

Writing 121-46, Fall 2014

Research Writing

Instructor: Whitney Lew James

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Class Time and Location: MW 4:00-5:45 p.m, Walker 529

Office Hours: Wednesday, 3-4:00 p.m.

Office Location: Ansin TBD

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“The Politics of Language”

This course will explore the connection between language and power, moving from the personal to the global. We will begin exploring language’s power to shape identity by reading creative, non-fiction pieces and responding with our own literacy narratives, commentaries on shared issues, or analyses of literacy events and practices. We will continue with core readings about the power language exerts in giving voice to some and silencing others. The bulk of the written work will focus on students following their own line of inquiry about the dynamics of language. This will culminate in an academic research paper and a self-guided translation of that research for presentation at the Showcase.

First-Year Writing Program

The mission of the First-Year Writing Program (FYWP) is to provide the foundation of an education in writing for Emerson undergraduates through the two-course sequence, WR 101: Introduction to College Writing and WR 121: Research Writing.

As General Education requirements, WR 101 and WR 121 have the goals of helping students develop an awareness of situation, purpose, audience, and genre so that they can approach writing tasks with confidence, a flexible repertoire of rhetorical strategies, and an understanding of how forms of writing are produced and take on consequence.

WR 121 Course Purpose

The purpose of WR121 “Research Writing” is to conduct an investigation of the rhetorical situations that call on writers to do research and of the means of representation they draw on—in written genres and other media—to disseminate the results. The course is a genre-based research writing course that emphasizes civic engagement, public writing, and activist rhetorics. The course is divided into four writing projects that call on students to write in multiple genres and often to design multimodal compositions in a variety of media. Many sections emphasize the rhetorical transformations across genres, featuring, for example, assignments to translate a scholarly study into a news report, a magazine article, a slide presentation, a museum exhibit, or a comic. Some sections include an advocacy project where students design a campaign, in a range of genres and media, to publicize an issue or call for change.

WR 121 Learning Objectives

By the end of the term, you will be able to:

- ❖ Analyze rhetorical situations and the choices writers make about appropriate genres.
- ❖ Identify the type of research called for in different writing projects and use research to establish your credibility as a writer.
- ❖ Create an appropriate writing persona depending on rhetorical situation and genre choice.
- ❖ Understand how audiences are invoked as much as addressed depending on rhetorical situation and genre choice.
- ❖ Identify and compare conventions across genres and media; use this knowledge to design texts appropriate to the rhetorical situation and genre choice.

General Course Requirements

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| Unit 1: Literacy Narratives | 4-6 page response to the literacy narratives. The response can take a variety of forms: (1) your own literacy narrative, (2) an analysis of a literacy narrative or practice, or (3) a commentary on literacy narratives or practices. |
| Unit 2: Research/Annotated Bibliography | Annotated bibliography with 12-15 sources related to your own line of inquiry. |
| Unit 3: Academic Research Paper | 7-10 page academic research paper that pursues your own line of inquiry surrounding language and hopefully capitalizes on the research from your previous unit. |
| Unit 4: Translation/Showcase | A self-guided final unit that translates your work from this course into a new genre and/or medium. This includes a presentation (of any form) at the FYWP Showcase of Student Work. |
| Participation | Participation in classroom activities, such as discussions, group work, exploratory writing, peer review, etc., is crucial to your success. Participation also includes completing readings, discussion questions, and blogs prior to coming to class—you can't participate in class if you haven't completed outside work. |

Required Texts *A Call to Write*, John Trimbur (available in the campus bookstore). Additional readings will be made available online through Canvas.

A Note on Grading This course will use a grading contract, rather than the traditional grading system. While this doesn't make the coursework easier or more difficult, it does give you a wider latitude to produce pieces of writing that are exciting to you and to experiment with ideas or techniques you might not typically consider. For more details, refer to the course grading contract.

Office Hours and Conferences I am available on Wednesdays from 3:00-4:00 p.m. in Ansin or by appointment. Please do not hesitate to come by during office hours or set up an appointment. Office hours are an excellent opportunity for you to work with me before, during, and after your writing projects. I encourage you to take advantage of this opportunity, especially prior to completing assignments. Talking through ideas is often integral to the writing process and is often likely to generate more complex and developed analysis. During the semester, I will require conferences outside of class-time. I will always work with you to set up these appointments so they will not conflict with your other academic responsibilities.

Formatting Your Work We will follow standard practice for academic writing; therefore, all papers should be submitted utilizing the following guidelines (unless otherwise stated):

- Typed, using 12pt font, double-spaced with 1" margins. Font must be legible to instructor and peer reviewers.
- Submitted to Canvas. I will give feedback through Canvas as well.
- Work-in-progress and final papers should use citation format appropriate to the assignment. Most assignments will be formatted according to MLA guidelines.
- Instructions for some citation formats can be found here:
 - owl.english.purdue.edu
 - Noodlebib at www.noodletools.com

- Emerson's knowledgeable and friendly WARC staff and librarians
- Work-in-progress and final papers must meet the minimum page requirement. Those that do not will be considered incomplete and may be returned for completion.
- Final revision of writing assignments should be proofread carefully.

Blog Posts and Comments This semester you will be keeping a weekly blog. Blog posts (these should be between 500 and 1,000 words) must be posted before class every Monday. Some posts will have specific prompts, others will just ask you to reflect on your work in this class and as a student at Emerson. Don't think this blog is busy work! This is a place to express yourself and track your growth as a writer and intellectual as well as start working in a new medium and genre. You will also participate in an academic conversation by posting responses to your peers' blogs each week. You must comment on at least two blog posts before class every Wednesday.

First-Year Writing Program Annual Showcase of Student Work The First-Year Writing Program Annual Showcase is a platform for students to publicly share and celebrate their intellectual inquiry through the collaborations, research, and multi-modal projects produced during their time in FYWP courses. Although your presence is not required if you have conflicts, participating in Showcase is mandatory for this class and counts as the final.

This year's showcase will take place on Thursday, April 30 from 4:30-6:30 pm in the Transportation Building. While Showcase exhibits and presentations vary from year to year, projects include exhibits, panel discussions, group readings, and TED Talk-like presentations. Many students choose to exhibit research posters, interactive displays, multimedia work, or present selections from their writing projects.

The Showcase offers a unique opportunity for inspiring conversation between the audience and authors about what they come to value in writing and research projects. While some courses choose to display their projects as a group, individual students or student groups may present as class representatives. Ultimately, each individual student or course project contributes to the larger conversations at work within the FYWP and the year-long study of writing across all majors.

Classroom Policies

Attendance Regular attendance and participation are crucial to success in this course. Classes will be held MW at 4:00 p.m. (seriously, 4:00 p.m.—you are late if you are walking in *at* the stroke of the clock) and attendance is mandatory. If you arrive more than 15 minutes late, you will be marked absent and it will be unexcused.

Per First Year Writing Program policy, more than three unexcused absences will result in your grade being lowered by one half letter grade (e.g., B+ becomes B), and more than five absences will result in further reduction of your grade and possible failure of the course. It is your responsibility to be familiar with college policies regarding what is and isn't counted as an excused absence (as explained in your handbook). If you know you will miss an upcoming meeting, it is your responsibility to notify me in advance (though notification does not necessarily mean the absence is excused). Please note that being tardy twice will count as an absence.

Participation Writing workshops, peer review, in-class writing, and discussion are the main components for your success in this course, and you will benefit from regular and enthusiastic participation in and out of the classroom. I will alert you if I feel as though you are not adequately participating. Inadequate participation could include failure to bring appropriate texts to class, insufficient or incomplete preparation for participation in peer review, failure to participate in in-class writing exercises, or inappropriate behavior during class discussion. As affirmed by WLP Department policy, failure to participate actively in these activities could lead to a significant reduction of the final course grade.

Late Work Don't be late! Turning in late work hinders my and your peers' abilities to give you feedback and it compromises your ability to complete the next assignment. A late working draft will exclude you from participating in workshops or peer review. On the day an essay or assignment is due, it should be submitted to Canvas. Other assignments will not be accepted late. Students should not expect teacher comments on late work. Any variance in this policy will be at my discretion.

Cell Phones and Computers Cell phones must be turned to silent prior to coming into the room and remain in backpacks/purses until the conclusion of class. In general, this also applies to laptop computers and tablets. This policy insures that we are all present for the duration of the class—it's disrespectful to you, your peers, and me if someone is distracted with a computer.

There will be designated lab days in which part of the class period is devoted to working on your writing. This course values writing as serious work, collaborative, and a process; therefore, it only makes to bring the process of writing into the classroom. Writing labs will be noted ahead of time and you may bring any and all materials necessary including computers.

Collective Use of Class Texts In this course, yours and your peers' writing is the most important text. Some written work will be made public, particularly blog and discussion board posts, most work will be read by peers during peer review, and some will be shared during class discussions. The overall goal of collective use of texts is to foster collaborative learning and an open classroom environment, emphasize the importance of student writing, and to learn from your peers. All work will be used in a respectful and appreciative way.

Comfortable with Being Uncomfortable There will be subjects and themes in our course materials that are so at the nerve of particular issues we are likely to feel uncomfortable talking about them, let alone writing about them. One way to think about this and help build a classroom space where we can critically and sensitively discuss such subjects is to recognize that we are uncomfortable with certain issues (such as racism, sexism, etc.), and then accept that it makes sense we would be uncomfortable talking about it. We might start with developing the ability, as individuals and as a class, to be comfortable with being uncomfortable.

Diversity and Inclusion Every student in this class will be honored and respected as an individual with distinct experiences, talents, and backgrounds. Students will be treated fairly regardless of race, religion, sexual orientation, gender identification, disability, socio-economic status, or national identity. Issues of diversity may be a part of class discussion, assigned material, and projects. I will make every effort to ensure that an inclusive environment exists for all students. If you have any concerns or suggestions for improving the classroom climate, please do not hesitate to speak with me or to contact the Office of Diversity and Inclusion at 617-824-8528 or by email at diversity_inclusion@emerson.edu.

Academic Misconduct Academic misconduct will not be tolerated, and includes traditional textual plagiarism and its manifestations, including self-plagiarism, falsifying work or academic records, cheating, substitution of work or the work of another, actively participating in or condoning these activities with others, and appropriating creative works of art in whole or part (images, sounds, lighting designs, audio tracks, scripts, etc). Please refer to the Student Handbook, Rules and Regulations section, and the Emerson College Policy on Plagiarism.

It is important to understand how plagiarism takes different forms:

1. **Fraud.** Borrowing, purchasing, downloading or otherwise obtaining work composed by someone else and submitting it under one's own name.
2. **Insufficient citation.** Writing one's own paper but including passages copied from the work of another (regardless of whether that work is published or unpublished or whether it comes from a printed or

electronic source) without providing (a) footnotes, endnotes, or parenthetical notes that cite the source *and* (b) quotation marks or block indentation to indicate precisely what has been copied from the source.

3. **Patchwriting.** Writing passages that are not copied exactly but that have nevertheless been borrowed from another source, with some changes, by paraphrasing another writer too closely, whether or not the source is cited properly.

Fraud is academic misconduct and will be dealt with according to the procedures established at Emerson. Insufficient citation and patchwriting may be an intentional attempt to deceive but they may also be unintentional and will be dealt with according to the circumstances.

Resources and Services

Academic Assistance The Writing and Academic Resource Center (WARC) provides a tutoring service for all students who are seeking extra help and feedback on their work. The WARC is a great resource and offers free individual tutorial sessions. Please call them in advance to schedule an appointment at (617) 824-7874. They are located on the 5th floor of 216 Tremont Street.

Disabilities If you believe you have a disability that may warrant accommodations in this class, please register with Emerson College's Associate Director of Disability Services, Diane Paxton. She can be reached by phone at (617) 824-8592. Together you can develop methods that will support your work in this class.

Emerson College, Iwasaki Library We have a great staff of librarians who can help you with research. You should take time to become familiar with the resources and organization of the library. You can access library services online at www.emerson.edu/library as well as in person the the 3rd floor of the Walker building.

The Elma Lewis Center for Civic Engagement and Office of Diversity and Inclusion. Both of these centers are located on the 10th floor of the Walker Building. Not only do they have resources for students, but there is a common area for studying, talking, or just taking a break (there's a good chance there will be free food too!) The establishment of the Elma Lewis Center for Civic Engagement, Learning, and Research affirms Emerson's ongoing commitment to civic and community engagement in its most robust form: as a commitment to partnership between Emerson College and the communities in which it participates, in ways that strengthen both. The Office of Diversity and Inclusion leads Inclusive Excellence at Emerson College. Our primary goal is to ensure access and success for everyone at Emerson. We provide resources and support to faculty, staff, and students using Inclusive Excellence as the foundation for all other goals at Emerson. We believe Inclusive Excellence leads to academic excellence.

Grading Contract

Traditionally students submit their work and receive a letter grade that is intended to symbolize the quality of their writing. These symbols accumulate throughout the semester and are eventually averaged to reflect the student's overall performance in the class. *This contract allows you to earn a final grade that is based instead on participation, intellectual engagement, technical improvement, and risk-taking.* While this doesn't make the coursework easier or more difficult; it does give you a wider latitude to produce pieces of writing that are exciting to you and to experiment with ideas or techniques you might not typically consider.

I will still collect individual assignments throughout the semester and you will continue to receive feedback, but any evaluation will be substantive, rather than quantitative (you'll get comments, but no number or letter grades). At the midterm you will receive a progress report, and at the end of the semester we will use the grading contract to assess how well you met the following criteria and whether or not you exceeded the requirements for a B.

You will earn a B in this course if you

- attend class regularly, and on time—no more than three absences (including scheduled conferences),
- submit work on time, and in the proper format,
- participate in class regularly, including discussions, workshops, and group assignments,
- give thoughtful, detailed feedback in peer reviews and offer *constructive* criticism whenever possible (i.e. criticism that acknowledges the strengths and weaknesses of a piece while making specific suggestions for improvement),
- attend to all aspects of a written assignment (i.e. page or word count, subject matter/content, techniques),
- demonstrate an intellectual engagement that pushes your work in an interesting, perhaps unfamiliar direction,
- make substantial revisions between initial and revised drafts, addressing issues of form, content, style, and technique as discussed in class and in your peer and instructor feedback,
- copyedit revised drafts for usage, spelling, and other grammatical errors, and
- attribute all non-original text (direct quotes, paraphrase) and ideas properly according to MLA guidelines.

Grades Higher Than a B

There is no specific criteria for work above a B, but as a general rule I ask that you consider the following questions:

- Are the words on this page important to me, or is this simply a paper I had to write for a general education class I had to take?
- Did I challenge myself technically and/or intellectually, or did I phone it in and rehash an essay I used for college applications? (I mean obviously it was good or I wouldn't be here, right?)
- Could this project have a life beyond this classroom, or is it dead in the water?

What got you an A in high school might not get you an A in college. Neither will doing only what is asked of you. I have done my best to create prompts and assignments that are interesting and engaging, but at the end of the day it's your job to take the ball and run with it.

Grades Lower Than a B

Work that does not meet the basic requirements will likely receive a grade lower than a B. Most C, D, and F grades are the result of late or missing work, repeated and consistent absence, lack of engagement and effort, academic misconduct, or an unyielding disrespect for the people in this room. If you feel you may be falling behind or encounter attendance problems, please contact me so we can address these issues as soon as possible.

By signing below you acknowledge your commitment to meeting (and hopefully exceeding!) the basic requirements set forth in this contract and accept responsibility for the role you will play in determining your final grade in this course.

student signature

date

student name (printed)

Whitney James

date

Unit 1: Literacy Narratives Assignment

Over the course of this unit, we have explored a variety of literacy narratives. As Amy Tan's discussion of her "mother tongue," the Digital Archive of Literacy Narratives, Padden and Humphries' study of deaf children, and Mellix's reflections on education and power show, literacy narratives allow writers to come to terms with their own experiences, make sense of other's, and expound on the complications of this thing we call "literacy." Overall, we've learned that the language we use, how we acquire it, and our relationship to it is infinitely complicated, varied, and personal.

Now, it is your turn to contribute to this conversation on and about literacy and identity. Your response will be a 4-6 page paper that engages with the issues we've been reading about and discussing. Because literacy is so personal and gives us agency in our presentation and voice, you will be choosing from a variety of genres.

Options:

1. Literacy Narrative or Event: Write about your own experience developing your literacy over time or a particular event. Use the literacy narratives that we studied in class to construct your personal story about literacy. You can also refer to the writing assignment on page 29 of *The Call to Write* for additional questions to take into account.
2. Analysis of a Literacy Practice: Critically examine a literacy practice. All the literacy narratives we read implicitly concern literacy practices of a person and/or group. For this, you will choose a literacy practice that you are familiar with, either through use or observation, and analyze its structures and implications. Use Margaret J. Finder's "Note-Passing Struggles for Status" and the section on "Analyzing Literacy Events and Practices" on page 29 of *Call to Write* for additional guidance.
3. Commentary on Literacy Narratives, Events, or Practices: Pull out a common theme from at least three sources (readings from this class, outside the course, and/or from your own experience) and write a commentary analyzing and interpreting the pattern. Use Chapter 9, "Commentary," from *The Call to Write* for examples of different types of commentaries, prompts, exercises, and strategies for writing in the "Writing Assignment" section, and genre conventions.

Requirements:

- 4-6 pages (no less, no more!)
- Must follow the conventions of your chosen genre
- Include an original title
- MLA format for document and in-text citations
- Works Cited page if applicable
- Use 12 pt, Times New Roman or Times, double spacing, and numbered pages.

****First Draft due Wednesday, February 18****

****Revision along with first draft, peer review, and rhetorical reflection due Wednesday, February 25.****

Objectives:

- Explore how literacy and language shape identity and some of the issues surrounding language and power as a platform for the rest of the course
- Begin developing rhetorical and genre awareness, a writing persona based on genre, and audience awareness
- Continue refining peer review skills, recognizing writing as a process, and learning collaboratively

Unit 2 Assignment: Annotated Bibliography

For the remainder of the semester, you will move through a series of self-guided units in which you develop a line of inquiry, conduct extensive and varied research, compose an academic research paper, and translate your knowledge into a new medium or format.

As you remember from last semester, developing your own perspective on an issue begins by working with the texts of others. In this vein, you will be creating an annotated bibliography focused on an issue of language, power, and culture. Annotated bibliographies not only provide a roadmap to your research and the field of study you are entering, but also help to shape, refine, and develop your own line of thinking about a topic. Gathering relevant sources is an integral part of the writing process and an annotated bibliography helps to clarify and highlight this process.

Your annotated bibliography will follow the conventions of MLA citation, include summaries of the text, evaluations and assessments of the sources usefulness, and reflections on how this contributes to your understanding of the issue. A brief introduction to the bibliography should give readers a sense of your overall goals in conducting the research and give context for the sources that follow. For reference on the genre conventions and formatting of annotated bibliographies, refer to the “Annotated Bibliographies: An Overview” packet provided in class.

Remember that you are conducting this research to better understand a field of study and, eventually, develop your own perspective on the issues at hand.

Requirements:

- ❑ 8-10 relevant sources
- ❑ Sources must include at least one book, four scholarly articles, one popular article, and one unvetted primary source
- ❑ No more than two sources that were originally published online (online versions of printed sources and online-only scholarly journals are not included in this)
- ❑ MLA format for all citations—proper citation is part of this unit, so I will be looking at citation format closely
- ❑ 1-2 paragraphs introducing your research and annotated bibliography

****Due to Canvas by Wednesday, March 18****

Objectives:

- ❖ Understand research as a process, much like writing
- ❖ Develop your own line of inquiry, which you deepen and refine through research
- ❖ Evaluate, assess, and reflect on sources for the purposes of engaging with an issue and developing your position in relation to these texts
- ❖ Become acquainted with and comfortable using a range of research resources, including the library
- ❖ Lay the foundation for your independent work

Unit 3 Assignment: Academic Research Paper

Writing academic research papers may seem like par for the course in higher education. Indeed, you will be asked to write research papers for extremely different courses and professors will expect equally varied results. In order to understand the conventions and expectations of “research” in academia, we will address the general expectations of faculty: (1) work with sources to create an interplay of perspectives and interpretations instead of summarizing what authorities have said, (2) identify the central discussions, debates, and controversies in a field and use them to locate your own thinking; and (3) to create your own research space to explain why and how the issue is worth investigating and what makes it meaningful.

For this unit, you will use your research from the Annotated Bibliography to craft an Academic Research Paper about your field of interest concerning language and power structures. Crafting a research paper might require you to further narrow and refine the research question you established in the previous unit. For instance, if you conducted research on how the Internet is changing American English, you might want to adjust your focus to how a certain social media site fosters a sense of community through use of a specific discourse. As a consequence, you might need to do additional research on your newly refined topic. Likewise, you are not required to cite all the sources from your bibliography. Everyone will continue conducting their own research in the form of some type of fieldwork.

Requirements:

- 7-10 pages exploring your own line of inquiry based on your annotated bibliography
- Integrate at least five sources into your paper in meaningful and productive ways
- Conduct your own research (interview, questionnaire, observation, etc.) and use it in your paper
- Include in-text citations and a Works Cited page in MLA format
- Format the entire paper in MLA format (1 inch margins, proper heading, header on all pages, 12 pt. font, Times New Roman or Times)
- Submit a compatible file to Canvas (not Pages!)

****Due to Canvas by class time on Wednesday, April 25****

Objectives:

- to write an academic paper based on your own line of inquiry
- to understand the academic research paper as a genre
- to conduct original and innovative research
- to build on the research you developed in the previous unit
- to integrate sources in meaningful and productive ways

Unit 4 Assignment: Translation and Showcase

As a culmination of your work this semester, you will broaden your audience, translate your work to a new, visual medium; and participate in the 7th Annual FYWP Showcase of Student work.

As determined by the class, you will collaborate on two versions of literacy narratives: (1) an interactive collection of “one sentence literacy narratives” accompanied by images and (2) a series of filmed literacy narratives from within the class and beyond the Emerson community. Exactly how these projects come to fruition is determined by you and you are encouraged to be as creative, innovative, and experimental as you want; however, you should keep your rhetorical situation in mind. This means you need to consider how your text (these different types of media are still texts after all) will respond to your goals as a creator, your audience of first year students and the Emerson community, and the conventions of the genre/medium you are working in.

Not only will you produce a new text, but you will be asked to reflect on your process and to complete a rhetorical analysis of one of your peer’s Showcase presentations. Your reflection will focus on how and why you created your Showcase text. The rhetorical analysis will consider how another presentation responded to the call to write. Between these two written pieces, you will highlight the process of responding to the call to write.

Requirements:

- Participation in at least one of the two translations of literacy narratives
- Attendance and participation at the Showcase event
- 2-3 page reflection on your rhetorical purpose and moves (see back)
- 2-3 page rhetorical analysis of another Showcase presentation (see back)

Translation/presentation due at the time of Showcase: Thursday, April 30, 4:30 p.m.

Written reflection due at the time of the final: Friday, May 8, 3:30 p.m.

Unit 4 Assignment: Written Reflection

Over the course of this semester, we've broken down the rhetorical moves of individual texts from various genres (literacy narratives, scholarly articles, popular pieces, primary sources, just to name a few!). For this final writing assignment, you will apply these skills in two new directions: inward toward your own work and further outward toward a dialogue with your peers in the First-Year Writing Program.

Reflecting on Your Rhetorical Moves

For the Showcase, you created a translation of literacy narratives either through "one sentence literacy narratives" accompanied by images or filmed literacy narratives from within the class and beyond the Emerson community. Your reflection should address some of the conscious decisions you made during the process of translating your work and explain their intended effects on the audience.

Questions to answer:

1. Why did you choose to participate the type of translation that you did?
2. What is the purpose of your translation? Why did you choose to present it in the way that you did? How did this translation change, expand, or highlight the original message of your literacy narrative?
3. What are the conventions of the new genre/medium? How did you respond to these?
4. Who is your intended audience and how did you address them in creating your text? How did you conceive of your audience? What did you change from your original literacy narrative in order to engage this new audience? What effect do you hope to have on this audience?

Analyzing the Work of Your Peers

During the Showcase, you should choose one table exhibit (or part of it) or panel discussion for a rhetorical analysis, that is a reflection on the choices a writer or presenter made when they responded to a specific situation (or call to write). Your analysis should address these three major questions in some way:

1. How did the writer/presenter *interpret the rhetorical situation* to which they are responding?
2. How did the writer/presenter *choose a genre* to respond to the rhetorical situation?
3. How did the writer/presenter *craft a rhetorical stance* to respond? (In traditional terminology, the rhetorical stance is the balance of appeals [ethos, pathos, logos], but we can consider it as the rhetorical moves we've talked about in this class.)

Make sure to describe the exhibit or panel as well--highlight the main themes, give some background if necessary, and summarize the text or describe the multimodal presentation or panel discussion.

Some of the Showcase work might have more obvious answers to these questions or might explicitly address them in the text/presentation; however, remember that all writing and communication has a specific origin, responds to something, and creates an interpretable text. Part of the purpose of this course and Showcase is to examine how our community responds to and influences the world around us.

For more on rhetorical analysis see chapter 2 of *Call to Write*.

Due to Canvas before 3:30 p.m. on Friday, May 8