Strand II: Writing for Your Moment – A Multi-Genre Approach to Audience and Voice

by Emily Joan Dowd, Ashley Harris, Peter Kunze, Rory Lee, Rebecca Lehmann, Natalie Szymanski, and Sarah Unruh

Overview:
Strand II places students within the context of audience from the word ‘go,’ positioning them as writers in different contexts and in different rhetorical situations. As the class continues, student writers move from the more individual-centered genres, such as the narrative essay, to intensely audience-driven genres like the article, and finally a creative component—all the while imagining their work as a means of communicating with readers. Throughout, students will develop a sense for what these genres and voices can do for them, and the rhetorical agency to make creative choices for their own purposes. Likewise, Strand II offers instructors the chance to manipulate the creative assignments toward their own strengths.

Paper One seeks to place students in a rhetorical situation they will be comfortable in—easing them into college writing. We want to exorcise the memories of composing in five paragraphs, stressing over thesis statements, and staying up late the night before to “pump-out” that first and final draft. More important, however, is that this essay permits students to do something with their writing completely foreign to them: write about themselves using their own voice. In addition, this paper emphasizes the essential parts of the writing process, such as content, and telling a cohesive, interesting, and personal narrative. Students are presented with an array of new and varying writing techniques—dialogue, description, exposition, first person narration, and “show” rather than “tell” prose. This paper allows them to be inventive and shed those stifling high school conventions. They get to write about themselves—and be honest, what college freshman doesn’t like that?

Continuing with the theme of rhetorical awareness, Paper Two will help students explore a new genre: writing a Feature Article. The previous paper—the Personal Narrative—created room for more creative, personal writing; this paper will help students transition towards the type of writing that will be expected of them in their ENC 1102 course. The paper will gear students towards more formal academic writing, which is consciously and rhetorically directed toward a specific audience. TAs also have the option of using this assignment to introduce students to research techniques and effective visual rhetoric as well. (This paper can be assigned as a separate individual text or combined within a group in a zine/webzine project.)

Paper Three offers instructors two options, depending on their own creative strengths. The first is a Short Story, with which students are encouraged to experiment with the techniques that they have learned and push themselves further as writers. Short Stories aren’t just about amazing events, they’ll discover, but about making even the most “mundane” experiences interesting. The second option is the Mini Poetry Manuscript, in which students compose four poems and a reflective Process Memo analyzing their own rhetorical process and decisions. Both options allow students to consider a different sort of audience than they might otherwise engage. They allow students to creatively manipulate the world they wish to write about but hold them accountable for each sentence and line. Young writers have to answer for their choices in a way that the other papers don’t require. Both Papers Two and Three move toward a final magazine or web zine project that serves to give them an opportunity to assert themselves as writers, both textually and visually.

Finally, since audience awareness is at the forefront of this strand, the magazine or webzine is the perfect closing. Students are asked to analyze—not just their own papers—but to make choices about visual text, as well. A key element of this project is as much what students exclude as it is about what they include.

*Note: We would like to thank Troy Appling, Kathy Ashman, Chris Speller, and Terra Williams for their work on the previous version of this strand.

Description of Major Assignments:
Paper One: Personal Narrative (Option One) 6-8 pages.
In writing the personal narrative, you should illustrate one significant moment in your life. This moment should be important to you and clearly reflected as such in your writing. Furthermore, this moment must be one in which you feel comfortable sharing with your peers, as they will workshop your paper. Because this is a personal narrative, you should write in the first person, and three of the most important areas of focus should be dialogue, character development, and detail. Your finished product should run around 6-8 pages.
If I were to do this essay, I would write about the first time I saw my father fall. When I was in high school, he was diagnosed with limp girdle muscular dystrophy—a disease that deteriorates the muscles in one’s lower extremities. The first time I witnessed my father fall was the first time that I truly realized the disease’s affect on my father—and thus his physical limitations. I suddenly had to cope with the idea of my father eventually being stricken to a wheel chair, that he would never be able to run, let alone walk, with the ease of men his age or older. Your moment, however, does not have to include an epiphany or be about something disconcerting—this is only one example. You have the freedom to decide your moment.

When you begin brainstorming for this essay, you might think that you don’t have any significant moments—this is a lie. However, you might find difficulty at the other end of the spectrum in deciding exactly which moment you want to write about—this might be the case for most of you. Therefore, in writing your first draft, don’t hesitate to experiment—that is what rough, shitty first drafts are intended for. Thus, if you are struggling and cannot limit yourself to one particular moment, then play with a couple of different ones, and in your workshop, ask your peers which moment they like the most or believe possess the most potential—you can, of course, ask me as well.

If you are still perplexed as to what you wish to write, here are a couple of potential ideas:

- A trip to an exotic location
- The most difficult thing you ever had to do
- How a (insert person, place, or thing) changed your life
- The most embarrassing moment in your life
- A story that causes your family to pick sides
- Adjusting to college life

This essay, being that it is personal, should contain your voice; in other words, I don’t want you to strain yourself trying to emulate what is considered a “professional tone,” and I sure as hell don’t want you to write a five paragraph essay. Ignore what you did in high school: don’t be afraid to write conversationally for this assignment. This essay is about you, and as readers, we should be able to discern that it is written by you. Tell this story as only you could tell it: how is this your story and not your best friend’s, your neighbor’s, or even the person’s sitting next to you? Furthermore, I want you to be creative and use different writing techniques, such as including dialogue. Another important aspect of this essay, and in the others to follow, is to be specific—this is why you will only write about one moment. This moment is significant, and you should treat it as such and do it justice. Put your reader in the moment and allow him/her to empathize. Remember: it is better to be specific than vague!

There are many successful ways to write this paper. For one, start in the present, go back to the past, tell what happened—about something/one, what happened, and finish with how you feel now. Yet another way would be to start in media res: make sure it demonstrates the following:

- Your personal emotions, reactions, and thoughts
- Details, details, details: your five senses kick ass—use them!
- A logical structure that is easy for your reader to follow
- Something personal, something unique
- Your peers and I should be able to tell that this moment is significant and has impacted who you are today

**Personal Narrative: Crots (Option Two)** 6 pages minimum

This paper will seem strange to you; you’ve probably never written anything like it before. We’re going to write using “crots.” I can tell already that your favorite part of this paper will be being able to use the word crot repeatedly—even though you don’t have any idea what it means.

A crot is a flash—a segment—a chunk—a fragment. It’s any and all of these things. Crots don’t use transitions. Crots are for creative people like you. I want this paper to be life flashes—significant experiences in your life that make you who you are. The essay will function as a mosaic—a bunch of crots cobbled together to construct a whole vision of who you are. These reflections can be from childhood, adolescence (aren’t we glad we’re done with adolescence?), your high school careers, first impressions of college and people whom you’ve met or would like to meet, and visions of your future. They can be fictional; they can be real. And when I say they can be fictional, I mean they can be a composite sketch of someone or something. They can be false; only their essence has to be true. In high school, you wrote five paragraph essays about
nonsense. Forget high school. Forget everything you learned in high school. In this paper, I want your life experiences. This is your biography.

Here’s how we’ll work it. Together and apart, we will write short scenes. They could be as long as 500 words or as short as 100 (or 50 or 10 for that matter). It doesn’t matter. You’ll need enough shots to fill 6 pages, the minimum for this paper. We’ll sketch people and places and ourselves using vivid detail. I mean vivid detail. So much detail you’ll want to scream.

Write with fragments. Use slang if you want. Write poetry. Write a short, short story. Write a song. Write an exposition. Imitate a style. Write in German. Parody something. Run-ons, anyone? Adopt different voices. Pretend you’re someone else. Switch from first-person to second-person to third-person. Don’t get lazy. This is more work than a regular essay. When your scenes are done, we’ll discover a common thread among them and arrange them to form a narrative. Can it be chronological? Of course. Can it not be chronological? Of course.

The purpose: what will this paper actually do for you? It’s my aim to show you that creativity and writing in college can go together. It’s my aim to show you that a worthwhile and interesting piece of writing does not need to have a concrete beginning, middle, and end—all writing is not a 5 paragraph sandwich. My aim is to show you that using vivid detail enhances your writing immeasurably. My aim is to show you that you can tell a story by indirectly telling it. My aim is for you to realize something important about yourself and your writing. My aim is for you to actually enjoy this.

**Paper Two: Feature Article Assignment** 8-10 pages
Continuing with the theme of rhetorical awareness, this paper will explore a new genre: writing a featured article. The previous paper—the Personal Narrative—created room for more creative, personal writing; this paper will help transition you towards the type of writing that will be expected of you in 1102 classes next semester. The paper will gear you towards more formal academic writing which is consciously directed toward a specific audience.

You can choose either a magazine or periodical currently in publication, analyze its content, style, structure, and audience and write your own article mimicking your findings. (These can be either pop culture magazines—i.e. *Time, Newsweek, ESPN, Cosmopolitan, Rolling Stones*—or publications specific to your particular fields of interests—i.e. science, math, sociology, psychology, music). It might also behoove you to engage in some research in order to produce a factual article and acquire a credible ethos.

**Option 2:** In a group, you will create a magazine, write the articles within it, and create a published version to hand in. As a group, you will determine your imagined magazine’s overall mission/goal/theme, appropriate content, textual style, magazine layout, and audience. Once you have properly formed this analysis, you can choose a topic of interest, conduct the proper amount of research, and write as if your work would be published in your imagined magazine. In addition, you will examine the role that visual rhetoric plays in magazines. By examining published magazines, you can collaborate to create an effective visual layout for your magazines. Each group member will design the visuals for his/her own text, but the overall magazine will need to have a cohesive, consistent visual message. Here, you will not only have to consider the effectiveness of your texts and its message to a particular audience, but also the effectiveness and appropriateness of your visual choices. For your final draft, your group will compile their articles together, determine layout designs, and construct a rhetorically appropriate cover.

*For the Instructor:* You might give your students the option of composing two, smaller companion articles in lieu of the one, longer article. Option 2 to this assignment is a Webzine (as this type of article genre writing assignment lends itself well to the creation of group magazines around a similar theme). This, however, is also one of the options for the final group project. Thus, if you do intend to go this route, you will have to do the Radical Revision Multi-Media as your final group project; or, you may rearrange the order of assignments so that the article comes last.

*Note: this can be done either on paper or online in CWC classrooms

**Paper Three: Short Story or Mini Poetry Manuscript**
**The Short Story Assignment** 6-8 pages
The second essay you write will be a short story, and once again, you have the liberty to write as you wish. However, you must make sure that you are comfortable publicly displaying what you write, as you will share your story with the class.
Though you are free in choosing what you write, I want you to know that you can extract an amazing story from the mundane. Many students possess a propensity to write for shock or about a serious, albeit disturbing, subject—such as death, murder, incest, rape, infidelity, et cetera. These topics are not off limits or taboo, but they do not necessarily produce the best story either. Even though this may be the first time you were permitted to write with such free reign or about such topics does not entail that you must. Think about small mundane moments as well. These are more often the moments we live in most and thus the moments you have the most authority and experience writing about.

I also know that the time I have allotted you to write this story is insufficient. Good stories take months, if not years, to produce. Therefore, I am not looking for you to produce a masterpiece. I will, however, be looking for improvements between your drafts. I will also look heavily at your usage of dialogue—is it realistic or contrived? Furthermore, I will analyze your use of narration, specifically what type of narration you use and the rhetorical strategies behind it. Character development will be important as well. Do you make the characters noteworthy? As a reader, is there reason to empathize or care about your protagonist or antagonist? Moreover, as with the prior essay, close, vivid scenes packed with details will once again be of chief importance. Finally is the scope of your story’s plot appropriate for the length of our assignment?

Feeling a bit nervous about coming up with a short story? Have you never written anything like this before and are you currently freaking out? Take a deep breath and relax. For this assignment you have a variety of options to help you brainstorm. First and foremost, you are free to write exclusively from your own creativity. Do you have a story in mind, a character in your head or a plot you would like to explore? Go with it! However, if you do not, you still have options. Feel free to use a picture, song lyrics, a CD cover, a musical composition, a news story (or anything else you can imagine) as your starting point. Make the person in the picture your main character. How did they get themselves into the situation in the picture? Write a story from the lyrics of a song. Do the lyrics tell a story that you can expand on and develop or do the lyrics create a character that you could further explore? Have you heard of a recent news story that you would like fictionalize? Think outside the box. Stare at random objects or simply “people watch” and create stories from your brainstorm.

Most importantly, I want you to be creative. Write from first, second, or third person, play with organization and time structures, write from the voices of multiple characters, or write from the voice of one character. Write from the position of an inanimate object or an animal, write the story backwards, write the story in fragments, write the story as its narrator, write a cryptic ending, write a sad ending…just write!

**Prompts for Short Stories**

Still stuck? You can use these as first lines or just as a starting point to get the ideas flowing:

- I met him on the stairs.
- The neighbors were at it again.
- “One more thing before you go.”
- This is the story I’ve been avoiding for a long time:
  - If I went there a second time …
  - I haven’t been the same since …
  - See that house over there? Let me tell you …
- “I have a confession.”
- He looked at her, but she knew it was somehow different this time.
- He/she had done it again.
- It was the last thing I ever expected.
- “I stared at the closed door.”
- It was finally done.

**The Mini Poetry Manuscript Assignment**

For this assignment, you will be writing a Mini Poetry Manuscript, consisting of 4 poems, and a 2-3 page, double spaced, process memo. The four poem assignments are:

- One poem written in a form, either a villanelle, a sestina, or a sonnet
- One poem about a concrete object (minimum of 20 lines)
- One poem about a specific memory (minimum of 20 lines)
- One ekphrastic poem: a poem inspired by a painting or sculpture (minimum of 20 lines)

While the first poem will be written in a form, at least two of the other poems must be written in free verse, with no controlling rhyme or meter. Over the course of this section, we will read examples of all these types of poems, and discuss strategies for writing successful poems. You should include a one page, double-spaced process memo with the final drafts of your four poems. In the process memo, discuss writing the poems, and give any information that will help me read the poems (for instance, if you have written all three poems about places in your hometown, it might be helpful to give me some information about this in your process memo).
Final Project: The ‘Zine or The Radical Revision (Two Options)

Option One: Making the ‘Zine/Webzine
For the final project, you will work with a group to create a magazine from start to finish. This will allow you to combine all you’ve learned this semester into a single project, demonstrating your command of focus, audience, rhetorical situation, formatting, voice, tone, and genre.

To begin, decide on a concept for a magazine that would interest the entire group. Perhaps you would like to create a competitor for Rolling Stone, or a magazine that appeals to a niche group, like college students or even hobbyists. Discuss who your audience will be. Consider age groups, gender, class, race, etc. Is there limited appeal? What rhetorical tools will you use to appeal to that group?

As you decide on the type of magazine your group will design, keep in mind that you are designing this publication in your college-level First-Year Composition class, and the magazine’s contents should be intellectually sophisticated. In plain language, this means that images with exposed private body parts and articles on where to find the cheapest drinks on Tennessee Street or where to pick up the hottest babes in Tallahassee are not appropriate in this class. Have fun as you design your magazine, but keep the phrase “intellectual sophistication” in mind as you decide on the type of magazine your group will design and as you choose your images and write your articles.

After a proposal has been made, you will all decide what articles are necessary and who will write what. Although you’ll write independently, you’ll come together to workshop, discussing how effective the tone, style, and content is. Once your “copy” is ready, prepare to move onto publication layout. At this stage, your group will decide on the style of the magazine—font, colors, arrangement. Then, again working on your own, layout your material in the style decided upon by your group. You should add pictures and at least one advertisement. Remember, your material should be mentally engaging, while your layout should be visually appealing. How will you earn and maintain your audience’s attention?

After deciding on a layout, the group should workshop to ensure consistency and effective execution of purpose. When this is complete, bind your magazine and submit. You’ll also need to hand in your drafts, a process memo, and a 2-3 page rhetorical analysis. The rhetorical analysis tells your instructor your purpose and audience, as well as outlining your editorial decisions and your rationale for doing so. Basically, it’s a guide to your feature article: what you did and why you did it.

Option Two: Radical Revision Multi-Media
Radical Revision pulls in all of the tools you have used throughout the semester. It allows you the freedom to “start over” with an earlier paper and revamp it using the knowledge you have gained throughout the semester. The multi-media element allows you to consider a piece you may have thought was finished in a new way and opens up new possibilities. Decide what you want to do for your radical revision. You can change any of your three papers into another type of art/media. You can do any of the following or make up your own: painting, poem, song, skit, play, turn personal narrative into a fictional short story, drawing, a rewrite of your short story from another point of view, interpretive dance, or a movie. You need to have a one-page proposal for what you think you will be doing your radical revision on, with detailed description.

If you are thinking of doing a painting, describe what it will look like. If you think you’re doing a song, give us a few lines and what tune it will go to. If you are turning a short story into a poem, gives us a rough draft. If you are turning your personal narrative into a short story, give us an outline or rough draft of the direction you are taking. Make sure to say which paper you are going to revise. The proposal needs to be about 500 words. Comment on your group’s proposal: tell them if you think what they are doing is a good idea, what other direction might they take, and how they can improve on what they have.

Journals, Responses, and Writing Exercises
Journals for this strand serve both a creative, pre-writing/revising purpose, and a more analytical, critical purpose. Bb journals provide a space in which students can submit invention and pre-writing preparation for their own original writing, as well as a space in which to analyze readings. Writing in this forum ranges from free to semi-polished, and is graded with either a pass/fail spirit, or a more careful point system, according to the expectations of each journal exercise, responses to one another, and responses to and analysis of the rhetorical work of the reading.
Blackboard and Technology
Blackboard (or an equivalent technology) is the classroom forum for journals and other prewriting-type exercises, as well as a place for peer and instructor response to writing and projects. If you choose to have your students produce webzines, you might also utilize the digital functions enabled through Blackboard, and encourage students to share media and files through this classroom web space.

Grading/Evaluation

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Week-By-Week Schedule:

Week 1:
Select from the following Reading Options:
- Anne Lamott’s “Shitty First Drafts” *(On Writing)*
  - Use this to emphasize the importance of the drafting process.
- Terry Tempest Williams’ “Why I Write” *(On Writing)*
  - Use this to explain the multiple reasons for writing; it can lead to a Journal on why students write.
- Paule Marshall’s “The Poets in the Kitchen” *(On Writing)*
Select from the following Discussions and Writing Exercises:
- In-class activity: Write for five minutes (each) about three significant events in your life.
- Freewrite: Draw a rough sketch of your childhood house; then, pick a memory associated with two or three of those rooms and write about it. This gets them started in writing about important parts of their life.
Select from the following Journal Options for Journal 1:
- Do you consider yourself a writer? Why or why not? In addition, why do you write—is it for a grade, leisure, communication, work, etc.?
- Write about your high school English class experience. Did you enjoy it? Did you dislike it? Why? What are you looking to accomplish and/or improve upon in this class?
Select from the following Inkwell Exercises:
- Symbols of Memory: Using Detail to Establish Meaning *(Details and Descriptions)*
- Snap Shots: Details and Point of View *(Details and Descriptions)*
- Learning to Lie—The Importance of Including Details *(Details and Descriptions)*
- Exploding a Moment: Developing Details *(Details and Descriptions)*
- Anything from the Ice Breakers

Week 2:
Select from the following Reading Options:
- Annie Dillard’s “Transfiguration” *(On Writing)*
  - Use this to emphasize Dillard’s supreme attention to detail. Discuss how Dillard shows the reader a particular scene rather than tells it. This works great with *Exploding the Moment* *(Inkwell)*
- Richard Straub’s “Responding—Really Responding—to Other Student’s Writing” *(On Writing)*
  - Use this as an introduction on how to workshop each other’s work.
- Pat Belanoff and Peter Elbow’s “Summary of Ways of Responding” *(On Writing)*
- Gail Godwin’s “The Watcher at the Gates” *(On Writing)*
  - Use this to discuss writing blocks and distractions. This works well as a Journal in which they write about their personal watcher.
- McGraw-Hill “Craft an introduction that establishes your purpose” (p. 85)
Select from the following Discussions and Writing Exercises:
- In-class activity: *Exploding the Moment* *(Inkwell)*
- In-class activity: “Star Wars Kid” YouTube video
  - Use this to show the drafting process.
• Freewrite: Write about your morning routine. What do you do every morning? What do you do most mornings? What do you most often forget to do?
• The McGraw-Hill Handbook “What makes a closing paragraph effective?”

Select from the following Journal Options for Journal 2:
• Write about your watcher. Refer to the reading by Gail Godwin. This can work literally—what activities you engage in order to defer your writing—or metaphorically—what would your watcher(s) look like. It usually helps to give them a personal example.
• Write about the memory that the word “scar” conjures up. Be descriptive but do not get too carried away. This gets them thinking about a personal experience and how to retell the story through a personal narrative.

Select from the following Inkwell Exercises:
• Character Development: Making Those Characters A Little More Three-Dimensional (Details and Descriptions)
• Fortune Cookies: Focusing a Description (Details and Descriptions)
• Learning to Lie—The Importance of Including Details (Details and Descriptions)
• Anything from the Workshop category, such as:
  o Five Things
  o Balancing Your Voice with Others Workshop
  o Eliminating Unnecessary Words Workshop
  o The Wet Beagle: Show Me Don’t Tell Me Workshop

Other Activities
• Plagiarism Exercise (See FYC website: http://wr.english.fsu.edu/First-Year-Composition/Plagiarism-Exercises)
• How to Workshop: Refer to the reading by Richard Straub and workshop a paper as a class. Go over how to provide constructive criticism, how to focus on primary rather than secondary concerns, and how to write side comments as well as end notes.
• Workshop: Workshop the first drafts of the Personal Narrative essay.

Week 3:
Select from the following Reading Options:
• The McGraw-Hill Handbook
  o Talk about transitions and gives examples of paragraphs that obviously need transitions. Good for early in the semester.

Select from the following Journal Options for Journal 3:
• Eavesdrop on a conversation. Try to transcribe the conversation, and afterward, make your own inferences on what they were talking about. This helps with writing realistic dialogue.
• Describe your perfect mate. This will help them with character development, not only describing physical attributes but personal characteristics/idosyncrasies as well.

Select from the following Inkwell Exercises:
• Anything from the Conferences category:
  o Conducting Group Conferences
  o The Early-Stage Conference
  o Research Conference for 1102, 1145, and 1142
  o Conducting the Student-Centered Conference: Tips for Instructors
  o “Underline, List and Highlight:” Improving Drafts in Conference

Other Activities
• CONFERENCES (no class)

Week 4:
Select from the following Reading Options:
• “New Introductions” (On Writing)
  o Use this to emphasize drafting and using different strategies. It works well with the radical revision exercise below.
• “Hills Like White Elephants”
  o Use this to focus on Hemingway’s use of realistic detail.

Select from the following Discussions and Writing Exercises:
• In-class activity: Radical Revision
  o Show them re-cut trailers on YouTube and emphasize how they take a finished product and revise it. Then, have them write two new introductions to their Personal Narrative using different strategies; for
example, they could start with dialogue, a description of a person or place, a flashback, exposition, narration, etc.

- In-class activity: Write persons, places, and things on the board and have students connect those nouns in a freewrite. This is beneficial for crots, where students have to connect different moments in their life.

Select from the following Journal Options for Journal 4:

- If you could have a dinner party and invite three people, who would they be and why? In addition, what would you serve them, and what would you do after dinner?
- Write about your peer feedback. What did you like and dislike about workshop? Do you have any suggestions for improving workshop?

Select from the following Inkwell Exercises:

- Anything from the Dialogue category, such as:
  - “Are we still talking about the dishes?”
  - Let Me Rephrase That
  - From Screen to Page
  - Why Don’t You Tell Me How You Really Feel?

Week 5:

Select from the following Reading Options:

- You may wish to draw from Week 4 for Week 5’s reading.

Select from the following Discussions and Writing Exercises:

- You may wish to draw from Week 4 for Week 5’s reading.

Select from the following Journal Options for Journal 5:

- Write about taboos. What is taboo in your family? What is taboo with your friends? How does what is taboo differ between these social spheres? Stress how perspectives and language change according to context. It usually helps to give them a personal example.
- Use Google and type in your name followed by “was killed by” or “was arrested for” and find an intriguing headline. From that headline, make up a brief article detailing the events. This acts as a prelude to the Feature Article and gets them thinking about audience and style. It usually helps to give them an example of yourself.

Select from the following Inkwell Exercises:

- Titles (Say So Much) (Titles)
- Sprinkle in those Comma and Semicolons (Grammar)
- Chaos is (not) our Friend (?) - Editing for Clarity (Grammar)

Other Activities

- Workshop: Workshop the third drafts of the personal Narrative essay (this could occur the proceeding week.)
- Final Drafts: Final drafts of the Personal Narrative are due (unless you are doing portfolio grading). You might also want to think about having them write a process memo to attach to their final drafts.
- Introduce Feature Article assignment (possibly start activities listed in week below; if selecting webzine option, have students choose groups, select magazine topics, and determine target audiences).

Week 6:

- Thinking about writing to a specific public audience.
- Workshop draft 1.

Select from the following Reading Options:

- Analyzing the ways in which similar topics are presented in different ways in various magazines/publications:
  - The McGraw-Hill has a chart with common logical fallacies.
  - The McGraw-Hill has a section about writing for public (rather than academic) audiences which can help students reframe their writing strategies for this assignment.
- “The Role of Audience” (On Writing)
  - This piece (especially the section concerning writing for publication) can help students examine the ways in which writing for a public audience will affect their texts.

Select from the following Discussions and Writing Exercises:

- Select Audience activities from The Inkwell to:
  - Help students discover how audience analysis and rhetorical sensitivity affect writing—how one’s rhetoric changes when one’s audience changes
  - Helps students discover how their writing/rhetoric will necessary alter depending on the audience they are targeting in their article
Select from the following Journal Options:

- **Journal**: Integrating research effectively into texts: *The McGraw-Hill Handbook* centers on various research methods and could be utilized in different ways for students who need additional help with research techniques. Ask students to examine magazine article(s) and discuss how the author integrates research in applicable and interesting ways.

- **Journal**: Ask students to recall a time when they (perhaps unconsciously) altered their rhetoric after they properly analyzed their audience. This journal could help them realize that they adopt different rhetorical strategies all the time and simply do not notice (i.e. Did they tell their parents that they “just hung out with some friends last night” rather than revealing the presence of alcohol? Did they tell a significant other that a present was “very thoughtful” instead of telling them that they actually disliked it? Have they told a friend that an outfit looked amazing just because s/he needed a confidence boost?)

Select from the following Inkwell Exercises:

- **Anything from the Audience category**, such as:
  - Audience and Voice Exercise
  - Brain Teaser: Voice Without Word Choice
  - Changing Voices—The Helpful and Unhelpful Voices in Our Heads
  - Comparing Tone and Style

**Week 7:**

- Introduce/review rhetorical appeals: ethos, pathos, logos
- Conferences on draft 2

Select from the following Reading Options:

- “A Brief Explanation of Classical Rhetoric” (*On Writing*)
  - The text itself is rather dense, so perhaps it best utilized for its brief discussion of Aristotelian logos, pathos, and ethos.
- Peter Elbow and Pat Belanoff’s “Writing a Research Paper” (*On Writing*)
- Stuart Greene’s “Argument as Conversation: The Role of Inquiry in Writing a Researched Argument” (*On Writing*)

Select from the following Discussions and Writing Exercises:

- Activity/discussion: show students PETA’s “30 Reasons to go Vegetarian Video online” (at [http://www.goveg.com/feat/chewonthis/](http://www.goveg.com/feat/chewonthis/)). Ask students how the makers of this video utilized the notions of ethos, pathos, and logos to persuade their audience. Use this as a gateway to discuss how important it is to establish credible ethos as a writer and to utilize appropriate applications of pathos and logos according to the particular publication they are writing for. Ask students what type of publication would publish an article that relied heavily on logos, or one that relies heavily on pathos. (This ties in well with the *On Writing* reading “Classical Rhetoric” piece; it makes the concepts modern and applicable to students).

Select from the following Journal Options:

- **Journal**: Using *On Writing*’s “A Brief Explanation of Classical Rhetoric,” students can examine the ways ethos, pathos, and logos are utilized in various magazine articles or commercials and explore the possible appeals they can make in their own pieces.
- **Journal**: Ask students to recall a time when they appealed to a friend’s, parent’s, or significant other’s ethos, pathos, or logos to get what they wanted/to persuade them. This journal could help them realize that they make rhetorical appeals all the time and simply do not notice.

Select from the following Inkwell Exercises:

- **Genre and Reflection Exercise: Using Reflection to Understand Genre** (Genre)
- **Genre and Rhetorical Situation: Choosing an appropriate Genre** (Genre)

**Week 8:**

- Visual rhetoric and text layout
- Workshop draft 3

Select from the following Reading Options:


Select from the following Discussions and Writing Exercises:

- Discuss as a class the way texts are visually laid out in a magazine. Ask them to look at how magazine texts function different visually than typical Microsoft Word documents. Examine article spacing, alignment, typography, image choice and placement, etc. Discuss how they can work to visually alter their own texts to fit this genre of writing.
- Activity/discussion: Using “Repainting the Starry Night: Visual/Textual Analysis“ (Inkwell), discuss with students the various ways in which images can affect texts; the ways in which images help create/perpetuate an argument rather than simply provide aesthetic supplementation. Next have students select their own one-word phrase, pairing it with different images (from www.gettyone.com) and typography techniques in order to experiment with the various meanings different pairings can create. Help students see how the visuals and typography techniques they attach to their articles can do more than just provide aesthetics.

- Activity/freewrite/discussion: Ask students to bring in magazines which they usually read. Next ask them to examine and then write about the visuals and advertisements within their magazines and how they affect the text and further perpetuate the overall mission/goal/theme of the magazine and accommodate to a particular audience. Next ask students to switch magazines with a classmate and perform the same visual analysis. Students should begin to notice the ways different layout, colors, fonts, and images are selected differently in different texts. Push them to examine why the writer would have made such choices: What strategies were they using? How can they use similar strategies with their own pieces? See The Inkwell’s Audience section for other helpful activities.

Select from the following Journal Options:

- Journal: If students are experimenting with ads, ask them to visit sites like Facebook and http://www.newyorker.com/ (or any two sites that feature advertisements for different types of audience). Have them locate the ads on the page, examine the rhetorical choices—i.e. typography, colors, images—used in the visual composition, and then click refresh to look at a sequence of other ads. Ask them to discuss the differences between the ads on Facebook and http://www.newyorker.com/ and the ways in which both sites utilize different visual strategies in order to accommodate to different types of audiences. This type of analysis will help them see how visuals (not just texts) need to be utilized in audience-appropriate ways.

- Journal: Ask students to select an image (found online) which they find particularly effective and analyze it. Why is it effective? Does it make any rhetorical appeals? What type of message does it convey? How does it do so? What choices has the photograph (author) made which convey his/her message or intent? Would it be more effective if it were paired with text? Would its message change if text was added?

Week 9: Short Story Option

Select from the following Reading Options:

- Kurt Vonnegut, Jr.’s “How to Write with Style” (On Writing)
- Lorrie Moore’s “How to Become a Writer” (On Writing)
- Read a piece of short fiction: O’Conner’s “A Good Man is Hard to Find”
- Read Raymond Carver’s “Popular Mechanics” or any short story that you think has good dialogue.

Select from the following Discussions and Writing Exercises:

- Discuss Kurt Vonnegut, Jr.’s “How to Write with Style”

Select from the following Journal Options:

- Journal: Analyze/respond to assigned readings.

Select from the following Inkwell Exercises:

- Any of the Details and Descriptions exercises, especially:
  - Exploding a Moment: Developing Details
  - Food and Family: Description
  - Fortune Cookies: Focusing a Description
  - Fun with Death—Adding Depth and Creativity to Your Writing
  - Learning to Lie—The Importance of Including Details

Week 10:

Select from the following Reading Options:

- Raymond Carver’s Cathedral
- Catherine Wald’s “Research and the Fiction Writer: Perils, Pleasures, and Pitfalls” (On Writing)
- Jane Yolen’s “Interview Excerpt” (On Writing)

Select from the following Discussions and Writing Exercises:

- Discuss the readings
- Work on first draft

Select from the following Journal Options:

- Journal: Post three, one-paragraph starts for your short story. Make them as varied as you like.
- Journal: Discuss/analyze readings.

Select from the following Inkwell Exercises:

- Any of the Dialogue exercises
Week 11:
Select from the following Reading Options:
- Ron Carlson’s *Bigfoot Stole My Wife*
- David Barthleme’s *The School*

Select from the following Discussions and Writing Exercises:
- Small group workshops:
  - Discuss readings and Do “Explode the Moment”

Select from the following Journal Options:
- **Journal**: Character sketch

Select from the following Inkwell Exercises:
- Fun with Death—Adding Depth and Creativity to Your Writing (Details and Descriptions)
- Good Humor: Using Humor Effectively (Details and Descriptions)
- Learning to Lie—The Importance of Including Details (Details and Descriptions)

Week 12:
Select from the following Reading Options:
- Read a short story such as Marquez’s *The Most Handsomest Drowned Man in the World*

Select from the following Discussions and Writing Exercises:
- Small group workshop
  - Discuss reading. Now that they have two drafts of their short story, they should have an established protagonist. Show them the Postsecret website.

Select from the following Journal Options:
- **Journal**: Discuss/respond to reading.

Select from the following Inkwell Exercises:
- *The Silent Film Exercise* (Details and Descriptions)
- *The View From Above: Invention using Imagery* (Invention)
- *TV Personalities: Trying on Voices* (Invention)

Week 13:
Select from the following Reading Options:
- Taylor Mali’s *The Impotence of Proofreading*

Select from the following Discussions and Writing Exercises:
- Small group workshop
  - Make a post secret for their protagonist and bring to class. Have everyone present their post secrets to the class and tell about their protagonist. Discuss the short story that they read and talk about the protagonists in the story.
- Paper Due

Select from the following Journal Options:
- **Journal**: Alternate endings: experiment with possible endings for your story.

Select from the following Inkwell Exercises:
- Any of the *Revising Drafts* exercises, especially:
  - Make it Interesting/Make me Want to Read it: Catchy Openings
  - Raising the Stakes: Adding Tension and Intensity to a Story
  - Stylistic Revision: Maximizing Clarity and Directness
  - The Wet Beagle: Show Me, Don’t Tell Me Workshop

Week 9: Poetry Option
Select from the following Reading Options:
- Create a poetry handout for students using poems you find helpful. Assign around 2 poems per class period, depending on your plan for the day. This week, assign poems that illustrate the sonnet, the sestina, and the villanelle. Some good choices are:
  - Sonnet: Shakespeare’s Sonnet 18; e.e. cummings’ “you asked me to come: it was raining a little”; Ted Berrigan’s “A Final Sonnet” (these sonnets range from very traditional to experimental)
  - Villanelle: Elizabeth Bishop’s “One Art”; Dylan Thomas’ “Do Not Go Gentle Into That Good Night”
  - Sestina: Sherman Alexie’s “The Business of Fancydancing,” Catherine Bowman’s “Mr. X”
Select from the following Discussions and Writing Exercises:
- Introduce and explain the sonnet, the sestina, and the villanelle. Go through the reading assignments with the students, having them point out the patterns of the different forms.
- Bring in copies of other sonnets, villanelles, and sestinas with words/lines whited out. Have students re-create the poems, sticking to the forms, in a mad-libs fashion (this works really well with Shakespearean sonnets.)
- Workshop the form poem

Select from the following Journal Options:
- **Journal**: Which form do you like the best? Why? Did any of the poems from this section particularly appeal to you? If so, why? If not, why not?

**Week 10**:
Select from the following Reading Options:
- Choose poems about concrete objects. The following poems work well:
  - Emily Dickinson’s “The Chariot”
  - Sylvia Plath’s “Poppies in October”
  - Robert Frost’s “Mending Wall”
  - Rita Dove’s “To Make a Prairie” (On Writing)

Select from the following Discussions and Writing Exercises:
- Introduce poem 2: poem about a concrete object. Discuss the difference between concrete objects and abstract ideas.
- Freewrite: Have students look through their backpacks, pockets, etc., for an object they have on them that is significant. Have them write a poem in class about this object. (For example, a student might write about a locket, a significant photo in their wallet, their cell phone, etc.).
- Workshop poem 2

Select from the following Journal Options:
- **Journal**: Make a list of 10 significant objects in your room. Write a vivid description, using imagery, of at least 3 of these objects.

Select from the following Inkwell Exercises:
- Any of the **Description and Details** exercises, especially:
  - The Exquisite Corpse: Fun With Syntax
  - Unpacking the Object: Descriptive Details
  - What Is It? Enriching Descriptive Writing

**Week 11**:
Select from the following Reading Options:
- Choose poems written about memories. The following poems work well:
  - Rita Dove’s “Taking in Wash”
  - Phil Levine’s “What Work Is”
  - Wallace Stevens’ “The Emperor of Ice Cream”
  - William Carlos Williams’ “This is Just to Say”
  - Allison Joseph, “Rules of Conduct: Colored Elementary School 1943” (On Writing)

Select from the following Discussions and Writing Exercises:
- Introduce poem 3, a poem about a memory
- Freewrite: Have students make a map of their childhood homes, starring a room that is particularly significant. Then have them write about a memory that happened in that room, using as much specific imagery as possible, and avoiding vague language whenever possible.
- Workshop poem 3

Select from the following Journal Options:
- **Journal**: What, in your opinion, makes a good poem?

Select from the following Inkwell Exercises:
- Any of the **Analysis** exercises, especially:
  - Play It Again, Sam: Analysis vs. Summary

**Week 12**:
Select from the following Reading Options:
Choose poems writing in an Ekphrastic style. The following poems work well:
- John Keats’ “Ode on a Grecian Urn”
- W.H. Auden’s “The Shield of Achilles”
- Monica Youn’s “Stealing The Scream”
- Martha Ronk’s “Why Knowing is (and Matisse’s Woman with a Hat)”
- All of these poems available at http://www.poets.org/viewmedia.php/prmMID/5918

Select from the following Discussions and Writing Exercises:
- Introduce poem 4, Ekphrastic poem, by looking at examples of Ekphrastic poems with their corresponding paintings/sculptures.
- Take a trip to the university art museum. Have the students spend the class writing a poem about an art work in the museum.
- If you are in a computer classroom, use the computers to have students access MOMA or Chicago Art Institute online. Have each student select a painting/sculpture, and write a poem about it.
- Workshop poem 4

Select from the following Journal Options:
- **Journal:** What is your favorite poem? Why? What about this poem really inspires you?
- **Journal:** The process memo: finding a thread between your four poems. What thread (theme) exists in the poems you’ve written? What ties these poems together? List and discuss any themes you see in your own work. This journal will help you write the process memo.
- **Journal:** Prompt students to brainstorm about magazines that they have read, discussing rhetorical strategies, demographics, etc.
- **Journal:** Prompt students to brainstorm about themes they notice in their own work, pieces/images they would like to use/incorporate, etc.
- **Journal:** Prompt students to brainstorm radical revisions for a piece.

Select from the following Inkwell Exercises:
- Choose from any of the Analysis activities
- Anything from the Revising Drafts category, especially:
Overview of Strand
This strand will help students grow as writers and critical thinkers by encouraging them to investigate and write about communities that have played a role in shaping them as individuals. In addition to looking closely at themselves, they’ll take a close look at others within the communities around them and study larger communities they currently participate in or hope to join.

Students will begin the semester by writing about their own literacy histories and how they see themselves. From there they will use community as the lens with which to examine and write about someone else, and then, in Paper #3, they will examine a larger community they are currently a member of or one they think they would like to be join. Their last assignment of the semester will be more of a multimedia writing project than a traditional essay. This assignment will require collaboration, reflection, and revision, and will focus on how students and others see their writing.

Description of Major Assignments
Paper One: Personal Exploration—How We See Ourselves; 5-7 typed, double-spaced pages.
This essay should explore the aspects of what makes you who you are. As a person, and as a member of your larger communities, what has shaped you as a writer, and a student of writing, to this point? Who has influenced your attitudes and perceptions toward reading, writing and academic education? What decisions or events in your life have determined your literacy? How did you become who you are?

For this essay, explore all of these questions by considering and reflecting on your past experiences with reading and writing. Think of the communities you belong to (home, school, hobbies, social groups, etc.) and how those communities have contributed to your evolution into the literate person you are today. You may choose to focus on a turning point, such as a time when a teacher influenced you, the first great book you read that introduced you to the joys of literature, or the influence of a friend or family member on some aspect of your literacy history. Or you may choose to focus on a practice you have developed, or an experience related to your literacy that has impacted you. Your focus might be positive or negative—you may relate a struggle connected to reading or writing (perhaps it was never something you liked), or you may want to discuss a discovery you made (perhaps you enjoy a particular genre of literature) that changed your perspective.

Whatever your focus, this essay should contain a significant amount of analysis and interpretation of what has shaped you. Tell your story in this essay, but move beyond narration to reflect upon and articulate why and how the experience was significant for you. How were you shaped as a person and within your larger communities by this experience/event/discovery? The essay should provide a level of detail, through example, anecdote, and explanation, which enables a reader to relate to your experience and to understand your perspective. It should provide significant insight into what or who has made/makes you who you are as a writer, reader, student and person of your world.