Syllabus for English 306

Rhetoric and Composition

James L. Kinneavy
John J. Ruszkiewicz

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1. NUMBER OF ESSAYS REQUIRED. In order to maintain an equivalence among the many sections of the the course, the FEPC expects teachers of E 306 to require the equivalent of eight or nine essays. You may number the journal, the library research paper, and the final examination as essays. This policy may be sensibly modified if you require regular and repeated revisions of papers. In all cases, the primary activity in a writing class should be writing and students should be graded chiefly on the basis of writing performance.

The FEPC further suggests that at least three graded papers during the term be in-class work--mainly as a protection against plagiarism. The final examination can be counted as one of these essays. The others may be handled in a variety of ways--as full in-class essays, for example, or as in-class drafts which are collected and then revised the next class day.

2. NUMBER OF UNITS REQUIRED. To insure an equivalence of content, the FEPC recommends that at least six of the nine units in the syllabus be covered by each teacher.

3. FINAL EXAMINATION. A final examination which requires students to write an in-class essay should be a part of every E 306 section. The examination should be held during the three-hour final examination periods scheduled at the end of each term. University policy does not permit final examinations to be administered during regular class periods, on the final class day, or on "dead" day.

4. RESEARCH PAPER. All instructors of E 306 should teach the research paper unit, even during the summer terms. The paper provides students with the basic research skills they need not only in E 306 but in subsequent university courses. You and your students should take advantage of the comprehensive materials prepared by the staff of the Undergraduate Library (UGL): library tour, work sheets, study guides, and topic lists. The library unit also gives students practice in assembling and organizing an extended essay. Many teachers count the library research paper as the equivalent of two regular papers.

5. REVISION. The FEPC now requires that instructors incorporate practice in drafting and/or revision into at least two papers during the E 306 course. If you follow the basic syllabus, you will be requiring drafts of all major assignments.

To Experienced Teachers of Writing

The basic policies listed in the preceding instructions to new Assistant Instructors also apply to more experienced teachers. It is important that sections of E 306 *Rhetoric and Composition* be reasonably equivalent. The variety of approved textbooks and readers available for E 306, however, provides instructors with considerable latitude in their teaching methods and materials.

Within the basic syllabus, you are encouraged to teach to your strengths—keeping in mind the basic focus on writing and rhetoric in E 306.

Regular faculty and experienced assistant instructors may request textbooks for E 306 other than those on the approved textbook list. They may also propose courses which depart substantially from the regular E 306 syllabus. If you are interested in requesting a VARIANT TEXT or in making a VARIANT COURSE proposal, see the appropriate section in the Freshman English Handbook. Requests for both variant texts and variant syllabuses must be submitted to the FEPC during the long semester preceding the term you expect to use them. The Co-op does not accept orders for freshman course texts that have not been approved by the FEPC.

Versions of this Syllabus

This syllabus is the sixth version of a syllabus originally written in 1975. The 1975 syllabus was constructed by a comparison and collation of the topics common to the three rhetoric texts adopted for that year; these topics have continued to structure the later versions of the syllabus.

The 1975-1977 version included careful rhetorical analyses of the reading selections recommended for each unit. The 1978 course outline represented an attempt to provide students with their own version of the E 306 syllabus in simpler language and with enlarged instructions, examples, and assignments. The 1981-82 version presented a more compact and schematic syllabus designed once again for instructors. The 1983 version added new assignment suggestions, a short new section on teaching writing, and a bibliography. The 1984 syllabus included some minor changes and additions. In April, 1984, a special supplement to the basic E 306 syllabus incorporating process-oriented materials and assignments was prepared for summer sections of E 306. The present 1985 E 306 syllabus follows the summer supplement in integrating a process methodology with the prevailing aims/modes approach. It redefines and rearranges some of the syllabus units and provides more detailed advice on teaching the research paper.

Unit I: Diagnostics, the Writing Process, and Aims and Modes

Read and follow carefully the instructions in the **First Day Memos** you receive from the Freshman English Office. Consult the **Freshman English Handbook** for information about departmental policies, Freshman Office services, and other administrative matters. If you have any questions about E 306, check with the Freshman English Office located in Parlin 16.

Be sure to:

1. Prepare a complete policy statement and distribute it to your classes during the first week. Bring a copy of your statement to Parlin 16.

2. Check to see that every student in your class is properly registered for your section.

3. Distribute copies of the **Freshman English Statement on Scholastic Dishonesty** (available in Parlin 14) to your section of E 306. Give your students time to read the document and to ask questions.

Diagnostic Assignments

During the first week of the term, you should ask your students to write a short in-class essay to give you some immediate idea of their strengths or weaknesses. Students with substantial problems or areas of noticeable weaknesses can be directed to the Freshman English Writing Lab or the Learning Skills Center for assistance. Non-native speakers with severe writing problems may also—if eligible—be advised to sign up for a "Q" section of E 306. Bring such students down to the Freshman English Office if you suspect that they have mistakenly registered for a regular section of E 306 instead of E 306Q. However, no "Q" sections are available during the summer terms.

Diagnostic Topics

The following topics have been used in E 306 as diagnostic assignments:

1.) Write several paragraphs introducing yourself. Explain where you are from, why you chose to attend the University of Texas at Austin, what kind of writing you like to do (if any), what you hope to get out of E 306, and in what specific areas (if any) you think you need help with your writing.

2.) Explain in a well-organized essay the main reason your worst teacher was ineffective. Be sure to provide details and examples.

3.) Explain why you think you are prepared for college. What have you done to earn your place in this classroom?

The Writing Lab also has a variety of assessment materials, including a computerized diagnostic examination. The lab is in Parlin 3. (For a description of the Writing Lab and its services, see the **Freshman English Handbook.**)

Teaching the Writing Process

The assignments recommended in this syllabus give shape and direction to E 306 but they do not, in themselves, explain to students how they actually go about composing a successful piece. Teaching writing involves considerably more than asking students to respond to a series of assignments. It requires instruction in audience, purpose, tone, and voice, and in invention, arrangement, style, revision, and editing. It is intimately related to practice in reading, analyzing, speaking, and arguing.

Writing students respond well to methods of instruction which explore interactions between writers and their audiences and which encourage processes of critical thinking and revising as essays move through draft states to final polished versions.

The Components of the Writing Process

An effective E 306 course should include instruction in:

1. INVENTION--the art of finding and developing ideas. Techniques of invention range from the formalities of classical status theory and the Aristotelian topoi to more contemporary systems and devices such as Kenneth Burke's "Pentad" and the tagmemic matrix. Less elaborate systems--such as the familiar "journalist's questions"--and other procedures as simple as classroom discussion can achieve satisfactory results. The goals of instruction in invention are to teach students how to explore ideas systematically and rigorously, how to discover new subjects, how to find arguments, how to formulate objections and rebuttals, and how to define issues. The rhetorics and handbooks for E 306 cover invention in detail.

2. ARRANGEMENT--the effective organizing of materials and the presentation of ideas and arguments in the order best suited to a given situation and audience. Advice about organization in E 306 should range considerably beyond the topic-sentence/five-paragraph essay models presented to students in secondary school. Classwork should convey to students an appreciation of the various kinds of structures and strategies writers typically use to convey their ideas. Patterns of development (comparison/contrast, cause and effect, illustration, and so on) should be presented pragmatically, as aides to composition, not as rigid, prescriptive structures. Students should be made to appreciate the role played by cohesion, coherence, and skillful transitions in

giving shape to an essay. Rhetorics and some anthologies ordinarily include treatments of arrangement and organization.

3. STYLE--the art of shaping language to suit the aim of a given piece. Students should be made to appreciate the power of language to control and define ideas. They should learn how to shape sentences and should understand how connotation, denotation, metaphor, simile, and other devices operate *in the context of their own writing*. They should learn how to avoid wordiness and clichés. Most important, they should be given the skill and confidence to use language on their own in ways satisfying both to themselves and their readers. The handbooks and rhetorics offer plentiful advice about improving style.

4. REVISION--the process of adding to, deleting from, substituting for, or rearranging the material of a paper to create a more effective piece. Students need to be encouraged to revise all their serious work. They usually benefit from practice in evaluating their own essays and those of their colleagues. They should learn to solicit legitimate advice about and commentary on their writing. They should learn to revise their work on a large scale, and when necessary, rethink the content, focus, organization, and tone of their essays rather than limit revision to the repair of mechanical or grammatical errors. Revision is a topic in both the rhetorics and handbooks available for E 306.

5. EDITING--the final step in preparing a draft, the systematic reworking of a text to remove mechanical and grammatical errors. While instruction in revision attends to large-scale matters, practice in editing should be concerned with smaller--though still very important--items: misspellings, agreement errors, format requirements, and so on. The handbooks selected for E 306 provide the reference material and exercises helpful in teaching editing.

A Method For Teaching the Writing Process in E 306

Here are the procedures for making major writing assignments in E 306.

1. Ask your students to submit fully-developed drafts (approximately 500-600 words) of every assignment excluding the in-class essays but including the research paper. Every major assignment you give should be accompanied by a handout explaining the precise nature of the work, the required length (if any), the due dates involved (for drafts, final version), and any special features the essay should have (footnotes, accompanying notecards, copies of sources, drafts, bibliographies). Whenever possible, you should also state the criteria by which you intend to evaluate the draft and the final version. Don't make students have to guess about your intentions or expectations. In most cases, students will write better drafts if you define both a purpose for the assignment and a specific audience. When you have no specific audience in mind, you might direct students to write for their colleagues in the course.

2. Read and comment on these initial drafts, making the kinds of suggestions that will encourage students to revise substantially and significantly. You should not feel obligated to rework these drafts for your students or to mark each mechanical error. Students should clearly understand that they--not you--are responsible for the quality of the final version. Your marginal comments on the draft should be aimed at improving the content, organization, and rhetoric of the piece. Remarks should be suitably frank to indicate clearly to students where they stand in a course and what they have to do to improve a draft. Unacceptable work should be so labeled. However, you don't have to put a letter grade on the draft essays. When you begin putting marks on drafts, your editorial comments can turn into justifications of the grade you assigned. And you lead students to expect that the grades on their final versions will automatically be higher than what they received on their drafts.

The drafts your students hand in may be rough in style and content, but they should be **complete essays**, not fragments or freewritings. They must be legible. Return incomplete or illegible drafts unmarked; the student should be expected to resubmit a more suitable piece within a day or two.

Some teachers using the draft method allow students to turn in second and third versions of a paper. Others will review (not copy-edit) any work that has been substantially revised (new paragraphs, revised opening paragraph, altered conclusion). Each subsequent revision should receive less commentary to keep students from regarding instructors as their personal editors and proofreaders.

3. Use the drafts for in-class work and peer-editing. The original draft or a copy should become material for peer-editing, workshops, or board work. You can, for example, encourage your students to put passages from their essays on the board before class as a way of getting suggestions and feedback. Allow classtime for writing and editing.

4. Collect final versions of the essays. Some teachers using this method allow students a week to revise a draft after it has been returned with commentary. Others announce two due dates for papers during a long semester, one roughly midway through the term, the second near the end. Under this second method, students work on more than one essay at a time. The time available for revising essays drafted early in a term may be as long as four or five weeks. Students may, however, turn in an essay before a given due date, but a final version may not be revised further. When a student declares a paper "finished," he or she accepts responsibility for its quality.

Final essays should be graded holistically. Read through the paper carefully once or twice, evaluating it for its overall quality the way a well-informed reader might. Refrain from making extensive comments. You have, in the draft stages, given students ample feedback: by the time they submit a paper in its final form, they have had help from you, their

classmates, and perhaps the writing lab. Additional remarks and corrections are not needed since the students cannot revise the paper again. You may want to make a short final comment, but limit it to a sentence or two--or you will find yourself spending as much time with the final version as you did with the drafts. (Some teachers attach a checklist of strengths and weaknesses to the final papers. These check-lists, which usually take only minutes to fill out, anticipate and answer many of the questions students have about their graded essays.)

You will probably need to tell students more than once to expect substantial commentary on their drafts, not on their final essays. If you have explained your grading policy clearly, your students shouldn't be unhappy or surprised by the lack of extensive remarks on their final essays. Nor should they be surprised by their grades.

To anticipate problems with students whose draft essays do not look promising, you should schedule conferences with all your students about a third of the way through the semester and/or before the first set of final papers is due. Let your students know how they are doing in the course based upon what you have seen in their early drafts, in their peer-editing work, and in their revisions. Also require them to keep all of their drafts and other course materials--outlines, notecards, copies of sources--in a folder as a record of their work in case of grade or plagiarism disputes.

You may decide that your students do not have to turn in a final version of every essay for which they have prepared a draft. Instead, you might instruct them to hand in polished versions of four-out-of-six or five-out-of-seven original assignments. In this way you give them some additional control over the essays they are revising and rethinking. They can decide which projects deserve additional effort and which are dead ends.

The "draft" method presented in detail above is more logical, satisfying, and, in the long run, no more time-consuming than the traditional pattern of assigning a paper, collecting it, grading it, and only then diagnosing its problems--when it is too late for the student to do much about them.

The advantages of reading and reviewing essay drafts are numerous. For one thing, it improves the relationship between the writer and the instructor. Instead of the teacher being perceived as a hostile evaluator or corrector, he or she becomes a sympathetic editor and audience responding to a paper at a time when criticism can help a writer reshape a thought or restructure a pattern of organization. Most professional writers regularly submit their work to colleagues and friends to gather suggestions and advice before they submit it for publication, and then they revise their writing on the basis of these comments. The procedure is so natural and sensible that it is curious that instructors should feel uncomfortable helping students in similar ways.

It is probably obvious that comments on drafts are more timely and far less threatening than corrections and "red marks" on final versions. Students cannot

intelligently ignore the suggestions a teacher has offered on first drafts, nor do they have cause to. The draft is a working text; it does not yet represent "best work." No egos (or grade point averages) are threatened if a teacher confesses to finding a piece promising, but underdeveloped; exciting, but stylistically clumsy. For the students, revising a paper becomes a natural part of developing ideas, not a punishment for work presumably done improperly the first time. And they can take more risks with their ideas because they are not gambling everything on a single version of an essay submitted blindly on a due date to fulfill an assignment.

If you decide to adopt a draft method, be sure to explain the approach carefully to your students. Let them know the logic behind your procedures--especially why they might not be receiving grades on their drafts or comments on their final versions. Make it clear to students that the responsibility for revision resides entirely with them, and that you are not obligated to point out all the defects in their drafts. Let them know that you expect their final versions to show improvements that go well beyond the comments or corrections you have made. And be sure to acknowledge the strengths in a draft; students learn more from their successes than their failures.

For additional discussions or models of the "writing process" in your course texts, see:

The Bedford Reader (2nd ed.) In a "Postscript on Process" at the end of each chapter, an author whose work is represented in the chapter discusses some of the problems and opportunities he or she faced in preparing the essay.

The St. Martin's Guide to Writing The entire text is designed to support a process methodology. The introduction introduces the procedures students should follow in preparing their essays. Subsequent chapters (2-10) describe the processes involved in writing different kinds of essays. Each chapter emphasizes invention, arrangement, and style.

Writing in the Liberal Arts Tradition The introduction includes a section on "Writing as a Process" (pp. 14-16). Chapters are arranged to move students from ideas to a finished essays.

How a Writer Works Chapters 1-4 emphasize the writing process.

Handbook of Current English (7th ed.) The writing process is outlined in considerable detail in Chapter 24, "An Essay In Progress," pp. 418-437. A student's essay is shown developing from assignment sheet and rough notes to finished product. The chapter is based on an essay written by a student at the University of Texas.

Suggested Theoretical and Critical Readings on the Writing Process (for teachers)

Emig, Janet. The Composing Process of Twelfth Graders. NCTE Research Report #13. Urbana, IL: NCTE, 1971.

Faigley, Lester and Stephen Witte. "Analyzing Revision." College Composition and Communication, 32 (December, 1981), 400-14.

Mallonee, Barbara C. and John R. Breihan, "Responding to Students' Drafts: Interdisciplinary Consensus." College Composition and Communication, 36 (May, 1985), 213-231.

Perl, Sondra. "The Composing Processes of Unskilled College Writers," Research in the Teaching of English, 13 (1979), 317-336.

Ruszkiewicz, John J. "Where Process Meets Product: Applying Kinneavy's A Theory of Discourse," English in Texas , 14 (1983), 34-35.

Sommers, Nancy I. "Revision Strategies of Student Writers and Experienced Writers," College Composition and Communication, 31 (1980), 378-88.

Teaching the Aims and Modes of Writing

The syllabus units and assignments are derived from analysis and application of James L. Kinneavy's A Theory of Discourse (Englewood Cliffs, N.J.: Prentice-Hall, 1971; New York: Norton, 1980). The theory is specifically applied to the teaching of freshman English in Kinneavy's Writing in the Liberal Arts Tradition (New York: Harper & Row, 1985) and John Ruszkiewicz's Well-Bound Words: A Rhetoric (Glenview, Ill.: Scott, Foresman, 1981). The following overview of the aims and modes of writing is derived from Well-Bound Words:

> "In theory, we can identify and isolate four basic writing **aims**. In practice, the aims tend to merge...in most writing we can identify a dominant aim that answers the question, 'Why was this written?' To the writer about to compose, the question becomes 'Why am I writing this?' The answer to that question determines many of the choices to be made in the rest of the composition, from the selection of appropriate modes to the choice of the most apt sentence structures.
>
> "The four basic aims or reasons for writing are the **self-expressive**, the **literary**, the **informative** [or **referential**], and the **persuasive.** These aims of writing grow out of an examination of the act of communication itself. Written communication involves the interplay of four basic components or elements:
>
> 1. the writer (speaker, teacher, preacher, employee, etc.),
> 2. the essay (speech, lecture, sermon, memo, etc.),

3. the subject matter (topic, theme, lesson, business, etc.),
4. the reader (audience, students, congregation, boss, etc.).

*If the primary emphasis in a piece of communication or **discourse** is on the writer exploring himself, deciding what he believes, discovering what he wants to say, then the aim of the work is **self-expressive**. If the primary emphasis in a piece of writing is on the work itself, on the form it takes, on the craft of its language, on the elegant fitting together of parts, on the relationship of those parts to the whole so that a reader is made to admire the power and beauty of the work and to enjoy the verbal performance, then the aim of the work is **literary**. When the primary emphasis in a piece of writing falls on the subject matter (rather than on the form that subject matter takes), then the result is **informative writing**. When you write with an informative aim, you usually present facts and information, demonstrate assertions, or explore new ideas. Finally, when the writer's purpose is to change the position held by her readers or audience, then the aim is **persuasive**.

***Modes** are ways of doing things. Writing has four basic modes: description, narration, classification, and evaluation. **Description** takes a person, place, event, or idea and sketches it in words as if it were frozen in time. **Narration** considers an object—perhaps a person, a group, an institution, an idea--as it moves in time or acts. Narration is concerned with what a thing does, with events, processes, happenings, causes, and effects. **Classification**, like description, is static, but this mode focuses on the relationships between groups of things. Classification surveys a range of objects to discover the similarities and differences that define them. The fourth mode, **evaluation**, is comparative and active or dynamic. This mode begins with a group of things, defines standards by which the group can be judged, and then applies these standards to individual objects or members of the group.

*The four modes are closely related. In practice, they are usually inseparable. It is often difficult to say precisely where classification ends and evaluation begins, where description ceases and narration takes over. Sometimes the modes operate simultaneously. Writers rarely have to distinguish between the modes, but they do have to know how to describe, narrate, classify, and evaluate to achieve their aims in writing. While separating the modes for writing may seem artificial, examining them one by one is probably the best way of learning how to use them.

*The table on the following page summarizes the relationships between the aims and modes of discourse. The table (like most systems of classification) simplifies matters by dividing the aims and modes neatly from each other. While these distinctions are useful for the purpose of study and analysis, they do not carry over so neatly in actual writing.

Writing Component	Aim	Mode
An emphasis on the	produces	using
Writer	**Self-expression**	**Description** **Narration** **Classification** **Evaluation**
Form	**Literature**	**Description** **Narration** **Classification** **Evaluation**
Subject matter	**Information**	**Description** **Narration** **Classification** **Evaluation**
Reader	**Persuasion**	**Description** **Narration** **Classification** **Evaluation**

The syllabus for E 306 does not cover all the aims and modes but, instead, concentrates on those students will find most applicable to college-level thinking and writing. Predictably, the emphasis is on informative and persuasive types of writing: narration/description, definition /classification, induction, deduction, exploration, research. But students are also given the opportunity to write expressively; they will encounter literary forms in sophomore literature courses.

The rhetorics approved for E 306 generally cover most of the material in the syllabus even though the terminology used in a given text may differ from Kinneavy's in <u>A Theory of Discourse</u>. If you use an approved rhetoric, you may follow the sequence of assignments in it and be confident of covering the basic syllabus topics. Or you may decide to teach the syllabus in sequence, adapting your textbook to the E 306 program. Either approach can be the basis of a satisfactory course.

You should, however, in this first unit introduce your students both to a process of writing and to an overview of discourse types. Explain to them how writing gets done and the reasons for writing.

Using Your Textbooks: Unit I

Each unit of the syllabus will suggest materials from the E 306 course texts you may want to cover in your class. A few experienced teachers do not use a rhetoric in their E 306 course, relying on their own knowledge of rhetoric and their ability to convey the appropriate concepts to their students. Less experienced teachers will find the rhetorics useful in giving scope and direction to their courses. This syllabus is based on the assumption that you are using either The St. Martin's Guide to Writing or Writing in the Liberal Arts Tradition. Garrison's How a Writer Works is approved for E 306, but it should be used by experienced instructors who can generate their own assignments and explain rhetorical theory without relying an textbook discussions.

A variety of readers is available to E 306 instructors, varying in organization and level of difficulty. While the syllabus will generally list readings according to the aim or mode treated in a given unit, it is possible to present the readings thematically, using them to stimulate discussion about particular ideas rather than about aims and modes. Courses arranged thematically should, nonetheless, cover the basic analytical skills described in the syllabus.

All sections of E 306 should require a handbook. A handbook is an important reference tool for most students; they should be encouraged to keep and use it even after E 306.

Readers

The Bedford Reader (2nd ed.), Tobias, "Who's Afraid of Math and Why," p. 364 (informative); King, "I Have a Dream," p. 475 (persuasive /literary); White, "Once More to the Lake," p. 87 (expressive); Syfers, "I Want A Wife," p. 261 (expressive); Thoreau, "The Battle of the Ants," p. 325 (literary); Elbow, "Desperation Writing," p. 233.

The Conscious Reader (3rd ed.) London, "What Life Means to Me," p. 3 (expressive); King, "I Have a Dream," p. 540 (persuasive/literary); Mencken, "The Nature of Liberty," p. 530 (informative); Winn, "The Plug-In Drug," p. 320 (informative); Woolf, "The Angel in the House," p. 205 (persuasive).

One Hundred Major Modern Writers Jung, "A Vision of Life After Death," p. 365 (narrative); Baldwin, "If Black English Isn't a Language, Then Tell Me What is?" p. 38 (persuasive); Woolf, "The Death of the Moth," p. 710 (literary); Baker, "Little Red Riding Hood Revisited," p. 35 (literary); Fromm, "The Nature of Symbolic Language," p. 228 (informative).

Rhetorics

The St. Martin's Guide to Writing "Introduction," pp. 2-13.

Writing in the Liberal Arts Tradition "Introduction to the Aims of Writing," pp. 3-18.

<u>How a Writer Works</u> Garrison's text is not rhetorically organized. Instead it provides a quick overview of the process of writing. It should be used by more advanced teachers confident that they can cover the syllabus material through their assignments rather than through a supporting course text.

HANDBOOKS

<u>Handbook of Current English</u> (7th ed.) "Using the Language," pp. 1-23 (an important introduction to issues of dialect, levels of usage, the issue of "correctness"); "Common Sentence Errors," pp. 77-93.

<u>New Concise Handbook</u> "Varieties of Usage", pp. 171-73; Fragments, pp. 87-90; Run-ons, p. 90, pp. 93-94; "Comma Splice," pp. 92-93, p. 95.

Suggested Assignments and Exercises: Unit I

1. Use the *Daily Texan* as a way of discussing the aims and modes of discourse. Ask students to explain the function of a variety of different articles and features. Do not--initially--provide them with general categories for the discourse types. Encourage them to classify the various articles and to derive the four aims listed above. Do the same with the modes, showing how any mode (or combination of modes) can serve a particular aim. Discuss the way aims and modes interact and overlap.

2. Ask students to consider an object (person, place, thing, idea) from different points of view offered by the four modes: description, narration, classification, evaluation.

3. Ask students to consider how a significant contemporary issue or problem may be treated in written works with different aims. How, for example, might the nuclear issue be handled in a report, a novel, an editorial, a personal letter?

Unit II: Self-Expressive Writing-- the Journal and the Personal Essay

Writing with an expressive aim gives students the opportunity to explore their awareness of self--the values they hold individually and the values they share as part of larger groups, their town, their church, their country. The unit encourages them to prepare either journals, with themselves as the primary audience, or autobiographical essays written for their colleagues.

The unit can begin with discussions of the expressive aim or with readings that raise issues about the nature of the self. The Conscious Reader, for example, opens with a section of readings entitled "The Search for Self."

Assignments

Journals. The journal is a semester-long project in most courses (although some teachers have employed it successfully for an intensive two-week period). Most instructors expect students to write regularly in a journal, dating their entries, and producing a specific amount of writing: either a set number of entries per week or a specified amount of writing over the term. Students can be asked to record precisely and carefully their thoughts, observations, feelings, hopes, fears, ambitions, resentments, and so on.

Some teachers make specific journal assignments; others give their students free rein in choice of subject matter and style. It makes particularly good sense to ask students to record their reactions to course readings in their journals. A reading journal of this sort can be an innovative and stimulating project for students not accustomed to habits of close reading. Students should be discouraged from writing diaries that simply narrate what they did on a given day. In all cases, the journal should help focus and stimulate student thinking and become--in the best of circumstances--a tool for invention, providing topics and ideas for subsequent papers.

Journals are evaluated or graded in a variety of ways. Most teachers are reluctant to place a letter grade on the self-expressive material itself. Instead they evaluate the satisfactory completion of the journal assignment. You should feel free, however, to comment on the writing in a journal, praising what is vigorous or thoughtful and criticizing prose that turns into random record-keeping: "This morning I ate raisin bran and then headed for Math 101 where I ran into Miles..." Be sure your students understand the criteria by which their journals will be graded.

Respect your students' confidentiality. What goes into journals is private stuff never to be used for in-class exercises. If you assign journals, students will expect you to read them. If you can't handle all of the material (some students will write short books), at least read *in* them. Insist on legible handwriting.

Personal Experience Essays. An alternative to the semester-long journal project is a personal experience essay such as those outlined in Chapters 2 - 4 of The St. Martin's Guide to Writing. Students are asked to explain how their lives have been affected or changed by particular persons, places, or things. Such essays place an emphasis not only on self-expression, but on narrative structures and the descriptive mode. Topics to avoid or discourage: my summer vacation; my traumatic move (usually to Houston or Dallas); my experiences as a cheerleader, my most embarrassing moment; my disastrous car wreck.

Students tend to do well on personal essays, often showing surprising skill in portraying emotions and in presenting details of personality and setting. Some students reveal a talent for dialogue. Good self-expressive essays are often stimulated by readings in a similar vein. The best essays in Student Writers at Work, a collection of student essays published by Bedford Books, tend to be expressive accounts of past experiences. You might want to examine this collection for possible topics before you assign a personal essay. (Some copies are available in the Freshman English Office.)

READERS

The Bedford Reader (2nd ed.) Rodriquez, "Aria: Memory of a Bilingual Childhood," p. 494; Didion, "In Bed," p. 81; Thurber, "University Days," p. 32; Dillard, "Lenses," p. 101.

The Conscious Reader (3rd ed.) See the section entitled "The Search for Self," pp. 1-134.

One Hundred Major Modern Writers White, "The Essayist," p. 690; Wolfe, "The Right Stuff," p. 701; Wright, "Innocence," p. 721; Didion, "Keeping a Notebook," p. 156; Hellman, "The Fig Tree," p. 308.

RHETORICS

The St. Martin's Guide to Writing This book has three fine sections on personal experience: "Remembering Events" (Ch. 2); "Remembering People" (Ch. 3); "Remembering Places" (Ch. 4). You may want to consider covering two of these three chapters. There is also a short section on journal writing, pp. 472-474.

Writing in the Liberal Arts Tradition "Expressing Yourself," pp. 19-45.

How a Writer Works "Personal Exploration," pp. 100-101.

HANDBOOKS

Handbook of Current English (7th ed.) Agreement, subject/verb, pp. 94-108; pronoun/antecedent, pp. 155-159; pronoun reference, pp. 146-155.

[This text also includes two self-expressive assignments (# 1-2) on pp. 437-438.]

New Concise Handbook Agreement, subject/verb, pp. 29-35; pronoun/antecedent, pp. 45-46; pronoun reference, pp. 42-47.

Suggested Theoretical and Critical Readings (for teachers)

CCCC. Students' Right to Their Own Language.

Elbow, Peter. Writing Without Teachers. New York: Oxford, 1973; Writing With Power. New York: Oxford, 1981.

Kinneavy, James. A Theory of Discourse. New York: Norton, 1980, pp. 393-449.

Sommers, Nancy and Donald McQuade, editors. Student Writers at Work: The Bedford Prizes. New York: St. Martin's Press, 1984.

Macrorie, Ken. Uptaught. Rochelle Park, N. J.: Hayden, 1970.

Unit III: Classification and Definition

Throughout their college careers, students in every discipline will be expected to classify and define ideas, objects, and individuals. Yet while almost all freshman know what it means to classify and define, a great many cannot do it with ease, precision, or a sense of purpose. The objectives of this unit are to explain to students the principles of classification and to introduce various kinds of definition.

Students should learn that systematic classifications are **exhaustive, consistent,** and **non-overlapping.** They should be introduced to such terms as **logical** definition, **operational** definition, **stipulative** definition, and definition by **example.**

Teachers usually underestimate the difficulty students have writing essays that classify ideas or objects in a significant way. Students frequently confuse classification with a simpler process of breaking something into its component parts. Moreover, assignments that ask students to create classifications (of their fellow students, friends, courses, and so on) often seem like arbitrary exercises when separated from some purpose or context. Most instructors tire quickly of papers on types of pizza, girlfriends, or football fans.

It is essential to show students how classifications and definitions operate in the world around them, particularly in the courses they are taking and the majors they are pursuing. Every discipline and field relies on systematic classification, division, and definition to organize information and to stimulate thinking. The papers students prepare should represent significant efforts to apply the mode of division and definition to writing that informs, proves, explores, or persuades.

<u>**Assignments**</u>

Classification. The best classification essays tend to be those generated from class discussions or readings. Such papers are motivated by a compelling need to solve a problem or to organize information which, at first, seems shapeless, incomprehensible, or intimidating. Both <u>Writing in the Liberal Arts Tradition</u> and <u>The St. Martin's Guide to Writing</u> have comprehensive sections on classification (see below). If you are using <u>Writing in Liberal Arts</u>, you should consider using the assignments on p. 346-348, most of which place division and definition assignments in contexts that will generate workable essays. <u>The St. Martin's Guide</u> offers some classification exercises on p. 430, but you may want to look at the the suggestions in <u>Writing in Liberal Arts</u> for fuller writing suggestions.

Definition. Some instructors ask their students to write an ***extended definition***, an essay-length explanation of some object, idea, or phenomenon.

The paper may begin with the traditional logical definition, but continue on to include other kinds: definition by example, operational defintion, negative definition, stipulative definition, and so on. Of course, the point of the assignment is to produce an accurate, interesting and useful definition, not simply a varied one.

If you are using The Conscious Reader (or any other anthology arranged thematically), you may draw the definition paper directly from readings and class discussions. For example, you can assign a substantial number of articles from the section entitled "Freedom and Human Dignity" (pp. 487-618) or "The Examined Life: Education" (pp. 621-686). Then students can use their readings and subsequent class discussions as raw material for papers in which they attempt sophisticated definitions of **freedom, human dignity, the examined life,** or **education.**

Students with particular interests or areas of technical expertise might be encouraged to define or outline their particular field of knowledge or competence so that the average reader can better understand and appreciate it.

Readers

The Bedford Reader (2nd ed.) There is an entire section on "Division and Classification" (pp. 253-302) and one on "Definition," pp. 389-441. Both sections end with suggested writing assignments.

The Conscious Reader (3rd ed.) McCullers, "Loneliness...An American Malady," p. 77; Coles, "Happiness," p. 720; Sontag, "Science Fiction Films: The Imagination of Disaster," p. 610; Rubin, "Love, Work, and Identity," p. 242; Goodman, "Company Man," p. 88; Huxley, "A Liberal Education," p. 648. See also the suggestions above for a thematic approach to assigning an essay of classification/definition.

One Hundred Major Modern Writers Asimov, "Pure and Impure: The Interplay of Science and Technology," p. 26; Golding, "Thinking as a Hobby," p. 277; Thomas, "Notes on Punctuation," p. 621; Boorstein, "The Rhetoric of Democracy," p. 66; Huxley, "Selected Snobberies," p. 328. See the rhetorical table of contents on pp. viii-ix and pp. xi-xii for additional selections.

Rhetorics

The St. Martin's Guide to Writing "Defining," pp. 414-424; "Classifying," pp. 422-431.

Writing in the Liberal Arts Tradition "Defining and Dividing," pp. 318-348.

How a Writer Works p. 67 (one paragraph on classification).

HANDBOOKS

Handbook of Current English (7th ed.) "Meaning of words," pp. 535-546; "Effect of words," pp. 547-564.

New Concise Handbook "Words," pp. 160-163; "Expressive language," pp. 177-180; "Directness," pp. 182-184.

Suggested Theoretical and Critical Readings (for teachers)

Any general logic book gives the rules for classification and definition. For example, see Harry S. Leonard,

Principles of Right Reason: An Introduction to Logic, Methodology and the Theory of Science. New York: Dover Publications, 1968.

Unit IV: Reporting Information

This unit gives students practice in reporting information or drawing conclusions from facts either presented to them or gathered specifically for the assignment. Both The St. Martin's Guide to Writing and Writing in the Liberal Arts Tradition have chapters that explain to students how to gather information and how to present it to readers effectively. Writing in Liberal Arts is more technical and formal in its coverage of explanation, discussing three criteria for evaluating information: **comprehensiveness**, **surprise value**, and **factuality**. The St. Martin's Guide offers general but useful suggestions for developing traditional expository essays.

Assignments

The St. Martin's Guide begins with a very general assignment ("Write an essay that reports information") but guides students through a complete process of selecting and developing a topic. It also provides stimulating models for this assignment (pp. 130-150). You may want to be more specific about your subject at the outset, or you may ask students to write an informational essay on something they know a great deal about, explaining their topic to a less knowledgeable audience. These may even be **process** essays. But if you do allow process topics, encourage your students to write serious essays in which they demonstrate genuine expertise. Discourage topics such as "Getting up in the Morning" or "Washing Your Hair" on the grounds that they convey little or no information. Joan Didion might be able to manage such subjects, but most students can't. You may have to work a bit, however, to convince students that they really *do* possess specialized knowledge in areas of interest to readers. The model essays often stimulate students to think about their experiences and competencies.

Like The St. Martin's Guide, Writing in Liberal Arts allows students to begin with a general topic which they then gradually narrow and focus. However, Writing in Liberal Arts treats the informative essay and the library research paper in the same chapter. If you are using Writing in Liberal Arts, you may want to delay full coverage of the research paper until Unit VI. As an alternative, you can assign a short piece developed from facts or information your students already possess or from class readings. Of course you may also choose to make this unit the starting point for the more formal research paper. There are, in fact, good reasons for beginning the research paper early in the term while the libraries are still relatively quiet and most students under less pressure.

READERS

The Bedford Reader (2nd ed.) Many essays in the collection report information. See especially Rosenthal, "No News From Auschwitz," p. 188;

Sagan, "Nuclear Winter," p. 354; Kennedy, "Writing With a DECmate II," p. 331. There is also a full section on "Process Analysis," pp. 205-251, including some writing assignments.

The Conscious Reader (3rd ed.) Friedrich, "Five Ways to Wisdom," p. 662; Gardner, "Learning From Disney and Dickens," p. 366; Frye, "The Keys to Dreamland, p. 374.

One Hundred Major Modern Writers Calder, "The Comet is Coming," p. 96; Naipul, "The New Tehran," p. 528; Mailer, "Marilyn Monroe," p. 444. See the rhetorical table of contents (p. x) for process essay selctions.

Rhetorics

The St. Martin's Guide to Writing "Reporting Information," pp. 128-164.

Writing in the Liberal Arts Tradition "Informing," pp. 80-119.

How a Writer Works "Explaining a Complex Technical Matter," p. 102.

Handbooks

Handbook of Current English (7th ed.) "Misplaced modifiers," pp. 69-75; "Parallelism," pp. 497-504.

New Concise Handbook "Misplaced modifiers," pp. 54-55, 75; "Parallelism," pp. 68-69.

Unit V: Explaining and Proving / Cause and Effect

The purpose of this unit is to teach students how to make a point and how to analyze one. Your approach to the unit will depend in part on the textbook you are using. Writing in the Liberal Arts Tradition takes an analytical approach to explaining an idea and proving a thesis, discussing processes of induction and deduction. The St. Martin's Guide presents the same issues through an examination of causal relationships. In either case, this unit should make students more aware of the need for high standards and rigorous method in preparing college-level reports.

Students should come to an understanding of the three criteria for a good generalization: **variety**, **randomness**, and **numbers** in the choice of the sample. They should recognize the importance of clear definition. And they should have control over the traditional inductive organizational structure: introduction, thesis, definition of terms, procedures for gathering data, presentation of data, analysis of data, conclusion. They should similarly be able to recognize, assess, and use the basic elements of a deductive sustem: **axioms**, **conclusions**, **rules of inference**, and **rules of definition.** And they should have control of the basic deductive organizational structure: introduction, definitions, axioms, inferences, and conclusions.

Assignments

If you are using Writing in Liberal Arts, you will probably want your students to follow the steps for choosing to write either a statistical study or a case study (see pp. 134-137). Or you may want them to write an essay of your own devising. The following assignments have appeared in previous versions of the E 306 syllabus:

1. (Inductive) Analyze the content of *The Daily Texan* editorial page to determine if the editorial staff has a particular political, social, or academic bias. Analyze all the editorials in the paper for a given week (or longer). Use them as your data and quote them as evidence for your generalizations. Use other evidence in the paper to demonstrate your point. Do not, however, include "Letters to the Editor" or guest editorials as part of your sample since they do not represent the viewpoint of the editorial staff. (This assignment can also be done with other newspapers or periodicals available in the Undergraduate Office.)

2. (Inductive) If someone (say your great great grandson or granddaughter) were to read your journal 150 years from now, what generalizations about college students of the 1980s might he or she draw from the material you have written so far this semester? Rely on the details in your journal as the evidence for your generalizations. Look for patterns or themes in your entries that characterize the way you and

your generation think and behave. What will future generations think of you and your friends?

3. (Deductive) Read a persuasive essay from your anthology (or one of the speeches available in the Freshman English Office) and analyze the premises or values on which the author bases his or her arguments. What values are explicit in the work? Which are implicit? Are they coherent or contradictory? Does the author assume that his or her audience will accept the premises of the piece, or does he or she offer a defense for them?

If you are using The St. Martin's Guide, your students' will explore cause and effect relationships. The text presents several short causal studies (What has made jogging popular? What caused the human brain to develop so rapidly? Why are so many young people committing suicide?) and then asks students to develop similar pieces: "Explain why a trend has occurred." In writing the paper, students deal informally with many of the same issues of evidence and structure discussed more formally in Writing in Liberal Arts. You may also find it useful to have students review material on "Field Research" in Ch. 19 of The St. Martin's Guide where interviews and questionnaires are examined.

READERS

The Bedford Reader (2nd ed.) Inductive: Buckley, "Why Don't We Complain?" p. 455; Steinem, "The Importance of Work," p. 486; Sagan, "Nuclear Winter," p. 354. Deductive: Greenfield, "The Black and White Truth About Basketball," p. 192; Vidal, "Drugs," p. 349; Mitford, "Behind the Formaldehyde Curtain," p. 212; Cowley, "Vices and Pleasures: The View from 80," p. 147.

The Conscious Reader (3rd ed.) Inductive: May, "The Man Who Was Put in a Cage," p. 706; Schell, "The Choice," p. 546; Terkel, "Miss U.S.A.," p. 311. Deductive: Bloom, "Our Listless Universities," p. 651; Allen, "My Speech to the Graduates," p. 643; Thoreau, "Why I Went to the Woods," p. 741.

One Hundred Major Modern Writers Inductive: Fussell, "The Boy Scout Handbook," p. 261; McLuhan, "Classroom Without Walls," p. 459; Parker, "Mrs. Post Enlarges on Etiquette," p. 566. Deductive: Mitford, "On Embalming," p. 487; Mumford, "Sport and the Bitch-Goddess," p. 516; Kael, "Movies on Television," p. 370; Hart, "William Tecumseh Sherman: The First Modern General," p. 417.

RHETORICS

The St. Martin's Guide to Writing, "Explaining Causes," pp. 234-268; "Field Research," pp. 484-498.

Writing in the Liberal Arts Tradition "Explaining and Proving," pp. 120-169.

How a Writer Works "Developing an Idea," pp. 85-88.

HANDBOOKS

Handbook of Current English (7th ed.) "Sentence variety," pp. 505-521; "Sentence economy," pp. 522-546.

New Concise Handbook "Awkward sentences," pp. 71-76; "Effective sentences," pp. 77-84.

Suggested Theoretical and Critical Readings (for teachers)

For inductive and deductive logic, see Wesley Salmon, Logic. Englewood Cliffs, N. J.: Prentice-Hall, 1964. On induction, see John Day, Inductive Probability. New York: Humanities Press, 1961.

Toulmin, Stephen, R. Rieke, and Allen Janik. An Introduction to Reasoning. New York: Macmillan, 1979.

Unit VI: The Library Research Paper

The library research unit is designed to teach students a systematic method for doing college-level research. In preparing their papers, students develop a strategy for using the basic research tools available to them in a major university library. They are introduced to specialized encyclopedias, indexes, and reference works serving particular disciplines and fields. They learn how to locate, evaluate, use, and document sources. In assembling this paper of greater-than-average length and complexity, they should come to appreciate that research is a serious activity certain to be an important part of their professional and intellectual lives.

Many students have done research papers in high school, but few have had the experience of working in libraries as large and sophisticated as those in the University of Texas system. Fewer still have been taught a serious research strategy. And most students are poorly informed about the proper use of sources. For these reasons, the research paper in E 306 has been carefully coordinated with materials prepared by the professional staff of the Undergraduate Library (UGL). The Freshman English Office and the Undergraduate Library have worked together for more than a decade to provide students with the materials, strategies, and advice they need to write a succesful paper.

Assignment and Supporting Materials

The assignment and materials for the library paper are provided by the Undergraduate Library. Library tours and topic lists are distributed to instructors' mailboxes early in the term. Library packets--which include worksheets and study guides--can be picked up shortly after the beginning of a semester in Parlin 14. These materials are revised every year; the UGL requires that only current materials be distributed to classes.

Please be certain your students have read their library materials **before** they go to the UGL.

The research paper should combine the expository and argumentative skills students have developed throughout the semester in E 306. Most teachers require a paper of approximately 1000-1500 words, fully documented, and supported by a minimum number of sources—usually five books (excluding encyclopedias) and five articles. In gathering these materials, students should be expected to use one periodical index in addition to Readers' Guide. Teachers should review full drafts of the essays well before final versions are due. Many instructors confer with their students either about their topics and research strategies or about the drafts they have produced. Beginning September, 1985, documentation used in E 306 research papers should follow the new MLA guidelines as described in the textbooks and handbooks. New MLA differs from older forms in permitting the use of in-text parenthetical documentation. See your Handbook of Current

English (7th ed.) or New Concise Handbook for details if you are unfamiliar with the new system. As you explain the research paper to your students, you should distribute and discuss the following materials:

Self-guided Tours of the Undergraduate Library. You can ask your students to take the self-guided library tour early in the term to make them more familiar with a facility they should be using regularly for many of their courses. As the students take the tour, they answer a series of questions about services, facilities, and reference materials in the UGL. Be sure to collect and mark the tour sheets. Several versions of the tour are distributed in each section of E 306 so that students cannot simply copy a classmate's answers.

Topic Lists. The topic lists have been carefully prepared by the library staff. They represent a distribution of topic ideas that can be supported by the collection in the UGL. You can be sure that students who work with subjects drawn from the library-prepared lists will find background information, appropriate indexes, and an ample supply of books and articles. **For this reason, instructors in E 306 may not assign a topic other than those on the approved lists without prior approval of the Undergraduate Library staff.** If a student in your class cannot find a topic on the list distributed to your section of E 306, other lists are available at UGL. But students should have your permission before they consult a second list and such permission should not be given routinely.

Research Paper Worksheet. The worksheet is designed to lead students step-by-step through the research phases of preparing the library paper. You can use the list of due dates on p. 2 of the worksheet to pace your students' work, requiring them to select a preliminary topic, do background reading, and develop a thesis by a given day (Worksheet sections I & II), to locate five to ten books by a second date (Section III), to consult periodical indexes and locate ten articles by a third (Section IV), and finally to turn in the completed paper with bibliography cards, note cards, and other supporting materials.

Using the Library For Research. This study guide outlines a research strategy for undergraduates. It includes advice on choosing a subject, narrowing a topic, finding background information, formulating a thesis, finding books and articles, taking notes, avoiding plagiarism, and writing the paper. Students should give special attention to the section on **avoiding plagiarism.**

Finding Background Information. This study guide directs students to both specialized encyclopedias in particular areas (social sciences, humanities, science and technology) and to more general works (Colliers, Britannica) which they may consult early in their research to gain an overview of their preliminary topics.

Finding Books. This guide explains to students how to use the Library of Congress Subject Headings, the library subject catalog, and the

name/title catalog. It shows students how to interpret information on a catalog card and explains the arrangement of books on the library shelves. Because the university libraries use both the Dewey Decimal and Library of Congress cataloging systems, students sometimes find it difficult to find the book they are seeking.

Finding Articles in Periodicals. This study guide provides an annotated list of the most important periodical indexes in major academic fields.

How to Use Periodical Indexes / How to Find Periodicals. These are short guides printed back-to-back giving students the basic facts they need to work with periodical literature.

The Freshman English Writing Lab (Parlin 3) also offers materials and support services for the research paper unit.

Avoiding Plagiarism

Problems with plagiarism arise more often with research papers than other assignments because many students do not understand how sources should be used and credited. It is an instructor's job to explain these matters to students. When confronted by a paper that does not seem like a student's own work, it is important to distinguish between academic failings (misreporting of sources, misunderstanding of the occasions when documentation is required, inadequate number of sources, improper documentation forms) and instances of actual scholastic dishonesty (buying a paper, deliberately copying uncredited material, falsifying sources). The procedures for handling instances of scholastic dishonesty are explained in the **Freshman English Handbook**. They must be followed carefully to be sure that a student's rights are fully protected.

Some instructors believe that the topic lists contribute to occasions of scholastic dishonesty by making essays on certain topics widely available on campus. In fact, the lists—when properly used—can discourage the buying or borrowing of papers because teachers can more easily track a student through an approved topic than through one for which the library system provides no support. With an approved topic, students cannot pretend that they are unable to locate an adequate number of sources, nor can they readily ignore suggestions teachers make on draft versions to find additional materials, to expand given citations, or to explore other aspects of a topic. Teachers know that the material for revisions, additions, and emendations is available in the UGL if the student makes an honest effort to find it.

The best way to discourage plagiarized research papers (and many other kinds of essays) is to insist that students follow the complete research and writing procedure outlined in the library Worksheet and in Unit I of this syllabus. Require students to provide you with evidence of their preliminary research, with lists of reading materials, and most important of all, a full draft of the paper. Comment on these early versions extensively, and don't hesitate to recommend major changes or additions even to competent drafts. Students who are doing their own work will appreciate your remarks; students whose drafts are

based on papers they either bought or borrowed will find themselves having to revise that material. When the final version is due, collect all supporting materials--including notecards and drafts. In your research paper assignment sheet you can include a statement like the following:

> Materials. You must keep all notes and drafts you use in preparing this research paper and turn in all such materials in an envelope with your final version. Your records should make it possible for me to reconstruct the process by which you produced your paper. If your supporting materials prove inadequate, your final grade on the library paper will be lowered substantially.

Do not allow students to change their topics within two or three weeks of the final due date, or after you have reviewed the draft--unless you recommend the change yourself. In many of the plagiarism cases investigated by the Freshman Office, students suddenly abandon a topic they have been working on and change to a new one just days before the paper is due. What has sometimes happened is that they have located a paper they believe is more promising than the essay they are developing themselves. The changed topics rarely reflect any interests the students have shown up to that point in the course and are often remarkably specific: a student who had been unable to narrow a topic as broad as "Sex Roles in America" is now writing about "English Usury Laws as Depicted in Elizabethan Domestic Comedies."

You can also discourage plagiarism by making students responsible for the sources they use, requiring them, for example, to provide photocopies of any material they quote from *directly*, with the quoted material highlighted. You may also insist that students use materials available in UT libraries. Some students are honestly so intimidated by the size of the campus libraries that they return to their high school or hometown facilities for their information--an understandable strategy, but one which defeats a purpose of the research paper unit. Other students, however, in plagiarism investigations, regularly claim that their disputed sources are from libraries in Houston or Dallas, and supposedly beyond easy recall. To discourage situations of either kind, you may include a statement like the following in your research paper assignment sheet:

> Sources. Your source materials for this paper must be available on the University of Texas at Austin campus. Books, articles, magazines, and other documents must be from UT libraries, preferably the Undergraduate Library (UGL). If you write off for information or do interviews, you must include copies or transcripts of all such supporting materials with the final version of your paper. If you are unable to document any of your sources or if your documentation is inaccurate, you will receive an "F" on your research paper for improper use of sources.

Finally, you should redirect your students' attention to the **Freshman English Statement on Scholastic Dishonesty** distributed to them during the first week of class. Go over its major provisions and ask if there are any questions.

With these precautions and procedures, you will substantially reduce the likelihood of receiving plagiarized papers.

RHETORICS

The St. Martin's Guide to Writing "Library Research," pp. 500-517; "The Research Paper, pp. 518-541.

Writing in the Liberal Arts Tradition "Explaining and Proving," pp. 80-119 [This material is also covered in Unit V above].

How a Writer Works "Search, Find, and Write," pp. 59-64.

HANDBOOKS

Handbook of Current English (7th ed.) "Writing and Research," pp. 634-737.

New Concise Handbook "The Research Paper," pp. 265-324.

The handbooks and rhetorics (with the exception of How a Writer Works) contain sample research papers.

Suggested Theoretical and Critical Readings (for teachers)

For a theory of informative criteria, see Kinneavy, A Theory of Discourse, pp. 96-99, 126-141, 179-186. For the basis of Kinneavy's theory, see Yehoshua Bar-Hillel, Language and Information. Reading, MA: Addison-Wesley, 1964, pp. 221-313.

Unit VII: Evaluation

Students in college are often asked to evaluate ideas, institutions, or objects, or to review books, films, dramas, professional achievements, and so on. While the logic of evaluation often resembles the processes studied in Unit V "Explaining and Proving," many instructors prefer to assign a separate paper of evaluation. Both The St. Martin's Guide to Writing and Writing in the Liberal Arts Tradition provide chapter-length discussions of this mode of writing.

Students preparing essays of evaluation need to consider the nature and quality of their value judgments. They need to learn how to establish norms for the objects of their evaluation, how to apply those norms to the objects evaluated, and how to state the results.

Assignments

Both Writing in Liberal Arts and The St. Martin's Guide leave the choice of the object to be evaluated up to students (or instructors), but they also provide exercises to stimulate invention in this topic area. The St. Martin's Guide, for example, asks students to consider reviewing or evaluating a poem, a movie, a noteworthy person, an institution, a consumer product, a theory, or a political position. Writing in Liberal Arts offers similar topic suggestions on pp. 386-387. Assignment #3 on pp. 438-440 of Handbook of Current English (7th ed.) presents a casebook-style problem in evaluation.

Campus-oriented topics often generate interesting evaluations. Students can be challenged to evaluate a local art exhibit, a familiar piece of sculpture or architecture, or aspects of the university's bureaucracy. The chapter entitled "An Essay in Progress" in Handbook of Current English (7th ed.) includes an evaluation assignment (p. 419) based on the art collections in the Harry Ransom Center at the University of Texas. The remainder of the chapter traces an individual student's progress through the evaluative assignment.

Readers

The Bedford Reader (2nd ed.) Winn, "The End of Play," p. 373; Mencken, "The Penalty of Death," p. 463.

The Conscious Reader (3rd ed.) Mandel, "Dissonant Music 60 Years After," p. 390; Weizenbaum, "On the Impact of the Computer," p. 466; Grella, "James Bond: Culture Hero," p. 332.

One Hundred Major Modern Writers Barzun, "The Wasteland of American Education," p. 43; Huxtable, "Houston," p. 334.

Both Writing in Liberal Arts and The St. Martin's Guide contain useful examples of evaluative essays in the sections cited below.

RHETORICS

The St. Martin's Guide "Making Evaluations," pp. 203-232.

Writing in Liberal Arts "Evaluating," pp. 349-387.

How a Writer Works "Making Judgments," pp. 91-93.

HANDBOOKS

Handbook of Current English (7th ed.) See Chapter 24, "An Essay In Progress" for extended coverage of an evaluation assignment. "Commas," pp. 199-220.

New Concise Handbook "Linking punctuation," pp. 94-124.

Unit VIII: Persuasion

This unit has traditionally had a dual focus: (1) to teach students how to persuade and (2) to make them more aware of how they are persuaded. Students should be able to identify and analyze the **ethical, pathetic, logical,** and **stylistic** arguments in persuasive and propagandistic writing. They should be able to write a paper in which they analyze one or several of the persuasive arguments employed by a writer. Or students should be able to write a persuasive piece themselves, employing ethical, pathetic, logical, and stylistic appeals appropriate to a given audience and topic.

Assignments

The assignment you make for this unit will depend upon whether you want your students to analyze an example of persuasive writing or to produce an effective piece of persuasive writing themselves. Many teachers require both, treating Unit VIII as--in effect--two units of the E 306 course. Other instructors make the analytical piece an in-class exercise, and then follow it by a major out-of-class assignment in which students are asked to argue for or against some concept using the appeals they have studied.

Many teachers suggest that students use a printed advertisement, an editorial, a lengthy letter-to-the-editor, or a persuasive article from one of the class texts as the focus of their analyses of rhetorical appeals. Students can be asked to assess both the effectiveness and the legitimacy or honesty of the appeals used in the subject piece. Advertisements can provide material for interesting essays, but only if students are given effective in-class examples of how such analyses work.

Studies of prose arguments are usually more difficult for most students to handle, but also more rewarding for what they teach students about persuasive language and tactics. Political documents and speeches provide fertile ground for this assignment. For classroom use, the Freshman Office provides copies of a select group of political speeches representing a range of political ideas and problems. Speeches available in 1985-86 include:

Nixon, *Checkers*--videotape available in Parlin 14
Kennedy, *Chappaquiddick* (July 25, 1969)
Kirkpatrick, *Blame America First* (August 21, 1984)
Jackson, *To the Democratic National Convention* (July 17, 1984)
Reagan, *Overhauling the Tax System* (May 29, 1985)

Instructors who are confident that their students understand the rhetorical appeals may assign argumentative papers. The key to successful persuasive essays seems to be identifying an effectively narrowed issue about which students express genuine concern. Campus issues or national political questions

sometimes provide topics for such papers, particularly when the controversies about them arise out of class discussion. Course readings can also supply the context for an argumentative paper. Many of the sections in The Conscious Reader, for example, will provoke the sort of lively classroom debate which leads to vigorous prose. If you are a first-time instructor, you may want to avoid assigning essays on the following deadly (dull) topics: legalizing marijuana, the existence of God, abortion, religious conversion, and gun control.

The full chapter on persuasive writing in Writing in Liberal Arts provides a thorough explanation of emotional, ethical, logical, and stylistic appeals (pp. 57-61, 63-68). There is also a useful section on "Choosing a Topic" (p. 53). The St. Martin's Guide, however, has no separate treatment of persuasion; instead, it examines argumentation in various chapters of the text--including some of those covered in other units of this syllabus. If you are using The St. Martin's Guide, you may want to supplement discussions of argumentation with materials from your handbook or anthology of readings. The New Concise Handbook has a short section on argumentative paragraphs (pp. 204-06); Handbook of Current English covers argumentative strategies and fallacies of logic (pp. 370-82; see also pp. 334-35) and provides a casebook-style persuasion assignment on p. 440 (#4). All the readers offer examples of persuasive writing.

Readers

The Bedford Reader (2nd ed.) See the complete section entitled "Argument and Persuasion," p. 443. Some topics for argumentative essays are listed on pp. 512-513.

The Conscious Reader (3rd ed.) See the rhetorical table of contents on pp. xx-xi for a list of argumentative and persuasive pieces.

One Hundred Major Modern Writers See the rhetorical table of contents on pp. xiv-xv for a list of argumentative and persuasive pieces.

Rhetorics

The St. Martin's Guide to Writing No separate treatment of persuasive writing. Check the index for coverage of "Argumentative writing."

Writing in the Liberal Arts Tradition "Persuading," pp. 46-79.

How a Writer Works "Argument and Persuasion," pp. 82-83.

Handbooks

Handbook of Current English (7th ed.) "Paragraphs," pp. 443-479; "Strategies of Argumentation," pp. 370-382.

New Concise Handbook "Paragraphs," pp. 188-214.

Suggested Theoretical and Critical Readings (for teachers)

Aristotle, Rhetoric. Loeb Classical Library. Cambridge, Mass.: Harvard University Press, 1962.

Corbett, Edward P. J. Classical Rhetoric for the Modern Student. New York: Oxford, 1965, 1971.

Perelman, Ch. and L. Olbrechts-Tyteca. The New Rhetoric: A Treatise on Argumentation. 1958; Notre Dame, Indiana: University of Notre Dame Press, 1969.

Rank, Hugh, editor. Language and Public Policy. Urbana, Ill.: NCTE, 1974.

Unit IX: Exploring

An exploratory essay represents an attempt to stake out the dimensions of a problem, to examine the implications of an idea, to propose new solutions for political, social, or philosophical dilemmas. A writer engaging in exploration takes the risk of discovering new ideas or of placing old ones in new contexts.

The exploratory essay is the last unit in the E 306 syllabus because it represents--for many students--their greatest challenge in the course, their opportunity to demonstrate the creativity and intellectual flexibility necessary for effective problem-solving.

In preparing an exploratory essay, students should learn to use an systematic exploratory heuristic, such as that offered by Thomas Kuhn in <u>The Structure of Scientific Revolutions</u>:

> dogma,
> dissatisfaction,
> crisis,
> search for a new model,
> hypothesis,
> test of the hypothesis,
> acceptance or rejection of the hypothesis.

Depending upon the scope of the assignment, students' papers can reflect the entire exploratory process, or portions of it.

Assignments

The exploratory essay should be the most ambitious paper undertaken by students in E 306, the one in which instructors ask students to examine a major issue and to think critically (not necessarily argumentatively) about possible responses to the problem. Political issues are particularly appropriate subjects here, given the historic association between rhetoric and political discourse.

Students should be encouraged to examine all sides of an issue and to consider new perspectives on old truths or conventions. Their final paper does not have to reach firm conclusions or produce simple proposals. Instead, the essay should represent a serious confrontation with a major issue--a student's sustained effort to understand and explain a problem, to describe its components, to define its terms, to organize its complexities, to enumerate possible solutions, to evaluate those solutions. With exploratory essays, ambitious failures may prove more interesting than timorous successes.

Both <u>The St. Martin's Guide to Writing</u> and <u>Writing in the Liberal Arts Tradition</u> provide topics for this assignment.

READERS

The Bedford Reader (2nd ed.) Tobias, "Who's Afraid of Math and Why?" p. 364; Winn, "The End of Play," p. 373; Rettie, "'But a Watch in the Night:' A Scientific Fable," p. 316; Woolf, "What If Shakespeare Had a Sister?" p. 528; Swift, "A Modest Proposal," p. 517; Tuchman, "An Inquiry into the Persistence of Unwisdom in Government," p. 553.

The Conscious Reader (3rd ed.) Almost any section in this collection can furnish the context and subject matter for an exploratory essay. See especially Turing, "The Imitation Game," p. 463; Mailer, "Who Finally Would Do the Dishes?" p. 216; Coles, "Happiness," p. 720; Tyler, "Still Just Writing," p. 402; Werner, "Both Sides Now," p. 18; Jaspers, "Is Science Evil?" p. 446.

One Hundred Major Modern Writers Porter, "The Future is Now," p. 581; Russell, "Education and Discipline," p. 598; Gardner, "The Man Who Put the Ease in Casey's Manner," p. 268.

RHETORICS

The St. Martin's Guide to Writing "Making Proposals," pp. 167-201.

Writing in the Liberal Arts Tradition "Exploring," pp. 170-204.

How a Writer Works "Making a Proposal," p. 84.

HANDBOOKS

Handbook of Current English (7th ed.) "Drafting, Revising, Editing," pp. 399-417; "An Essay in Progress," pp. 418-44.

New Concise Handbook "The Whole Theme," pp. 215-264.

Suggested Theoretical and Critical Readings (for teachers)

Kuhn, Thomas. The Structure of Scientific Revolutions. Chicago: University of Chicago Press, 1962; 2nd ed., 1970.

Hairston, Maxine. "The Rogerian Approach to Argument." A Contemporary Rhetoric. 3rd. edition. Boston: Houghton Mifflin Co., 1982, pp. 340-346.

The Final Examination

Your final exam should include a full in-class essay, and may also include tests of grammar and editing skills.

The final exam for *Rhetoric and Composition* must be administered during the regular three-hour examination period assigned to each section of E 306. A schedule of examination times is printed in the course catalogue for each term. Rooms are assigned during the semester. University policy does not permit instructors to schedule their final exams during regular class periods.

The examination period is long enough for students to write and revise a paper of reasonable length. Many instructors base the test essay on a series of articles which the students read in preparation for the exam. Several of the syllabus units—particularly those on persuasion (VIII) and exploration (IX)—can be readily adapted to serve as focal points for the final examination.

You are not required to return final examinations to your students, but you must have them available for inspection for one long semester following the class. Do not leave final examinations--or any freshman papers—in the hallway outside your office doors.

Grading Criteria

The grading criteria printed below have a life of their own. Despite repeated assaults, insults, and attempts at revision, they—like Dilsey—endure.

Grade of "A"

Perhaps the principal characteristic of the *A* paper is its rich content. Some people describe the content as "meaty," others as "dense," still others as "packed." Whatever, the information delivered is such that one feels significantly taught by the author, sentence after sentence, paragraph after paragraph. The *A* paper is also marked by stylistic finesse: the title and opening paragraph are engaging; the transitions are artful; the phrasing is tight, fresh, and highly specific; the sentence structure is varied; the tone enhances the purposes of the paper. Finally, the *A* paper, because of its careful organization and development, imparts a feeling of wholeness and unusual clarity. Not surprisingly, then, it leaves the reader feeling bright, thoroughly satisfied, and eager to reread the piece.

Grade of "B"

It is significantly more than competent. Besides being almost free of mechanical errors, the *B* paper delivers substantial information—that is substantial in both quality and interest-value. Its specific points are

logically ordered, well developed, and unified around a clear organizing principle that is apparent early in the paper. The opening paragraph draws the reader in; the closing paragraph is both conclusive and thematically related to the opening. The transitions between paragraphs are for the most part smooth, the sentence structures pleasingly varied. The diction of the *B* paper is typically much more concise and precise than that found in the *C* paper. Occasionally it even shows distinctiveness--i.e., finesse and memorability. On the whole, then, a *B* paper makes the reading experience a pleasurable one, for it offers substantial information with few distractions.

Grade of "C"

It is generally competent--it meets the assignment, has few mechanical errors, and is reasonably well organized and developed. The actual information it delivers, however, seems thin and commonplace. One reason for that impression is that the ideas are typically cast in the form of vague generalities--generalities that prompt the confused reader to ask marginally: "In every case?" "Exactly how large?" "Why?" "But how many?" Stylistically, the *C* paper has other shortcomings as well: the opening paragraph does little to draw the reader in; the final paragraphs are bumpy; the sentences, besides being a bit choppy, tend to follow a predictable (hence monotonous) subject-verb-object order; and the diction is occasionally marred by unconscious repetitions, redundancy, and imprecision. The *C* paper, then, while it gets the job done, lacks both imagination and intellectual rigor, and hence does not invite a rereading.

Grade of "D"

Its treatment and development of the subject are as yet only rudimentary. While organization is present, it is neither clear nor effective. Sentences are frequently awkward, ambiguous, and marred by serious mechanical errors. Evidence of careful proofreading, if any, is scanty. The whole piece, in fact, often gives the impression of having been conceived and written in haste.

Grade of "F"

Its treatment of the subject is superficial; its theme lacks discernible organization; its prose is garbled or stylistically primitive. Mechanical errors are frequent. In short, the ideas, organization, and style fall far below what is acceptable college writing.

Additional Material on Grading and Marking Essays

[Garrison's How A Writer Works includes a list of grading criteria on pp. 126-128.]

Cooper, Charles, editor. The Nature and Measurement of Competency in English. Urbana, Ill.: NCTE, 1981.

Cooper, Charles and Lee Odell, eds. Evaluating Writing: Describing, Measuring, Judging. Urbana, Ill.: NCTE, 1977.

Diederich, Paul. Measuring Growth in English. Urbana, Ill.: NCTE, 1974.

Harris, Muriel. "The Overgraded Paper: Another Case of More is Less." In G. Stanford, editor. Classroom Practices in Teaching English 1979-1980: How to Handle the Paper Load. Urbana, Ill.: NCTE, 1979.

Larson, Richard. "Training New Teachers of Composition in the Writing of Comments on Themes." College Composition and Communication, 17 (October, 1966), 152-55.

Sommers, Nancy. "Responding to Student Writing." College Composition and Communication, 33 (May, 1982), 148-56.

Walvoord, Barbara E. Fassler. Helping Students Write Well: A Guide for Teachers in All Disciplines. New York: MLA, 1982.

Williams, Joseph M. "The Phenomenology of Error." College Composition and Communication, 32 (May, 1981), 152-68.