive available – either in a student’s academic career or life profession.

- The most successful groups recognize the relationship between communication and information. A group works best when the members know what the others are able to contribute. They each learn what this best by getting to know each other. Therefore, going 'off task' in group work is not only acceptable; it is necessary. The other side of group communication, and any other form of communication, is the information side. In the classroom, this is often an assignment. A group might build something and report or present on it, or the group might research something and advocate for a policy change. The key to successful groups, whatever the task, is to balance the two sides; relational communication cannot override the information.
- So far, this sounds relatively painless. However, the next aspect of group work is more difficult. For a group to function at full capacity – at its most creative and productive – there must be enormous discourse or discussion. For this to fully occur, conflict must occur. Contrary to widely held beliefs, conflict is not necessarily angry or combative. Conflict arises when an idea is presented and questioned. That questioning is conflict. Without conflict, ideas are not explored or refined, and new ideas do not emerge. Therefore, conflict is necessary and valuable. Individual members should not allow themselves to be disgruntled over disagreement.
- In a group, everything is subject to scrutiny. This is how the best is determined from the good or the adequate. So conflict must be accepted and anticipated. This is often difficult for some people, but knowing that groups need this makes it easier for individual members to use it when it does arise. Hopefully, this will be often. The alternative, and often the normal response, is agreement in an effort to avoid offending or arguing. However, this form of response to ideas disallows any real discussion of the idea. It is counter productive to the project's success, and it is actually disrespectful to the person who has an idea—groups are not well served by "yes-men." Only ideas that are discussed elicit interest and further knowledge. To accept without discussion is the same as to dismiss without discussion.
- Even though some people find discussion and conflict uncomfortable, the process of engaging in discussion is usually quite beneficial. Not only does discussion further information, it furthers relationships and allows individuals to enhance skills. With the likelihood of similar group situations occurring in academic and professional careers, the practice found in group work in Undergraduate Writing will be invaluable.

Tips for Group Success

- Groups function through communication and commitment. Therefore, groups need to be aware of the aspects of communication.
 - First, communication is always two-fold. These are the relational and informational sides of all communication.
 - Relational communication is important to the group's ability to receive conflicting and different information.
 - Informational communication is important to the understanding of the ramifications of new knowledge.

- Non-verbal communication must be recognized as a powerful form of communication and must be managed by group members so that information sharing atmospheres are congenial.
 - Talents, time constraints, and preferences are to be respected, although shared responsibility prevails. In other words, everyone's outside commitments must be considered; however, everyone is required to manage those commitments in order to fulfill the needs of the assignment.
 - Ideas and research findings as well as approaches and designs are questioned and thoroughly discussed – all of them – in order to discern quality. Since this is a requirement of good group work, the attitude of the group should be positive and challenging.
 - Ideas and suggestions should be received by an open-minded, welcoming group.
 - Rejection of an idea after group determination should not be a reflection on any member, but on the idea itself. Even rejected ideas often further knowledge.
-
- Each member of the group is personally responsible for the group's final product. Groups should strive for shared leadership; no one member can be allowed to take over responsibility for the project even if the group allows a single leader to emerge.
 - There are no excuses for non-performance of the group or any of its members unless the entire group approves and either removes the member or adjusts group roles and responsibilities. Each member must contribute.
 - There can be no excuses for non-intervention of negative performance or behavior. Except in extreme circumstances, the group must self-regulate and exercise self control.
 - Each member of the group is personally responsible for the relational and informational communication between group members.
 - Each member of the group is responsible for the integrity of the group project.
 - Every group objective must take into account group members' capabilities.
 - Each group objective must take into account time constraints. Projects and assignments usually have deadlines and group work is often slower than individual work. This is positive in that it allows for full consideration of decisions, but it must be recognized and scheduled.
 - Sometimes performance logs can be used to help legitimize the functions and behaviors of the group. Performance logs may be maintained online or held in hard copy, and they are open records between each member of the group and/or the instructor.

Examples of Performance Logs:

- Records of group activities – these logs help keep group members on task
- Organizational tool for managing larger projects – these logs help keep groups on task
- Conflict management tool for information management – these logs help facilitate the art of using conflict to further information and performance
- Relational or performance management tools designed to improve group performance – these logs provide guidance for handling non-productive behaviors

Agendas

For those who are unsure of how to run a group, two examples of agendas are provided for use and modification. They are guidelines and may be adjusted to suit specific projects and groups.

General Agenda

Step One: Group Relations

Groups should meet two to three times and become acquainted with one another and the parameters of the task before they decide on the topic or the approach. This is generally the slowest part of the group work because group members are unfamiliar with one another and what is expected of them as well as the fact that this decision is critical to the success of the group; therefore, information gathering must occur first. At this point, groups should schedule meetings for the duration of the project.

Step Two: Determine topic, approach, and vehicle

The topic is, of course, the area of research. Make sure all group members are aware of the assignment parameters, the grading criteria, etc. Then, decide how the group will approach the project or presentation.

Approach is the particular microscope the group will use to investigate the topic. For example, if the topic is cameras at red lights, will the approach be how much revenue is generated? Or by how much accidents and/or deaths have been reduced? Or perhaps whether tickets for speeding through intersections should be added? Each of these approaches looks at the issue from a different lens and focuses the topic and the product.

Vehicle is the mode of presentation. In 1302/1312, the film documentary is often a group assignment. A film documentary is a vehicle. The message is conveyed to the audience through this vehicle. Other vehicles are research papers, PowerPoint presentations, plays, movies, etc. As a group, within the parameters of the assignment, determine how the group will present its findings, and what steps the group needs to take to create a quality presentation.

Step Three: Breakdown

Break down the project into smaller manageable projects that can be distributed among group members. Remember: the individual member assigned to a task will not be wholly responsible for the task—the entire project must be approved by the entire group.

Step Four: Check progress and re-evaluate information regularly

Hold scheduled meeting to check progress and synthesize information. Each member should report on progress at each meeting, and the group project should be re-examined in light of findings. As portions of the project are completed, members must be prepared to take on new tasks.

Step Five: Finalize project direction

This step should happen somewhat naturally as the research and discussions of findings will guide the group into decisions and courses of action. Step Five is the finalization of the

project's topic, focus, and advocacy. It is at this point that the group will finally come to conclusions about the content of the project. Content must now be organized and used to advocate; it is on the final journey to completion. The form of delivery, however, is just being developed.

Step Six: One project divided into two

First, the final drafting of the content or information of the presentation must be finished and approved by the group.

Second, the vehicle must be created for the content. This may require a return to Step Three, where this aspect of the project is broken down and redistributed among members, unless the group has already determined this aspect.

Step Seven: Test

Put the content and vehicle together, and test it for errors in content, writing, or technology. Test the presentation outside of the group.

Agenda for Problem Solving

Step 1: Define the problem/topic:

What is the task? A typical assignment in Undergraduate Writing is a research assignment, usually about a controversial subject, with a presentation of the findings that advocate for a position. Therefore, what is the group's topic? How will it be determined?

Step 2: Limit the problem/topic:

Most problems are not isolated but are related to larger issues. Once the topic has been determined, the group must limit what will and will not be included in divisions of labor, research, or presentation. The group will also need to determine the target audience for this topic. Questions to answer are: Who will be most interested in this presentation/project, or who will best be served? Will it be best to tackle the whole topic or discuss one aspect of the bigger picture?

Step 3: Analyze the problem or focused topic:

This is the research and investigation stage. Problems may be two-fold in some assignments. Not only will the content of the research and advocacy need to be managed, but the form of presentation will also need to be determined. If, for example, the form of presentation is a PowerPoint presentation, research and practice should begin. If the form is a film, research into the best ways to create a film documentary is in order.

Step 4: Establish criteria:

How will the group judge quality and relevance in the content? How will it determine tone, voice, visuals, etc. for the vehicle? Once the scale of quality and relevance is established, use it to evaluate ideas, research, solutions, potential audiences, and vehicle formats.

Step 5: Suggest possible lines of advocacy:

Adding speeding tickets to red light cameras or eliminating red light cameras are both possible lines of advocacy. What will the group advocate?

Step 6: Evaluate the advocacy in light of the criteria:

Is this the best line of policy to advocate? Does it satisfy the criteria the group has determined as important?

Step 7: Create the presentation:

Prepare to have three or more meetings for this stage.

Step 8: Evaluate the success of the presentation:

Test it out on an audience. Be prepared to meet again if need be.

Meeting Group Members

Each one of your group members should fill this out. Make copies for everyone, and share your responses.

Name:

What you would like to be called:

E-mail:

Phone number where you can be reached:

(w)

(h)

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Times Unavailable for Group Work

One of the more difficult aspects of working in a group is determining when everyone can meet. In the spaces below, please cross out the times when you will NOT be available to work outside class on assignments with your group. Mark only genuine conflicts, such as with classes or job responsibilities.

Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
8-9 am							
10-11							
11-12							
12-1pm							
1-2							
2-3							
3-4							
5-6							
7-8							
9-10							

Assigning Group Roles

Decide what each group member's role is. Decide what tasks will help further the project associated with each role. Typical areas for role assignments are related to the project such as researcher of a point, photographer, interviewer, etc. Other roles related to the project involve the vehicle such as researching the software, editing, layout, etc. Another typical role for groups to divvy up is the facilitator role. A facilitator helps make things happen.

Some standard roles are:

1. Initiator/Clarifier: This student will get the group started by proposing goals based on the assignment, but also contributes by offering further clarification of points as the project or presentation develops.

2. Information Seeker and Giver: This student will seek and provide additional research or resources about the assignment to offer additional facts and evidence regarding the topic. This task is usually shared in order to have as much available information as possible.

3. Opinion Seeker and Giver: This student will seek and provide additional perspectives about the research and findings of the group in order to help the group find out what people think or feel about the information discussed in the reading.

4. Note-Taker and Coordinator: Besides contributing to the group discussions, this student will also keep the group on task—taking notes, pulling ideas, opinions, and suggestions, documenting and recording them for group use.

In addition to these roles, groups can easily assign group members to collaborate on understanding the components of the project. For example, as different approaches to the topic are uncovered, different group members may be assigned to pursue them.

Groups should begin meetings by going over the previous meetings' assignments and tasks. Copies should be distributed, either online or hard copy, to each member of the group and brought to each meeting. A copy may also be provided to the instructor at the beginning of the group's work. Be prepared to update this as needed within reason. Excessive requests for changes need not be honored.

Group Agenda Worksheet

Directions: Your group will work collaboratively and document this collaboration. Each member of the group should have an assigned role in the group and will be held personally accountable for the quality and amount of contribution to the group. It is important to remember that the group is also responsible for the quality and amount of contribution to the project as well. You want to make sure that the time is productive, and using this agenda worksheet can help set your group on the right track.

Name	Role

Meeting time, place, and date:



PROCEDURES	SPECIFIC OUTCOMES AND ACTIVITIES
What were the goals we hoped to accomplish with today's meeting?	Comments: * * * * *
What did each group member contribute to achieving the meeting's goals (verbal contribution, research, materials, etc.)?	Comments: * * * * *
What activities did we complete today?	Comments: * * * * *
When and where are we meeting next time?	Comments: * * * *
What are the goals for next meeting?	Comments: * * * *

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What did each group member contribute to achieving the meeting's goals (verbal contribution, research, materials, etc.)?	Comments: * * * * *
What activities did we complete today?	Comments: * * * * *
When and where are we meeting next time?	Comments: * * * *
What are the goals for next meeting?	Comments: * * * *

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What did each group member contribute to achieving the meeting's goals (verbal contribution, research, materials, etc.)?	Comments: * * * * *
What activities did we complete today?	Comments: * * * * *
When and where are we meeting next time?	Comments: * * * *
What are the goals for next meeting?	Comments: * * * *

Conflict-Resolution Activity

Because all group members have their own ideas, personality and working style, some conflict is to be expected. The goal for any group is to resolve the conflict without outside intervention. If, however, working together becomes impossible, the group should discuss this with the instructor.

At one of the first group meetings, this activity should be completed by all members and then discussed. The group should also work with this activity to document group solutions to problems.

Potential Conflict	Possible Solutions
"Group members are not coming prepared."	
"One person always talks!"	
"All we do is socialize!"	
"People are not showing up."	
"I just can't get along with this person!"	
"Group members are late or leave early."	

Evaluating Your Group

Your instructor may ask you to evaluate your group as a part of your grade. If not, however, you may still want to assess the group's dynamic and consider ways in which your group can be more productive. Several charts for this are provided.

Group Member's Names: _____

Estimation of Conflict	Usually	Sometimes	Hardly Ever
Team meetings begin on time			
An agenda exists—and members are sure of goals			
Team members contribute equally to meeting discussions			
Members are prepared (have read, done research, etc.)			
Members allow for diverging viewpoints			
Issues get resolved			
A plan of action is developed for the next meeting			
The workload is distributed evenly among members			
Members keep to their assigned roles			
Assignments are completed on time and are done well			

Evaluating the Group: Using/Gathering Information

Group Member's Names: _____

Estimation of Conflict	Usually	Sometimes	Hardly Ever
Members do not discuss ideas, research, or strategies, no information sharing			
The group does not form consensus based on the quality of the information and reasoning			
The quality of the information seems questionable			
Issues never get resolved			
The atmosphere for sharing information is not agreeable or welcoming			
Nonverbal communication is not conducive to information sharing			
No willingness to take on tasks or develop plans of action for the project, no willingness to share information			
Struggles for control block information sharing			
Commitment to project low			

Evaluating Individual Group Members

The following evaluation of your team members is a tool to help improve your experience with group work. Its purpose is to determine those who have been active and cooperative members as well as to identify those who did not participate. Be consistent when evaluating each group member's performance by using the guidelines below.

1 – never 2 – rarely 3 – sometimes 4 – usually 5 – always

Name of student being evaluated

Circle your responses.

- Has the group member attended meetings? 1 2 3 4 5
- Has the group member completed assigned work? 1 2 3 4 5
- Has the group member contributed effectively in group meetings? 1 2 3 4 5
- Does the group member listen to his/her teammates' ideas and opinions respectfully and give them careful consideration? 1 2 3 4 5

Based on your responses to these questions, assign an overall rating on the following scale:

_____ (Insert one of the given words)

Excellent: Consistently carried more than his/her fair share of the workload

Satisfactory: Usually did what he/she was supposed to do, acceptably prepared and cooperative

Marginal: Sometimes failed to show up or complete assignments, rarely prepared

Unsatisfactory: Consistently failed to show up or complete assignments, rarely prepared

No show: No participation at all

GLOSSARY

This glossary is intended to provide a brief and accessible understanding of the following terms commonly associated with writing in the Undergraduate Writing courses of the UTEP English Department. It is neither designed to offer exhaustive definitions nor does it present the terms in all of their various forms or parts of speech.

Absolutes	Extreme, unrealistic, unsubstantiated statements or beliefs (often characterized by terms like “never,” “always”). Ex: <i>I <u>always</u> do the right thing</i> . Also, unconfirmed or unproven concepts such as absolute truths.
Advocacy	Active support for an idea or cause.
Alignment	One of the principles of design. Alignment deals with how to align elements on the page. In general, it is a good idea to line up like elements on the page, either vertically or horizontally.
Analogy	Two different things are compared with one another because of some similar aspect or dynamic they both possess.
Analysis	Determining or defining all of constituents of any construct or process.
Annotations	Summarizing or explanatory notes. Highlighting, underlining, and writing marginal notes while reading are also annotations.
Argument	Information, statements, disagreements articulated by rhetors.
Arrangement	See <i>Rhetorical Canons</i> .
Audience	The recipient of or co-participant in discourse; one of the elements of the <i>Rhetorical Situation</i> .
Balance	One of the principles of design. Balance occurs when images and text are distributed so that each has equal weight. It also has to do with spreading out the page's content so each part of the page seems to have equal weight.
Brainstorming	The uninhibited process of creating and/or discovering ideas; an activity or method of invention.
Citation	A bibliographic reference that includes the author's name, date, title, place of publication, and web address (if appropriate). Can be in-text or in a reference page. The formatting of a citation is dependent upon the system used. Undergraduate Writing uses the APA citation system.
Writing	A textual, visual, and/or sound/musical artifact produced by a writer, designer, photographer, artist, musician, etc., in any medium.
Convince	The strategic use of language (rhetoric) to create agreement.
Consistency	One of the principles of design. Uniformity or resemblance between similar items or elements. Ex: All headings are designed with same font/size throughout an artifact.
Constraints	Limitations or restrictions; parameters.
Contrast	One of the principles of design. Contrast occurs when elements of a design are markedly different from one another. For instance, if a page uses a different font style or size for headings than it does for body text.

Conventions	The traditional, commonly understood, unspoken, or official guidelines or rules of communication or behavior in discourse communities
Counterargument	The response and opposing view of another's argument.
Delivery	See <i>Rhetorical Canons</i> .
Design	The formatting, appearance and visual illustration of an artifact.
Discourse	The language used in particular situations, often academic , formal, or business situated communication.
Discourse Community	A social group that communicates, in part, using written texts but also shares common goals, values, writing standards, specialized vocabulary, and specialized genres.
Editing	The last stage of writing wherein grammatical, punctuation, and spelling errors are corrected and compliance with discourse conventions is verified.
Ethos	See <i>Rhetorical Appeals</i> .
Freewriting	Writing down a free-flowing stream of thought, uninhibited and without concern for editing or organization; a form or process of invention.
Genres	Different kinds or categories of writing, Writing, or production.
Grouping	One of the principles of design. Grouping deals with keeping sets of like items together on the page.
Hyperbole	Over-exaggerated statements meant to be taken literally as opposed to figuratively. Ex: <i>My friend doesn't do anything all day but watch T.V.</i>
Invention	See <i>Rhetorical Canons</i> .
Irony	Something expressed representing its opposite.
Jargon	Language specific to a discourse community.
Logical Fallacies	Right sounding reasoning that is actually faulty or unsound (intentionally or unintentionally).
Logos	See <i>Rhetorical Appeals</i> .
Map	An artifact containing both textual and visual content that conveys specific information.
Media	The plural form of medium.
Medium	The singular way in which communication is delivered or conveyed. Words, books, journals, video, film, digital technology, T.V., radio, canvas: Each of these are examples of a medium.
Memory	See <i>Rhetorical Canons</i> .
Metaphor	A word or thing is used to represent another.
Multimodal	Communicating through more than one mode or means (e.g., visual, audio, tactile, etc.).
Paraphrase	Restating the words or text of another speaker or writer.
Pathos	See <i>Rhetorical Appeals</i> .

Persuade	The strategic use of language (rhetoric) to successfully influence others into a particular or desired action.
Plagiarism	Academic dishonesty; quoting, paraphrasing, or copying another's words or work without crediting or citing the original source.
Primary Research	Surveys, observations, interviews, or other completed data collection used to answer research questions.
Proofreading	See <i>Editing</i> .
Quote	The verbatim or word-for-word portion of someone else's words and/or writing.
Quotation	The verbatim or word-for-word portion of someone else's words and/or writing set off by quotation marks.
Rebuttal	An argumentative response in opposition to another point or argument.
Redundant	Needless repetition.
Refutation	An effective rebuttal of a counterargument; a response that overcomes or suppresses a counterargument; the anticipated response to a counterargument by a rhetor.
Revision	The process of reviewing and reconstructing content and arrangement.
Rhetor/Rhetorician	Anyone who uses language purposefully or strategically in order to create meaning, an argument, or to convey information.
Rhetoric	The strategic use of the various modes of language (spoken, written, body, visual, etc.) to create meaning and/or argument.
Rhetorical Appeals	Logos, Pathos, and Ethos: <i>Logos</i> —logical argument, reasoning, evidence, the structure of a subject or argument; <i>Pathos</i> —emotions or passions, the values of an audience; <i>Ethos</i> —authority, credibility, reputation, and the values of the rhetor.
Rhetorical Canons	Arrangement; Delivery; Memory; Invention; Style. <i>Arrangement</i> —the organization of an artifact, often determined by the genre; <i>Delivery</i> —the manner of speaking or writing; <i>Memory</i> —retaining or recalling; <i>Invention</i> —the process of generating ideas for composing; <i>Style</i> —the manner or tone of presentation
Rhetorical Situation	The context of or circumstances surrounding of discourse made up of at least one rhetor, an issue, and an audience.
Rubric	A set of criteria used for evaluation.
Secondary Research	Information acquired from articles, books, or websites to answer research questions.
Simile	Comparing two different things for purposes of their likeness.
Summary	A concise description of the main points or arguments that a text makes.
Style	See <i>Rhetorical Canons</i> .
Syllogism	Deductive reasoning or logic.
Synthesis	Meaningfully or sensibly combining separate or different elements into a unified whole.

Theory	Reasonable or logically connected notions that have testable practical applications.
Thesis Statement	The often articulated (can be inferred) main and unifying point of what is being written or spoken.
Topic Sentence	Usually the first sentence of a paragraph; the topic sentence indicates the point and content of the entire paragraph.
Tone	The attitude or emotional state conveyed in a written text or image.
Visual Rhetoric	The use of visual imagery to argue or create meaning.
Voice	The quality of writing that reflects academic, business, casual, etc., active, passive discourse. In the Undergraduate Writing program at UTEP, students generally use the academic, third person voice.

