

TO: IWC Committee

FROM: Kylie Regan, Composing through Literature Approach Leader  
Zea Miller, Composing with Popular Culture Approach Leader  
Susan Wegener, Composing through Literature Document Coordinator  
Cody Krumrie, Composing with Popular Culture Document Coordinator

DATE: February 2017

SUBJECT: Composing with Narrative Merger

After working in PIC meetings and with the larger ICaP administration, the Composing through Literature and Composing with Popular Culture syllabus approaches will merge, beginning in Fall 2017.

Below you will find a brief history of this process, a rationale for the new approach, a list of appropriate textbooks, sample assignment sequences with their relationship to ICaP's goals, four sample assignment sheets, and one sample syllabus with course calendar.

Thank you for your time and consideration in making Composing with Narrative a reality for coming academic years.

Attachments:

Merger Proposal and Rationale (pp. 2-3)

List of Appropriate Textbooks (p. 4)

Sample Assignment Sequences and Alignment with ICaP Goals (p. 5-7)

Sample Assignment Sheets (p. 8-16)

Sample Syllabus and Course Calendar (p. 17-22)

## **COMPOSING WITH NARRATIVE MERGER, SPRING 2017**

Approach Leaders: Kylie Regan and Zea Miller

Document Coordinators: Susan Wegener and Cody Krumrie

### **History**

During the Fall 2016 ICaP Convocation syllabus approach breakout session, the CWPC leader indicated that she was immediately leaving the approach for CTL. The remaining 3 CWPC TAs were informed that their approach would be slated for archival. As this move would have regrettably deprived students of the opportunity to interrogate the comprehensive range of their culture, the remaining members of CWPC resolved to merge with CTL. Thus, in an effort to retain the target and project of CWPC within ICaP, and owing to not only the narratological overlap but also interpretive operations between the CWPC and CTL approaches, the new CWPC leader proposed to the CTL leader that their approaches merge. The idea of CWN was floated at the September PIC meeting, approved by ICaP at the November IWC Meeting, and will be made official pending the approval of the following documentation.

### **Basis for the Merger**

The syllabus approach description for CTL states, “This syllabus approach, though focusing primarily on traditional print literature, also turns the students’ attention to music, art, advertising, film, comedy, and comics/graphic novels and teaches the students to think of these examples from other media as texts with an intended audience, argument, and purpose which can be analyzed both specifically and holistically in a way similar to a written work.” Therefore, CTL already takes popular culture for its field of operations. Likewise, CWPC already considers narratives within its arena. The CWPC syllabus approach description states, “We encourage students to see culture as a network of texts.” In other words, the intertextuality of cultural production and the ways in which cultural artifacts, including narratives, can be interrogated is not exclusive to either syllabus approach. Practically, then, the merger is already in effect in all but name only.

From reading then writing about *Moby-Dick* (1851) in a CTL course to viewing then writing about *In the Heart of the Sea* (2015) in a CWPC course, and from evaluating a feminist reading of *Beloved* (1987) to presenting on the intertextuality of *A Clockwork Orange* (1972) in *South Park* (2010, 14.11), students across both CTL and CWPC syllabus approaches respond to and compose in relation to cultural artifacts and cultural production. Whether critically examining novels, novellas, and short stories, or deconstructing movies, television series, and advertisements, our cultural courts and hermeneutics share the same mode: exploring the work of civilizations and their structuring structures across artifacts within rhetorical ecologies. While all cultural artifacts are not narratives, narratives are cultural artifacts that span both approaches to the extent that what could be conservatively excluded either by popular culture (e.g., the

obscure) or literature (e.g., certain media, genres) can be combined under the auspices of CWN without complication.

Accordingly, the merger into CWN broadens and deepens the ways in which instructors can approach culture and its artifacts, which frees those formerly in either approach to explore beyond boundaries while also allowing them to stay within them.

### **Proposal**

We, the syllabus approach leaders of CTL and CWPC, therefore propose to merge CTL and CWPC into CWN without the option of revival of CTL or CWPC as long as CWN remains viable.

### **Ramifications**

Rather than CTL absorbing CWPC, this merger is a union of equals, and thus essentially new. Owing to the sheer scope of possibilities extending beyond literature that popular culture brings to the alliance, it is our opinion that CWN will decentralize literature to such an extent that a new approach with its own rationale is warranted, rather than the change being part of the CTL renewal process. The CWN approach will be simultaneously new and old, development and evolution, but will offer new opportunities for instructors to combine the interrogation of traditional and multimodal cultural texts.

### **Proposed Composing with Narratives Description**

At its core, the Composing with Narratives syllabus approach believes that clear, effective writing can be strengthened through extensive, critical exploration of cultural artifacts and narratives. As cultural texts demand a high level of attention to detail, clear, logical thought, audience awareness, and an understanding of narrative and subjective bias, they encourage an unrivaled space for reflection and interpretation. Moreover, such texts provide opportunities to explore diverse audiences, situations, and contexts, to effectively compose and critically respond in a range of forms for different purposes. Students will also learn to provide constructive feedback grounded in the shared experience of common narratives, and use these texts as a starting place for conducting evidential research. This syllabus approach has been designed so that the interrogation of cultural artifacts and narratives serves as the vehicle to bolster student writing, promote critical reading and thinking, and develop research skills commensurate with ICaP goals, means, and outcomes. By the end of CWN courses, students will not only command the skills required to analyze written and visual texts, but will also communicate their ideas efficiently and effectively in clear, well-developed, and rhetorically savvy prose.

## TEXTBOOKS

The following textbooks were previously approved for the CTL and CWPC approaches and remain appropriate for the new approach rationale. Ruskiewicz's *Beyond Words: Cultural Texts for Reading and Writing* was removed after consulting with instructors at the CWN breakout session of the Spring 2017 Convocation because it was found to be outdated and underused.

### Approach-Specific Approved Textbooks

Alfano, Christine and Alyssa O'Brien. *Envision: Writing and Researching Arguments* (5<sup>th</sup> edition)  
Barnet, Sylvan. *Literature for Composition* (11<sup>th</sup> edition)  
Gardner, Janet. *Reading and Writing About Literature* (3<sup>rd</sup> edition)  
Miller, James S. *Acting Out Culture: Readings for Critical Inquiry* (3<sup>rd</sup> edition)

### ICaP Approved Textbooks

Bullock, Richard, *The Norton Field Guide to Writing* (4<sup>th</sup> edition)  
Johnson-Sheehan, Richard and Charles Paine, *Writing Today* (3<sup>rd</sup> edition)  
Lunsford, Andrea, *Everyone's an Author* (2<sup>nd</sup> edition)  
Wysocki, Anne Frances and Dennis A. Lynch, *Compose, Design Advocate* (2<sup>nd</sup> edition)

### SAMPLE ASSIGNMENT SEQUENCES

1. Book Blog: 2 Rhetorical Analyses Draft (1,250 words x 2 = 2,500 words) → Book Blog: Rhetorical Analyses Final Drafts (1,250 x 3 = 3,750 words)

Annotated Bibliography (1,500 words) → Cultural Analysis Research Paper Unpolished Draft (2,500 words) → Research Paper Polished Draft (2,500-3,500 Words) → Research Paper Final Draft (2,500-3,500 words)

Narrative Draft (1,500 words) → Narrative Final (1,500-2,500 words)

- a. **Total = 18,250-20,750 words**
- b. **Note:** Assignment Sheet for the Annotated Bibliography and Research Paper can be found on pages 8-10; Syllabus and Course Calendar for this approach can be found on pages 17-22

2. Character Tumblr Blog (30 entries x 100 words= 3,000 words)

Movie Review Draft (1,200 words) → Movie Review Final (1,200 words)

Annotated Bibliography → Researched Literary Analysis Draft (1,750 words) → Researched Literary Analysis Final (1,750-2,500 words)

Movie Trailer (1,500-2,000 words for script and reflection essay)

Reading Journal (10 entries x 600 words = 6,000 words)

- a. **Total = 16,400-17,150 words**
- b. **Note:** Assignment Sheet for the Tumblr Blog can be found on page 11

3. Technology Narrative Draft (2,000-2,500 words) → Narrative Final (2,000-2,500 words)

2 Rhetorical Analyses of Short Fiction (1,500 words x 2 = 3,000 words) → 2 Rhetorical Analyses Finals (1,500 words x 2 = 3,000 words)

Reading Responses (500-750 words x 3 = 1,500-2,250 words)

Academic Research Paper Draft (2,000-2,500 words) → Research Paper Final (2,000-2,500 words)

- a. **Total = 15,500-18,250 words**
- b. **Note:** Assignment Sheet for the Technology Narrative can be found on page 12

## Sequence Relationship to ICaP Outcomes

ICaP Outcomes and Objectives	CWN Assignments
<p><b>Demonstrate rhetorical awareness of diverse audiences, situations, and contexts.</b> This may include learning to:</p> <ul style="list-style-type: none"> <li>• Employ purposeful shifts in voice, tone, design, medium, and/or structure to respond to rhetorical situations</li> <li>• Identify and implement key rhetorical concepts (e.g.), purpose, audience, constraints, contexts/settings, logos, ethos, pathos, kairos)</li> <li>• Understand the concept of rhetorical situation and how shifting contexts affect expression and persuasion</li> <li>• Understand how cultural factors affect both production and reception of ideas</li> <li>• Match the capacities of different environments (e.g., print and digital) to varying rhetorical situations</li> </ul>	<p>1. Rhetorical analysis book blog, research paper, narrative</p> <p>2. Tumblr blog, movie review, researched literary analysis, movie trailer</p> <p>3. Narrative, rhetorical analyses, research paper</p>
<p><b>Compose a variety of texts in a range of forms, equaling at least 7,500-11,500 words of polished writing (or 15,000-22,000 words, including drafts).</b> This may include learning to:</p> <ul style="list-style-type: none"> <li>• Adapt composing processes for a variety of tasks, times, media, and purposes.</li> <li>• Understand how conventions shape and are shaped by composing practices and purposes</li> <li>• Use invention strategies to discover, develop, and design ideas for writing</li> <li>• Apply methods of organization, arrangement, and structure to meet audience expectations and facilitate understanding</li> <li>• Apply coherent structures, effective styles, and grammatical and mechanical correctness to establish credibility and authority</li> </ul>	<p>Sequences 1, 2, and 3 all meet the 15,000-22,000 word writing requirement.</p>
<p><b>Critically think about writing and rhetoric through reading, analysis, and reflection.</b> This may include learning to:</p> <ul style="list-style-type: none"> <li>• Read a diverse range of texts, attending especially to relationships between assertion and evidence, to patterns of organization, to the interplay between verbal and nonverbal elements, and to how these features function for different audiences and situations</li> <li>• Analyze, synthesize, interpret, and evaluate ideas, information, situations, and texts</li> <li>• Reflect on one's composing processes and rhetorical choices</li> </ul>	<p>Approaches 1, 2 and 3 all require large and diverse lists texts in addition to the course textbooks, and assignments that require students to engage with those texts. See sample syllabus on pages 17-22 for an example.</p>
<p><b>Provide constructive feedback to others and incorporate feedback into their writing.</b> This may include learning to:</p>	<p>Sequences 1, 2, and 3 all incorporate peer review into the drafting cycles.</p>

<ul style="list-style-type: none"> <li>• Effectively evaluate others' writing and provide useful commentary and suggestions for revision where appropriate</li> <li>• Use comments as a heuristic for revision</li> <li>• Produce multiple drafts or versions of a composition to increase rhetorical effectiveness</li> <li>• Learn and apply collaborative skills in classroom and conference settings</li> </ul>	
<p><b>Perform research and evaluate sources to support claims.</b> This may include learning to:</p> <ul style="list-style-type: none"> <li>• Enact rhetorical strategies (such as interpretation, synthesis, response, critique, and design/redesign) to compose in ways that integrate the writer's ideas with those from appropriate sources</li> <li>• Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias and so on) secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and Internet sources</li> <li>• Practice primary research methods (such as interviews, observations, surveys, focus groups, et cetera) and demonstrate awareness of ethical concerns in conducting research</li> <li>• Successfully and consistently apply citation conventions for primary and secondary sources</li> <li>• Explore the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions</li> </ul>	<ol style="list-style-type: none"> <li>1. Cultural analysis research paper, annotated bibliography, narrative</li> <li>2. Annotated bibliography, researched literary analysis, movie trailer</li> <li>3. Rhetorical analyses, research paper</li> </ol>
<p><b>Engage multiple digital technologies to compose for different purposes.</b> This may include learning to:</p> <ul style="list-style-type: none"> <li>• Understand writing as a technology that restructures thought</li> <li>• Use commonplace software to create media that effectively make or support arguments</li> <li>• Compose effective arguments that integrate words, visuals, and digital media</li> <li>• Evaluate format and design features of different kinds of texts</li> <li>• Demonstrate rhetorical awareness of how technologies shape composing processes and outcomes</li> <li>• Remediate writing from one form into another with a different rhetorical context</li> <li>• Navigate the dynamics of delivery and publishing in digital spaces</li> </ul>	<ol style="list-style-type: none"> <li>1. Rhetorical analysis book blog, narrative</li> <li>2. Tumblr character blog, movie trailer</li> <li>3. Technology narrative</li> </ol>

## **COURSE DOCUMENTS**

In the following pages, the committee will find

- Four unique assignments for the Composing with Narrative approach (pp. 8-17)
- One sample syllabus and course calendar for Assignment Sequence 2 (pp. 17-22)

### **Sample Composing with Narrative Assignment #1 Academic Research Portfolio Sequence 1, Assignment 3**

As you move into your upper-level coursework at Purdue, you'll be increasingly asked to perform research, and eventually to contribute findings of your own. The Research Portfolio is designed to prepare you for research in your future academic or professional career. You'll choose a cultural artifact—novel, movie, TV show, musical album, piece of art or architecture—and analyze what it says about the culture that produced and/or consumes it. Was your text influential in the moment that it was first produced? Has our understanding of it changed over time? Have commentators failed to pay attention to the significance of an element of your text that you find fascinating, or read it the wrong way?

For this project, the most important thing is finding a good question that interests you. If you're not invested in the project, you likely won't do your best work—who wants to spend several hours each week reading and reflecting on a topic that bores them? You are welcome, though not required, to write on a text that we've discussed in class. Just make sure you find a question or set of questions that you will be excited to think about for the majority of the semester.

Rather than all the pressure of this assignment being on the traditional research paper, you will do more rigorous research to understand the scholarly conversation before crafting your own argument. There are two deliverables:

- 1) A ten-source, evaluative Annotated Bibliography (150-250 words for each entry)
- 2) A paper presenting an original argument, incorporating research, on your topic (2,500-3,500 words)

By the end of this unit, you should be able to:

- Find relevant academic sources on a specific topic
- Summarize both individual academic sources and the wider academic conversation around a specific topic or question
- Analyze academic sources for quality and usefulness
- Conceptualize a project or line of questioning that will add something *new* to the conversation on your topic
- Persuade others of the worth of your research contribution

- Provide MLA citations for a variety of sources

This project is worth **30% of your final grade**, 10% for the Annotated Bibliography and 20% for the Research paper

**Due Dates<sup>1</sup>**

Thursday, Feb 23 <sup>rd</sup>	(At Least) 5 Annotated Bib Sources
Wednesday, March 8 <sup>th</sup>	10 Annotated Bib Sources
Monday, March 27 <sup>th</sup>	Paper Draft 1
Wednesday, April 5 <sup>th</sup>	Paper Draft 2
Friday, April 14 <sup>th</sup>	Final Portfolios Due

**Evaluative Annotated Bibliography**

Your evaluative annotated bibliographies will include the following elements:

- A brief paragraph at the beginning detailing the scope and purpose of the document (what kinds of sources did you include, what questions were the authors of these sources trying to answer)
- An alphabetical list of MLA Works Cited entries. All of the entries need to be **credible and relevant**, and at least **half** of the entries need to be a **scholarly articles or reports**. Do not include the primary text(s) that you’re analyzing.
- For each entry, an annotation (150-250 words each) which states the purpose or thesis of that source, a summary of the major points of the piece, and your evaluation of the source’s usefulness (to your project and/or to the scholarly community) and any other comments on it you might have (its clarity, writing style, etc.)

The document will be single-spaced, but with two spaces between each entry. The MLA citations of the source will use a hanging indent, and the annotations will also be indented by a half-inch. Your bibliographies should also have a standard heading, title, and page number. To see what this looks like as a whole, take a look at our Annotated Bibliography resources on Blackboard.

**Research Paper**

After you have a strong understanding of what has already been said about your topic, you will enter the academic conversation with an original argument of your own. This will require you to incorporate the research you’ve done, and possibly some other sources not on your bibliography, in support of your argument.

---

<sup>1</sup> Failure to meet any deadline without communicating with me about an extension will result in 20% being docked from your final project grade per missed submission.

The core of this project is a **clear, nuanced, original thesis** that attempts to answer the research question that the other scholars you've been reading are addressing. Your research paper will be based on an original close reading of the text(s) you're analyzing, but will also incorporate other voices. See what's been said about the primary text you're working with, and also do any historical or cultural research that might be necessary.

You'll need to present your case in an academic tone—this doesn't mean dry, inscrutable language, but it does mean prioritizing logic and organization over emotion. You're positioning yourself as a scholar sitting down to talk with other scholars about this question that interests you all; try to imitate that tone as much as possible while still retaining your own voice.

**Composing With Narrative Sample Assignment #2**  
**Character Tumblr Blog**  
**Sequence 2, Assignment 1**

For this assignment, you will create a tumblr specifically for ENG 106. You may do this with your Purdue email or with a new email account you create. Either way, you must give me your tumblr handle so I can follow your blog with my own school tumblr.

**BASIC REQUIREMENTS**

In class, you will be given a character from *The Handmaid's Tale*.

Write a tumblr as that character. All the posts are from your character's point of view. You may post .gifs or pictures, as long as they are school-appropriate. (As in, you would be comfortable having this blog linked to your professional reputation, your LinkedIn, etc.) Don't push me on this.

Because it is a blog, it should be a place where your character expresses themselves. It should be visually/aesthetically pleasing, and it should be interesting. Personalize the layout, post quotes your character would find interesting, etc. It can be funny, if you choose. It's up to you.

You need to post at least **thirty** times. The content of your posts will vary.

- ❖ Out of the 30 posts, 5 of them must be **substantial written entries**: as in, you write a sort of diary-entry for your character of **at least 50 words**.
- ❖ Five posts should interact with your classmates' tumblrs: reblog their post, but you must *add your own commentary*.

I'll also be happier if you're posting throughout the month, rather than submitting all your entries in the last 48 hours before the project is due.

**IMPRESS ME BY:**

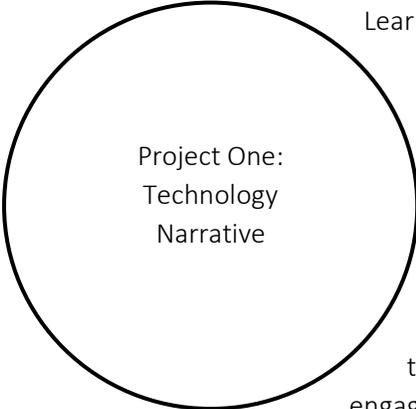
- ❖ Writing additional posts (of quality...throwing random .gifs out there won't do it)
- ❖ Mimicking the character's progress through the story with your blog (as though your character was posting every few days while their story was taking place)
- ❖ Interacting with other classmates' blogs more than the required five times

**ADDITIONALLY,**

After you finish your blogs on Feb. 12, you will write a reflection about your blog project. We can talk about this in class, but essentially, you should address any difficulties you had with the project, as well as tell me what you found easy/what you enjoyed. You must also explain why this character might have decided to write this blog. Who would your character be writing for?

Who might "follow" them? So much of *The Handmaid's Tale* is focused on surveillance/secretcy, so why might your character write a public blog?

**Sample Composing With Narrative Assignment #3  
Technology Narrative  
Sequence 3, Assignment 1**



Learning how narrative works is a fundamental component of learning how to write effectively. It's the building block of most expository or convincing speech and writing. Learning its structure is one of the most surefire ways to make your writing more engaging. It captures your readers' attention and is a valuable way to organize your thoughts (it is, in fact, *already how you organize your thoughts*). This is why our first unit is all about narrative. In this unit we will investigate the stories we tell ourselves, how they are structured, and how the world around us is using narratives to influence the way we think, especially about technology and the internet. This kind of engagement and questioning is one of the basic building blocks of the

humanities.

You will learn, in part, by doing. You will write a narrative (a story with a narrative arc and drama) featuring a moment in your life that has to do with the internet or communication technology (this includes your phone, your computer, your mailbox, etc.). This could be a moment when the internet helped you or somebody you know, hurt you or somebody you know, or you could use this narrative to explore in what ways the internet and/or contemporary communication systems (Twitter, Facebook, etc.) affects your daily life, positively or negatively.

In support off this goal, we will read and watch narratives that explore this very thing; from a contemporary film to a 1980s techno-punk short story, we will look at how professional narrative artists deal with the complicated relationships that happen when humans interact with technology.

**Due Dates:**

- One-paragraph proposal (Blackboard): **Monday, January 23**
- Outline (Blackboard): **Monday, January 30**
- First draft (for peer reviewing): **Wednesday, February 8**
- Final Draft:** **Monday, February 27**

<b>Point Breakdown:</b>	<b>Requirements:</b>
Proposal: 5 pts	2,000-2500 words Typed, double spaced, MLA format
Draft: 10 pts	
Outline: 5 pts	
Final: 100 pts	
<b>Total: 120pts</b>	

## **Sample Composing with Narrative Assignment #4 Evidentiary Paragraph Assignment**

The skillful introduction and analysis of compelling evidence can, at times, sway a reasonable target audience. Knowing how to effectively use evidence in support of a claim therefore can be critical to the potential triumph of your argument. Throughout your college career, you will need both to demonstrate that you know how to argue and to signal that your arguments are informed by evidence. This assignment asks you demonstrate how to properly state and evidence one claim in one evidentiary paragraph. The paragraph, as a form, lends itself best to this effort, for paragraphs emphasize structure, and arguments rely on structured paragraphs. Moreover, arguments leverage effective use of evidence in order to convince readers. Therefore, the importance of effective argumentation through paragraphs should not be underestimated. Indeed, from the declarations of revolutionaries to court rulings, we can see how arguments, evidence, and form have shaped our world. Since all other assignments for this class (and certainly for a majority of other courses throughout your college career) will rely on how well you can effectively construct and evidence a claim, mastering this skill will be crucial to your success in this course and others.

Introduce general background details for, provide specific context for, introduce evidence in support of, discuss ramifications of, state and conclude a claim in one long but narrowly focused paragraph.

### **ASSIGNMENT**

Introduce general background details for, provide specific context for, introduce evidence in support of, discuss ramifications of, state and conclude a claim in one long but narrowly focused paragraph about a statement made in a film. Essentially, you will find a declarative statement (e.g., “You can’t handle the truth!”) from a film and interrogate its coherence against the facts presented in the narrative. After you isolate a declarative that can be verified or falsified by leveraging the evidence in the film, you will write a perfect paragraph proving your claim about the declarative to an audience you suspect has not seen the film. Therefore, your argument must be informative and convincing. Sway reasonable skeptics to your side.

### **STEP ONE**

Select one scene from a film in which a line of dialog suggests something about the nature of a character or the events in their life. Then, compose a thesis sentence based how you interpret that line of dialog in light of the revealed facts throughout the film.

For example:

**FILM** *On the Waterfront*

**EXCERPT:** [Terry]: “I could’ve been a contender.”

**THESIS SENTENCE:** I believe that Terry’s outburst, “I could’ve been a contender,” is certainly convincing.

As it signals *your* purpose and indicates the nature of *your* research, the most important element of a research paper, argumentative essay, and even this evidentiary paragraph, is the thesis sentence. It should contain the personal pronoun *I* in order to differentiate its objective from that of a report, thereby inspiring an argumentative claim that will require evidence to support it.

## STEP TWO

Isolate the dialog and events that prove the claim you articulated in the thesis statement. Use these as the evidence.

For example:

**EVIDENCE:** [Terry]: “Like the night the two of youse come in the dressing room and says, ‘Kid this ain’t your night—we’re going for the price on Wilson.’ *It ain’t my night*. I’d of taken Wilson apart that night! I was ready—remember the early rounds throwing them combinations. So what happens—This bum Wilson he gets the title shot—outdoors in the park!—and what do I get—a couple of bucks and a one-way ticket to Palookaville. It was you, Charley. You was my brother. You should have looked out for me. Instead of making me take them dives for the short-end money.”

## STEP THREE

Compose a paragraph that leverages the following elements and accomplishes the related functions:

Element	Function
Introduction	Provides the reader with the necessary production and plot detail to understand your eventual claim
Discussion	Provides the reader with the situational, scene-related context necessary to understand the claim and the evidence
State the Claim	Provides the reader with your argument: “I believe/will show/ illustrate/prove/demonstrate...”
Evidence of the Claim	Provides the reader with the evidence that effectively supports, if not proves, your claim
Ramifications	Shows the reader that you’ve thought about it carefully by methodically using snippets of the evidence, deconstructing it, to prove your claim
Conclusion	Provides the reader with enough resolution that he or she believes your claim was sufficiently argued

## STEP FOUR

Before the deadline, please share a Google Document with me (mill1178@purdue.edu) containing your fully developed evidentiary paragraph. Your paragraph should be clear to understand, have a strong theses, and be convincing in argumentation. Please format the page to have 1 inch margins and the text to Calibri size 11 font at 1.5 spacing. Also, please use the Chicago author-date with references citation style.

## RESOURCES

<http://www.filmsite.org/bestspeeches.html> <http://www.film.com/movies/the-50-greatest-movie-monologues>

## EXAMPLE

Student Name

English 106

Term

### *On the Waterfront*

In the 1954 film *On the Waterfront*, Terry is a boxer who was forced to throw fights by his brother, Charlie, who is a mobster. Since boxing is a sport that provides conditional opportunities, all predicated upon previous wins, Terry reasons that if it were not for Charlie's betrayal and his own "dives," then he would have beaten his boxing opponent, Wilson, in the match, and, as a result, would have secured other, better opportunities. I believe that Terry's outburst, "I could've been a contender," is certainly convincing. His brother's betrayal coupled with his lost opportunities manifest into a painful moment for him, surfacing in the taxicab scene:

[TERRY] Like the night the two of youse come in the dressing room and says, 'Kid this ain't your night— we're going for the price on Wilson.' *It ain't my night*. I'd of taken Wilson apart that night! I was ready— remember the early rounds throwing them combinations. So what happens—This bum Wilson he gets the title shot— outdoors in the park!—and what do I get—a couple of bucks and a one-way ticket to Palookaville. It was you, Charley. You was my brother. You should have looked out for me. Instead of making me take them dives for the short-end money. (Conrad 2007, 111)

As we see, Charlie "going for the price on Wilson" forces Terry to "[take] a dive" so that the mob could make "short-end money." Consequently, we see that Wilson was able to secure another, more prominent fight, a "title shot—outdoors in the park!," while Terry ended-up with nothing—or simply: Wilson became a contender and Terry did not. Terry understands that because he had been beating Wilson during the "early rounds" when he was "throwing them combinations," he would have eventually had the title shot. Accordingly, if true, then his claim is rendered viable—he indeed could have been a contender.

Reference

Conrad, Barnaby. 2007. *101 Best Scenes Ever Written*. Sanger, CA: Quill Driver Books.

**RUBRIC**

<b>Element</b>	<b>Paragraph</b>
Detailed Introduction	/20
Reasonable Discussion	/20
State the Claim	/20
Evidence the Claim	/20
Ramifications	/20
Unhurried Conclusion	/20
Google Doc Presentation	/10
Style / Grammar	/10
Score	/140
Comments	

## Sample Composing With Narrative Syllabus: Sequence 1



### ENG 106: Introductory Composition

Composing with Narrative:  
History and Memory

#### CONTACT INFORMATION

**Instructor:**

**Office:**

**Email:**

**Course Site:** Blackboard

**CRN:**

#### MEETING TIME

Monday-Friday, 11:30-12:20

#### ROOMS

Monday: BRNG B274

Tuesday & Thursday: HEAV 107

Wednesday & Friday: HEAV 223

#### OFFICE HOURS

Monday: 1:00-2:00 PM, or by appointment

Welcome to English 106! First-year Composition at Purdue is a bit unusually designed. On different days of the week, we'll be meeting in different spaces--a traditional classroom, a conference room, and a computer lab. We'll use a variety of activities involving reading, writing, collaborative work, visual design, and creative uses of technology to strengthen our communication skills.

English 106 is the standard 4-credit hour composition course for students at Purdue. The course provides students with the opportunity to interpret and compose in both digital and print media across a variety of forms. Students engage in active learning, which includes class discussion, learning in small groups, problem solving, peer review, and digital interaction. English 106 is grounded in the idea that writing provides an outlet for sharing and developing ideas; facilitates understanding across different conventions, genres, groups, societies, and cultures; and allows for expression in multiple academic, civic, and non-academic situations. In short, writing is a way of learning that spans all fields and disciplines. By the end of the course, students will:

- Demonstrate rhetorical awareness of diverse audiences, situations, and contexts
- Compose a variety of texts in a range of forms, equaling at least 7,500-11,500 words of polished writing (or 15,000-22,000 words, including drafts)
- Critically think about writing and rhetoric through reading, analysis, and reflection
- Provide constructive feedback to others and incorporate feedback into their writing
- Perform research and evaluate sources to support claims
- Engage multiple digital technologies to compose for different purposes

### Required Texts

- Bullock, Richard. *The Norton Field Guide to Writing, with Handbook*, 4<sup>th</sup> Ed., Norton. 039326436X
- Ishiguro, Kazuo. *The Buried Giant*. Vintage, 2015. 0307455793.
- Walter, Jess. *The Zero*, Harper, 2006. 006118943X.
- Course Pack available at Chauncey Hill CopyMat

## Course Overview: Key Concepts

### Composing with Narrative

English 106 is primarily a composition class, so our first goal will always be to improve our writing skills across a variety of genres and contexts. However, the lens “Composing with Narrative” holds that the best way to become a better writer is to become a better reader of the narrative structures behind our cultural texts. Thus, in this class we will read a lot of short stories, creative essays, experimental nonfiction, and a few novels in order to better understand the intricacies of writing to different audiences for different purposes. The theme for the readings we will be doing this semester, and the lens through which we will work through the major concepts of composition, is History and Memory. The literature we’ll be reading together will address questions such as: What makes an event memorable? How can individual memories of an event differ from the historical record? What happens when a person can’t remember their personal or national history? We will use this lens to examine ways in which texts of all kinds, not just strictly fictional pieces, engage with concepts of history, memory, and unreliability. We will work towards being thoughtful and respectful critics of texts, cultural artifacts, and ideas, as well as being *reliable* narrators in our communication.

### Rhetoric

We’ll be reading a lot of literature in this course, but English 106 is probably not like most English courses you’ve taken before. We’re not going to read fiction just to spot symbolism or alliteration. One of my goals is to help you become rhetorically aware—that is, to help you learn that writing involves countless choices, and that you need to think carefully about what you want to say, why you want to say it, who needs to “hear” it, and how you’ll need to shape your texts to be persuasive to others. We’ll look for how the authors we read make rhetorical choices, and then see how we can apply these lessons to the projects we’re working on.

### Inquiry

As we read and write and discuss throughout the semester, we will be building a “habit of inquiry.” We’ll begin by learning to ask meaningful questions of what we read, and then learn to responsibly gather additional information ourselves. We’ll learn to turn these questions into meaningful projects—because answering questions that you find fascinating are the best way to produce good and fulfilling work. I want you to start thinking about questions and ideas that you are passionate about, and to consider how you pursue them in books, articles, databases, online sites, archives, interviews, and whatever else makes itself available. How you go about learning will depend on identifying your interests and pursuing them energetically and wisely, not simply picking “easy” subjects and visiting the first ten web addresses that Google provides.

## Assignments and Grades

You have a few major projects due throughout the semester, as well as some smaller writing assignments. Each project will include multiple parts, involve composing in various mediums, and require revisions. These projects will be the main focus of the course. However, I will regularly assign other, short homework and in-class writing assignments that will be integral to the composition of the larger projects. Each major project will develop your communication skills in a different discourse—close analysis of a text, academic research, personal narrative, and communicating through visuals. Rubrics will be provided for every major assignment.

<b>Rhetorical Analyses Blog</b>	Three close-readings of texts we’ve read and discussed in class, “published” on a personal book blog. 1,000-1,500 words each.	30%
<b>Academic Research Portfolio</b>	An annotated bibliography (150-250 words per entry) and argumentative research paper (2,500-3,500 words)	30%
<b>Creative Narrative</b>	Short story or creative non-fiction piece engaging with the course theme. (1,500-2,500 words)	15%
<b>Reading Questions</b>	Thoughtful discussion questions and notes brought in twice throughout the semester on the class reading for that day.	10% (5% each)
<b>Final Exam</b>	In-class essay exam on major course readings and learned skills	10%
<b>Quizzes and Class Activities</b>	Reading checks and low-stakes in-class writing activities. Graded Pass / Fail.	5%

## Grade Scale

Percentage	0%	60%	63%	67%	70%	73%	77%	80%	83%	87%	90%	93%	97%
Letter Grade	F	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

## Revision Policy

There is a heavy emphasis on revision in this course, so crafting and evaluating multiple drafts of each paper will be a large part of your experience. Every major assignment requires you to submit a draft and a final version that is significantly different than the draft. You will receive an automatic D on any assignment that was not submitted in draft form, or that has not gone through substantive change between the draft phase and the final submission.

## Late Work

I will deduct 10% from a project grade for each day your work is late unless you make arrangements with me at least three days prior to the due date. I can work with you if problems arise—but if you don't talk to me, I can't be flexible.

## Plagiarism

This is the copying, deliberate or not, of another person's work and/or ideas without the proper citation. This can result in failure of the project, the course, and other disciplinary action. We will discuss it further in class, but you also need to be aware of what it is and how to avoid it. When in doubt, you can always check with me.

## Conferencing

Conferencing is our time to examine your individual writing in depth. Half of you are scheduled to meet in Heavilon 223 on Wednesdays, the other half on Fridays. Some weeks we will have individual conferences, which last ten minutes, and other weeks you will meet with me in groups of five for twenty minutes. In both cases, we will discuss concerns about whatever you're working on. This could be a discussion of a reading, or a brainstorming session for an assignment, or the opportunity to ask for more feedback than I'm able to give you in written comments. (See Conference Guidelines sheet for more information.)

## Computer Lab

Every Monday we'll meet in BRNG B274. We will use this space for hands-on application of the skills we develop the rest of the week (drafting, researching, generating ideas, or using the technology at hand to do small-group or class-wide activities). While working in the computer lab, I ask that you refrain from checking email and social media sites, playing games, or otherwise allowing the Internet to lure you from the tasks at hand.

## Attendance (aka, the grouchy part of the syllabus)

This class requires you to participate in discussions and hands-on writing activities. For the course to be a success, everyone's participation is necessary. You will be allowed 4 unexcused absences; after 5, I will lower **your final course grade** by one full letter (so B+ to C+, or A- to B-, etc.). After 6 unexcused absences, I will lower it two full letters, and so on. Excused absences are granted only in extreme cases such as a long-term illness or family emergency. You cannot make up quizzes or other graded work that you missed because of an unexcused absence.

Conference attendance is also mandatory; if you miss your conference, it will count as an absence. If you are late to class three times, I will count that as an absence. The days we do peer critiques are days you are required to have a rough draft of your project; if you do not have a rough draft, you cannot participate effectively in class that day, and therefore you will be considered absent. You are responsible for keeping track of your absences—I will ignore any emails asking me to give you a tally.

## Technology

Technology use should be limited in the classroom, unless we're doing an in-class activity that requires the use of laptops. Generally, computers in Heavilon cause more problems than they're worth, so I ask that you keep them in your bags unless otherwise instructed. Also limit cellphone use—I understand the overwhelming impulse to quickly

check your text messages and notifications, but if you do so, be subtle about it, and don't do it excessively. If distracting or disrespectful phone use becomes an issue, we'll revise my benevolent policy as a class.

### Disability

If you are a student with a disability that requires special accommodations, please see me privately to make arrangements.

### Pandemic and Catastrophe

In the event of a major campus emergency, course requirements, deadlines, and grading percentages are subject to change. I'll tell you about any such changes through email. For more information, see ITAP's Campus Emergency website: <http://www.itap.purdue.edu/ilt/faculty/>

### Student Guide to ICaP

Have any other general questions about Introductory Composition at Purdue and its goals? Visit <http://icap.rhetorike.org/studentguide> for more information about the program and its policies.

### Course Schedule

Subject to change. All entries in blue font indicate either a reading or assignment that needs to be completed before the beginning of class.

	Monday HEAV 107	Tuesday HEAV 223	Wednesday BRNG B224	Thursday HEAV 107	Friday HEAV 223
Week 1 Jan 9-13	Intros, syllabus	Intro to conferences, icebreaker, goals	Introduction to Project 1 and Wix Visual rhetoric	“The Swimmer” Reading questions sign-up	Intro to conferences, icebreaker, goals
Week 2 Jan 16-20	<b>NO CLASS: Martin Luther King, Jr. Day</b>	Read Sample Paper on Book Blog help site and bring in notes on how to “update” it	I, the Divine Selections	“Goodbye to All That”	Read Sample Paper on Book Blog help site and bring in notes on how to “update” it
Week 3 Jan 23-27	“How to Tell a True War Story” and “Dulce Et Decorum Est”	“Shitty First Drafts” Check-in Project 1, close reading practice	“The Dinner Party”	“How Tracy Austin Broke My Heart” Good practices for close readings	“Shitty First Drafts” Check-in Project 1, close reading practice
Week 4 Jan 30-Feb 3	<b>Blog Entry 1 Draft Due;</b> Introduce Peer Review “The Last Question”	Peer Review: <b>Bring in completed Peer Review Sheets for each group member’s blog</b>	Introduce Research Portfolio: cultural analysis, asking good questions	Background on 9/11 for <i>The Zero</i> , the “political novel”	Peer Review: <b>Bring in completed Peer Review Sheets for each group member’s blog</b>
Week 5 Feb 6-10	<i>The Zero</i> Part 1 (p 1-75)	Research paper question practice—dice game	Research practice: random topics	Research: Library Tips & Tricks	Research paper question practice—dice game
Week	<b>Blog Entry 1</b>	<b>Bring in list of ideas</b>	What is an	Annotation	<b>Bring in list of ideas</b>

6 Feb 13-17	<b>Final Due</b> <i>The Zero Part 2</i> (p 75-165)	for research project	annotated bibliography?	Practice: <i>They Say / I Say</i> Chapters (in back of Course Pack)	for research project
Week 7 Feb 20-24	<i>The Zero Part 3</i> (p 165-259)	Style activities: Bring in edits on peers' writing Read <i>Style</i> Chapters (in CP)	Translating Academic Prose	<b>Annotated Bibs: 5 Sources Due</b> Translating Academic Prose	Style activities: Bring in edits on peers' writing Read <i>Style</i> Chapters (in CP)
Week 8 Feb 27- Mar 3	<i>The Zero Part 4</i> (p 261-326) and "To Catch a Terrorist"	Bring summary of what you've learned about your research topic	What Makes a Good Research Paper; outlining	<b>Blog Entry 2 Draft Due</b> Peer review	Bring summary of what you've learned about your research topic
Week 9 Mar 6-10	"An Early History of Ambergis"	Bring in outline for research paper, sharing evidence	Argumentation Practice <b>Annotated Bibs: 10 Sources Due</b>	Research paper scaffolding	Bring in outline for research paper, sharing evidence
Week 10 Mar 13-17	<b>NO CLASS: Spring Break</b>	<b>NO CLASS: Spring Break</b>	<b>NO CLASS: Spring Break</b>	<b>NO CLASS: Spring Break</b>	<b>NO CLASS: Spring Break</b>
Week 11 Mar 20-24	<b>Blog Entry 2 Final Due</b> <i>The Buried Giant Part 1</i> (Ch 1-3, p 1-83)	Style activities: Bring in edits on peers' writing	Research Paper scaffolding	<i>The Buried Giant Part 2</i> (Ch 4-6, p 84-158)	Style activities: Bring in edits on peers' writing
Week 12 Mar 27-31	<b>Research Paper Draft 1</b> Gallery tour of good practices for research papers	Peer Review; Bring in completed Peer Review Sheets for two group members' research papers	Revision activities	<i>The Buried Giant Part 3</i> (Ch 7-12, p 159-243)	Peer Review: Bring in completed Peer Review Sheets for two group members' research papers
Week 13 Apr 3-7	Revision Activities	Check-in on research paper, troubleshooting	<b>Research Paper Draft 2 Due</b> Revision activities	Introduce Narrative Project--brainstorm	Check-in on research paper, troubleshooting
Week 14 Apr 10-14	<i>The Buried Giant, Part 4</i> (Ch 13-17, p 244-317)	Narrative Brainstorming	Research paper revision activities	Work on narratives: scene-setting, dialogue	<b>Research Portfolio Final Due</b> Narrative Brainstorming
Week 15 Apr 17-21	<b>Narrative Draft Due</b> Peer Review	Narrative Peer Review: Bring in letter to peers on their drafts	Work day—blogs and narratives	Troubleshooting any outstanding projects	Narrative Peer Review Bring in letter to peers on their drafts

Week 16 Apr 24-28	Final exam review	Final Reflections	Final exam	Wrap Up <b>Narrative Final Due</b> <b>Blog Entry 3 Final Due</b>	Final Reflections
----------------------------	----------------------	-------------------	------------	--	-------------------