SYLLABUS

COURSE INFORMATION

Title: English 3330: Advanced Composition

Time, Day, and Location: 9:30 am Tuesday Thursday Academic 013

Description: Advanced technique and practice in writing processes as well as in rhetorical, literary, and stylistic analysis.

Course Outcomes:
1. You will learn how to interpret and analyze a subculture via its artifacts, rituals, spatial arrangement, members, and language.
2. You will learn how to produce rhetorically, stylistically, grammatically, mechanically, and conventionally effective writing.

INSTRUCTOR INFORMATION

Name: Dr. Laurence Musgrove. (Address me as Professor Musgrove or Dr. M in person and email.)

Contact: lmusgrove@angelo.edu

Office Location: Academic 039B

Office Hours: MWF 10-11 and by appointment

Brief Biography: I am from Houston, Texas, where I graduated from Spring Woods High School in 1972. I attended Southwestern University in Georgetown, Texas, and majored in English because I enjoyed reading novels and writing poetry. After graduating in 1976 and working in a variety of jobs, including a bookstore and a bakery, and managing a data-processing service company, after 11 years away from school, I attended the University of Oregon in Eugene, where I received my PhD in English in 1992. I then taught at the University of Southern Indiana in Evansville, Indiana, until 1999, Saint Xavier University in Chicago, Illinois, until 2009, and I have been at Angelo State University for 10 ½ years, first as department chair of English and Modern Languages, and now as a full-time professor of English. With more than 30 years of college teaching experience, I now primarily teach courses in creative writing, literature, graphic novels, and writing. My professional interests include poetry writing, and my current research interests focus on student learning and the application of the Buddhist wisdom tradition upon the teaching of writing and literature. I have published three books and edited another. My poetry regularly appears in regional and national journals. I am married, my wife lives in Dallas where she teaches high school English, my daughter who lives in Brooklyn where she is an artist and painter, and my stepdaughter is an actor in Los Angeles. I have two dogs, Huckleberry and Clementine.
**Online Presence:** More information about me is at the following locations. Department: [https://www.angelo.edu/content/profiles/630-laurence-e-musgrove](https://www.angelo.edu/content/profiles/630-laurence-e-musgrove)
Website: [www.laurencemusgrove.com](http://www.laurencemusgrove.com) Instagram: lemusgro

**Human Worthiness:** Given that we are born into this world through no choice of our own, we are all worthy and we all belong here, we deserve this worthiness and we deserve this belonging, and we all deserve to find our worthiness in belonging. We are equal in this deserving, worthiness, and belonging. This equality, deservedness, worthiness, and belonging is both damaged and repaired in relationships with family and others. Education is the means by which oppressive relationships are identified and beneficial relationships are created. The collection of disciplines known as the Humanities is especially interested in the problem of human relationships and how they may be improved through study and research into history, literature, language, philosophy, religious traditions, communication, psychology, sociology, and political science.

**Educational Philosophy:** My beliefs about education are primarily influenced by political science, psychology, philosophy, literature, and the Buddhist wisdom tradition. These have contributed to my vision of human worthiness and my belief that freedom from personal and social oppression should be the aim of education. Freedom is central to the survival of democracy. The value of education to human freedom is also supported by a variety of wisdom traditions in the West and East, most explicitly in the Buddhist understanding of enlightenment as liberation from suffering. Freedom is sometimes mistakenly understood as independence, but it is better understood as interdependence; that is, freedom is not the license to be separate and individual and feed our ego as we wish. Freedom is the recognition of our dependence upon the freedom of others. The more we feel connected to each other in mutually beneficial, non-aggressive relationships, the more freedom exists for us all. Aggressive relationships are the enemy of freedom. Aggressive relationships are born in fear, pleasure-seeking, and ignorance. Freedom is the defeat of fear, pleasure-seeking, and ignorance, the three causes of mental suffering. Freedom, therefore, is another name for mental well-being. Because the mind is where instinct and learning happens, an education should create opportunities for us to learn to identify and replace unbenefficial mental instincts and habits for the benefit of ourselves and others. Traditionally, in education, the mind is treated as a storage container. While beneficial concepts and habits must be learned and stored for replay, to experience freedom, the mind must also be balanced. To achieve balance, the mind must be trained in courage, strength, attention, stamina, agility, and flexibility. To attain these qualities, education must direct and discipline the mind with activities and relationships that are personally relevant and publicly meaningful. As the mind grows in its capacities to perform these activities and relationships, it must also take moments of rest so that it can reflect upon and learn from its successes and setbacks. This reflection and learning nourish and sustain courage, strength, attention, stamina, agility, and flexibility, and therefore, mental balance, well-being, and freedom from fear, pleasure-seeking, and ignorance.

**Teaching Method:** I believe learning to attain mental balance, well-being, and freedom can only occur in the student’s mind as it develops relationships with others. When teachers are students of how their students best learn, learning can happen in the teacher as well. I have been teaching
college for over 30 years, and I’ve learned a few things about how students best learn in relationship with me and others. For example, I believe that students best learn when they are offered opportunities to read and write and draw and discuss and reflect upon ideas that are personally relevant and publicly meaningful to their individual and social experiences. Because learning is both individual and social, I also believe it important that students share their work in class and work collaboratively and informally on shared tasks. I also believe in the value of students generating and asking questions of personal and social concern. A life-long practice, asking questions in relationships requires a courageous curiosity. It is the ability to identify challenges and problems and opportunities, to select the appropriate language to frame and clarify them, and then to speak to those who might have the knowledge and power to assist in their resolution. Questions, therefore, are always good things, always to be respected, never to be apologized for. Consequently, I schedule time for the relationships in class that foster questions and discussion. This questioning and search for answers will also occur in writing assignments of this class. Students will develop relationships with authors by reading their work, by putting their ideas into their own words, and then by testing those ideas against their own experience. They will extend these relationships by sharing these summaries and responses with others and coming to their own conclusions about the value of these ideas and words. There will also be more private relationships between individual students in the class and between you and me, and before and after class if you wish to ask questions or make comments then. You will also meet with me during my office hours if you wish and during scheduled and required individual conferences on your writing assignments in progress. These one-on-one relationships can also be valuable learning opportunities. The focus on learning as relationship is key to my teaching method. We do not have a choice about many of the relationships we encounter in our lives. We do not even have the choice about whether we will be in relationship with the world or not. We are in fact in a relationship with ourselves all of the time. And we are likely in relationship with someone or something all of the time as well. Given the ubiquity of relationship, we might as well decide to do them as well as we can. Respectfully. Openly. Honestly. Calmly. Joyfully. Learning depends on it. So does our freedom. We are all worthy and belong. And we find our worthiness in belonging to each other’s search for worthiness and belonging.

**Classroom Expectations:** The following are my expectations about student performance and relationships in this course and in our classroom. Students who are unable adhere to these expectations will be instructed to leave the classroom. Students who do not wish to adhere or cannot adhere to these expectations should talk to their academic advisors about finding a more suitable relationship with this course. As long as you continue to attend this course, you have by your continued attended explicitly accepted these expectations and the other requirements and policies of this course.

1. **Arrival:** Students are expected to arrive on time and be prepared to begin the work of the class promptly. The classroom door will be closed and locked at 5 minutes after the beginning of the class.

2. **Materials:** Students are expected to arrive with the materials required by the work of the class. Some of these materials are provided to you, and some will require you to purchase them. These include a class binder that will hold the materials distributed in class, including the course syllabus, the minilesson packet, course readings, paper for writing, and other handouts. Students are also expected to have the materials necessary to complete homework assignments, such as paper, colored pencils, and access to technology for composing and
printing their work for the class. If you do not have the resources to purchase the required materials, you should discuss your financial needs with a financial aid advisor or find another class. You can contact the Financial Aid Office here: https://www.angelo.edu/services/financial_aid/ask_financial_aid.php

3. **Time**: Students are expected to plan their time according to the needs of the class as it fits within the other schedules they have at home, work, leisure, and school. Students are expected to become familiar with the due dates of the assignments of the course and plan accordingly. Time is a necessary constraint on our lives. It is limited. We are most successfully when we acknowledge those limits and work as efficiently as possible within those constraints. Calendars and to-do lists and celebrations of achievements are motivating factors in effective time management. Perfection is not available to us, but we can all benefit from a more disciplined life wherein we set goals and develop plans to achieve them.

4. **Relationships**: Students are expected to treat the other members of the class with attention and respect. There will be multiple occasions when students will share their work with others, and there will be times when teams of students will work on a common project.

**Absences**: 6 absences will result in failure. Only an absence related to a university-sponsored event will be excused, and this absence must be documented by the sponsor of that event and provided to me prior to the absence. Students who come unprepared to participate in the work of the class because they have not completed the homework assignment or do not have the necessary materials for the work of the class will be counted absent.

**Late Work**: Late work is not accepted. If an absence occurs on the due date, the work must be submitted electronically by the due date and time.

**Exit Ramps**: There may be unforeseen circumstances that arise or choices you make as student that interfere with your relationship with this class. If you are able to attend class or complete the required assignments or respond to the in-class activities or fulfill other classroom and course expectations, I will recommend that you withdraw from the course and take it again later when you can better commit your time, energy, and resources to the course. You may end your relationship with this course and officially withdraw by completing the following form online: https://www.angelo.edu/content/forms/290-course-drop-request-form The course withdrawal deadline is set by the University here: https://www.angelo.edu/services/registrar/academic_calendar.php

**UNIVERSITY POLICIES**

**Academic Integrity**: Work submitted must be your own work and originally composed for this class. The work and ideas of others from other source material must be introduced, accounted for, cited, and credited according to the conventions of the Modern Language Association. Any violations of this policy and these responsibilities will result in failure of the class. More information on the relationship we have with academic integrity is offered in the Student Handbook as follows:
Academic integrity is taking responsibility for one’s own class and/or course work, being individually accountable, and demonstrating intellectual honesty and ethical behavior. Academic integrity is a personal choice to abide by the standards of intellectual honesty and responsibility. Because education is a shared effort to achieve learning through the exchange of ideas, students, faculty, and staff have the collective responsibility to build mutual trust and respect. Ethical behavior and independent thought are essential for the highest level of academic achievement, which then must be measured. Academic achievement includes scholarship, teaching, and learning, all of which are shared endeavors. Grades are a device used to quantify the successful accumulation of knowledge through learning. Adhering to the standards of academic integrity ensures grades are earned honestly. Academic integrity is the foundation upon which students, faculty, and staff build their educational and professional careers. Students must understand the principles of academic integrity and abide by them in all classes and/or course work at the University. Academic Misconduct violations are outlined in Part I, section B.1 of the Code of Student Conduct. If there are questions of interpretation of academic integrity policies or about what might constitute an academic integrity violation, students are responsible for seeking guidance from the faculty member teaching the course in question.

**Student Disabilities Accommodation:** It is the student’s responsibility to notify faculty of any accommodations granted by the University. Angelo State University is committed to the principle that no qualified individual with a disability shall, on the basis of disability, be excluded from participation in or be denied the benefits of the services, programs, or activities of the university, or be subjected to discrimination by the university, as provided by the Americans with Disabilities Act of 1990 (ADA), the Americans with Disabilities Act Amendments Act of 2008 (ADAAA), and subsequent legislation. All students at Angelo State University must have the capacity and ambition to undertake, with reasonable accommodation from the faculty and administration, the academic challenges necessary to fulfill the academic requirements for the degree or certification programs which they are pursuing.

**Religious Holy Day:** “Religious holy day” means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20. A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence. A student who is excused may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.

**Title IX:** The University prohibits discrimination based on sex, which includes pregnancy, sexual orientation, gender identity, and other types of Sexual Misconduct. Sexual Misconduct is a broad term encompassing all forms of gender-based harassment or discrimination including: sexual assault, sex-based discrimination, sexual exploitation, sexual harassment, public indecency, interpersonal violence (domestic violence and/or dating violence), and stalking. As a faculty member, I am a Responsible Employee meaning that I am obligated by law and ASU policy to report any allegations I am notified of to the Office of Title IX Compliance. Students are encouraged to report any incidents of sexual misconduct directly to ASU’s Office of Title IX Compliance and the Director of Title IX Compliance/Title IX Coordinator at:
Michelle Boone, J.D.
Director of Title IX Compliance/Title IX Coordinator
Mayer Administration Building, Room 210
325-942-2022
michelle.boone@angelo.edu

You may also file a report online 24/7 at www.angelo.edu/incident-form.

If you are wishing to speak to someone about an incident in confidence you may contact the University Health Clinic and Counseling Center at 325-942-2173 or the ASU Crisis Helpline at 325-486-6345.

For more information about Title IX in general you may visit: www.angelo.edu/title-ix.

COURSE DESIGN

Aims: While the first page of this syllabus lists what students are intended to learn, it may be more concisely put as follows: Students will learn to develop the general ability to conduct and present primary and secondary humanities research into the defining characteristics of human subcultures.

Methods: For the purposes of this course, “humanities research” will be defined as the identification, selection, summary, analysis, and comparison of historical and contemporary resources for the purpose of arriving at a new synthesis of knowledge, application, theory, and practice intended to benefit and advance the quality of human knowledge, behavior, and relationships. The “resources” in this course will include texts I have assigned, primary and secondary sources related to the subculture you intend to research, as well as peer-reviewed academic journal articles related to this subculture. Your research into these sources will begin almost immediately, and the evidence of your research will be developed and presented in handmade responses and essays. Because this course is also designed to help you improve as a writer, you will be learning a simplified vocabulary of sentence strategies, develop confidence in your writing through the use of these strategies, and you will study ways to bring clarity and grace to your writing.

Required Materials
2. Paper – You will need a good supply of computer paper for your handmade responses and other written work for submission to class.
3. Pencils – You will need a set of colored pencils, not colored pens, for your handmade responses.
4. 3-ring Binder – You will need a 3-ring binder to store the course materials you will need to have with you each day in class, including the syllabus, minilesson packet, and other assigned reading materials.
5. **Manila Folders** – You will submit your essays both online via Blackboard and in hard copy in a manila folder with your name on the tab.

6. **Calendar** – You should carry a daily/monthly calendar with you to help you plan and manage the assignments in this and your other classes, as well as your home and work life. Calendar templates are available in Microsoft Word that you can print and store in your binder.

**Assignments**

- Handmade Responses
- Five Writing Assignments
  
  a. Four Preliminary Essays
  
  i. Ethnographic Essay 1 – Researching Artifacts and Rituals
  
  ii. Ethnographic Essay 2—Researching Place
  
  iii. Ethnographic Essay 3—Researching People
  
  iv. Ethnographic Essay 4—Researching Language
  
  b. One Final Ethnographic Essay – A synthesis and compilation of the first 4 essays with new introduction and conclusion

**Blackboard and Assignment Submission:** A copy of this syllabus and all course materials will be posted on Blackboard. The exams will be taken in class. The writing assignments will be posted on and submitted through Blackboard. Printed copies of these assignments are also to be submitted in class on the due date in a manila folder. Handmade responses are due at the beginning of class on their due dates.

**Course Grade**

Your grade in this course will be based upon achieving minimum requirements on a range of submitted assignments. These assignments—short and long, in-class and out—are designed to help you develop a level of stylistic literacy and rhetorical understanding expected of advanced college students.

You are guaranteed a B in this course when you achieve the following minimum requirements:

- **Attendance**: No more than 5 missed classes. Because this class is designed to provide you with reading and writing practice during the class period, missing classes—for whatever reason—will result in missed reading and writing practice designed to help you succeed in the major writing assignments of the class.
- **In-Class Writing**: Honest dedication to informal writing practice and sentence exercises in class.
- **In-Class Contributions**: Consistent sharing of your in-class work, reading responses, and drafts of writing projects with other students in the class, as well as consistently providing helpful response to shared work.
- **Out of Class Homework**: Fulfill minimum requirements of at least 10 handmade responses in response to *Fieldworking* reading assignments.
- **5 Writing Projects**: Acceptable and timely submissions with all drafts of the 5 writing assignments, including a reflection paper on the conference with me.
What is an “acceptable submission” of a writing assignment in this class?
In order to be considered as an acceptable submission, you will need to fulfill the following minimum requirements:

Each of final drafts of the 5 writing projects will be submitted with all previous drafts in a manila folder with your name on the tab and

- Must be free from virtually all errors in sentences and words.
- Demonstrate honest effort, clear engagement, and fresh thinking on the chosen topic or issue.
- Follow the focus and structural requirements of the assignment.
- Be accompanied by a one-page four-paragraph process letter in which you briefly describe
  1. the stages and struggles of completing the project,
  2. how you sought and received responses from others (not including me),
  3. how those responses (including those from me in conference) helped you reshape and finalize the project,
  4. and what you have discovered about yourself as a writer when reflecting on the process of writing and completing the project.

You are guaranteed an A in this course when you achieve the minimum requirements listed above for a B in the course, plus:

- Two of the first four projects will be at least six pages in length.
- Three of the first four projects will include a visual (an original photograph or drawing) that illustrates some aspect of the study.

You will receive lower than a B in this course if you fail to achieve the minimum requirements as described above. How much lower than a B will be determined primarily on your willingness to dedicate yourself to the work of the class and on the acceptability of the work you submit.

Other Influences on Your Course Grade

- Failure to bring the texts, materials, or homework to a scheduled class period will be equivalent to an absence.
- A missed conference will be equivalent to two absences.
- A total of six absences of any sort will result in automatic failure.
- Academic dishonesty of any sort, including—but not limited to—cheating on exams, copying the work of others, buying papers, and having others do your work will result in automatic failure.

Writing Assignments

Essay 1 – Ethnographic Study of Artifacts and Rituals
Following the guidelines for conducting an ethnographic study as outlined in FieldWorking, you will compose a 3 to 5 page analysis (not including the works cited page) of a subculture by describing and explaining the cultural significance of artifacts and rituals related to this subculture. Your analysis will also include an interview with at least one member of this
subculture, one peer-reviewed secondary source related to this subculture, and one secondary source from *FieldWorking* related to ethnographic study. Your will also follow the MLA guidelines for in-text citations and a works cited page.

**Essay 2 – Ethnographic Study of Place**
Following the guidelines for conducting an ethnographic study as outlined in *FieldWorking*, you will compose a 3 to 5 page analysis (not including the works cited page) of a subculture by describing and explaining the cultural significance of a site related to this subculture. You will also include an additional interview with at least one member of this subculture, an additional peer-reviewed secondary source related to this subculture, and an additional secondary source from *FieldWorking* related to ethnographic study. You will also follow the MLA guidelines for in-text citations and a works cited page.

**Essay 3 – Ethnographic Study of People**
Following the guidelines for conducting an ethnographic study as outlined in *FieldWorking*, you will compose a 3 to 5 page analysis (not including the works cited page) of a subculture by describing and explaining the cultural significance of its members. You will also include an additional interview with an additional member of this subculture, an additional peer-reviewed secondary source related to this subculture, and an additional secondary source from *FieldWorking* related to ethnographic study. And you will follow the MLA guidelines for in-text citations and a works cited page.

**Essay 4 – Ethnographic Study of Language**
Following the guidelines for conducting an ethnographic study as outlined in *FieldWorking*, you will compose a 3 to 5 page analysis (not including the works cited page) of a subculture by describing and explaining the cultural significance of its special language. You will also include an additional interview with at least one member of this subculture, an additional peer-reviewed secondary source related to this subculture, and an additional secondary source from *FieldWorking* related to ethnographic study. And you will follow the MLA guidelines for in-text citations and a works cited page.

**Final Ethnographic Essay**
Following the guidelines for conducting an ethnographic study as outlined in *FieldWorking*, you will compose a 15 to 18 page analysis (not including the works cited page) in which you compile and synthesize the material from Essays 1-4, including all primary and secondary sources, into one ethnographic study with a new introduction and conclusion. The introduction will include your reasons for selecting the subculture and your relationship to the subculture. The conclusion will include a reflection on your point-of-view and assumptions that influence your perceptions of that subculture, and the most significant things you learned about the subculture and yourself as an ethnographer. Again, you will follow the MLA guidelines for in-text citations and a works cited page.
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HANDMADE RESPONSES

For each reading assignment, you will compose a handmade response.

In your handmade response to the assigned reading, draw a picture in landscape format on an 8.5 X 11 sheet of plain white paper that creatively and originally represents the author’s argument, narrative, or compelling idea.

This picture should be a combination of images, words, and colors centered in the white space of the page.

The drawing must be an original drawing, follow one or more of the twenty-one visual formats show below, and include no clip art.

Whichever handmade response format you select, your drawing should be presented in landscape format, be effectively developed, balanced on the page, and include at least three colors (black may be one of those colors).

On the reverse of the reading visual in the top left corner, write your name, the date, the name of the reading assignment, and the name of visual format(s) you are using. Also, on the reverse, include at least one brief quote from the assigned text (along with the parenthetical page reference) that corresponds to your drawing.

To fulfill the minimum requirements of handmade responses, they

1. Must be free from all errors in sentences and words.
2. Demonstrated honest effort, clear engagement, and fresh thinking on the assigned text.
3. Follow the format requirements as described above”
   a. Landscape format
   b. Three colors
   c. One of the 21 formats
   d. Effectively developed and balanced
   e. Heading and quotation on reverse
   f. No errors in spelling and grammar
4. Handmade responses that do not fulfill these requirements will not receive credit.
21 Visual Formats for Handmade Responses

Portrait, Map

Comic, Comparison/Contrast, Venn Diagram, Seesaw, Scale

Tree, Web, Organizational Chart, Genealogical Chart

Bar Graph, Pie Chart, Multivariable Graph

Timeline, Before and After, Equation, Process, Freytag Plot, XY +- Plotline, Layers
Your original drawing on one side of page.

Name
Date
Title of Poem or Story
Visual Format

“Brief quote from poem or story that corresponds to the drawing” (#).

Your header and quotation on other side of page.
MODERN LANGUAGE ASSOCIATION DOCUMENTS

For the purposes of this class, all documents composed in response to assignments will use the document design format of the Modern Language Association. This format is modeled and described on the next page. More information on formatting documents and citing sources and creating a works cited page is available online here:

https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html
Following Modern Language Association guidelines, this page demonstrates the standard format for essays and learning journal responses. Left, right, top, and bottom margins are set at one inch, and a header with the writer’s last name and page number is set at one-half inch from the top of every page and right-justified.

The standard heading at the top left is left-justified and single-spaced. For the purposes of this course, I’ve added an extra line in the heading so that a writer can more easily keep track of the version of the essay submitted or the description of the learning journal response. After the heading, the title of the essay is centered above the body of the essay. This title does not require quotation marks or underlining, nor does it need to be bold.

All of the other text is left-justified, double-spaced, and set in Calibri, Arial, or Times New Roman font no larger than size 12. The first line of each paragraph begins with a one-half inch tab or five spaces, and there should be no extra spaces between paragraphs.
MODERN LANGUAGE ASSOCIATION CITATION CONVENTIONS IN BRIEF

When citing the ideas of others in your own writing, it is conventional in academic discourse to refer first to the author of the source and then to the article or book in which the claim appears. Whether you quote from this source directly or simply paraphrase or summarize their ideas, you are required to provide parenthetical page references identifying the location of the original ideas.

EXAMPLE 1:

Stephen L. Carter in Civility argues that “it has been a commonality of the Western tradition that people do not automatically do good” (187).

In example one above, I’ve listed the author’s name and the title of the source first. Then I’ve placed the source material in quotation marks and the page number within parentheses at the end of the quote. Notice that in this example the period follows the parenthetical page reference. Also, because the source material that I’ve quoted is less than four lines, I’ve placed it within the same paragraph.

It is important that your reader have a complete understanding of whose ideas are whose in your writing. The easiest way to signal this to your reader is to refer, as in the example above, to your sources before referring to their ideas. You should only have to make this reference to the title of the author’s book or article once. In subsequent references, only refer to the author’s last name. In addition, when you refer to the ideas of others, it is conventional to refer to their ideas as claims or arguments. In the example above, I say that “Carter argues.” Use words like “reports,” ”maintains,” ”claims,” “believes,” “proposes,” and ”argues” to emphasize that your sources are only reporting, inferring, evaluating, and arguing. Words like “says” and “writes” do not help your reader see that the writer is making a claim from his or her perspective.

EXAMPLE 2:

Stephen L. Carter in Civility claims that

it has been a commonality of the Western tradition that people do not automatically do good. There may be many reasons for this. Doing good may be difficult and doing evil easy, and we may choose the easy path. Or we may be deficient in the skills that are needed to tell which is which. (187)

In example two above, the citation is longer than four lines; therefore, I’ve indented the quote one inch from the left. Notice that there are no quotation marks around the citation and that the parenthetical page reference follows the period by two spaces.
In addition, do not become over-dependent upon the ideas of others by continually including long stretches of quoted material. It is more conventional to summarize the ideas of others and only quote that material which is most significant to your purpose. Don’t leave it up to your readers to make all of the logical connections and transitions between the material you are using and the argument you are trying to make. Quoted material doesn’t speak for itself.

Finally, do not refer to articles and books and other sources as if they have the human agency to make arguments or propose ideas. They do not. The following are incorrect.

*Civility* argues that “it has been a commonality of the Western tradition that people do not automatically do good” (187).

OR

This chapter in *Civility* claims that

it has been a commonality of the Western tradition that people do not automatically do good. There may be many reasons for this. Doing good may be difficult and doing evil easy, and we may choose the easy path. Or we may be deficient in the skills that are need to tell which is which. (187)

In other words, articles or books don’t “argue” or “claim.” Only their authors have that ability.
CREATING TITLES

1. Copy out of your draft a sentence that could serve as a title.
2. Write a title that is a question beginning with *What, Who, When, or Where.* (Where Do Titles Come From?)
3. Write a title that is a question beginning with *How or Why.* (Why Are Titles Necessary?)
4. Write a title that is a question beginning with *Is/Are, Do/Does, or Will.* (Are Some Titles Better Than Others?)
5. Pick out of the draft some concrete image – something the reader can hear, see, taste, smell, or feel – to use as a title.
6. Pick another concrete image out of the draft. Look for an image that is a bit unusual or surprising.
7. Writing a title that begins with an –ing verb (Creating a Good Title).
8. Writing a title beginning with *On* (On Creating Good Titles).
9. Write a title that is a lie about the draft. (You probably won’t use this one, but it might stimulate your thinking.)
10. Write a one-word title – the most obvious one possible.
11. Write a less obvious one-word title.
12. Think of a familiar saying, or the title of a book, song, or movie, that might fit your draft.
13. Take the title you just wrote and twist it by changing a word or creating a pun on it.
14. Find two titles you’ve written so far that you might use together in a double title. Join them together with a colon.

from “Twenty Titles for the Writer” by Richard Leahy, *College Composition and Communication*, Vol. 43, No. 4, December 1992
GENERALIZATIONS

When writers use generic subjects like *people, students, women, and liberals* to generalize in their sentences about types or groups of people, they often have difficulty making subsequent pronouns agree with those subjects. Writers who are sensitive to sexist language also tend to have this same difficulty. For instance, examine the following.

a. An ASU *student* usually studies in *his* apartment.
b. An ASU *student* usually studies in *his/her* apartment.
c. An ASU *student* usually studies in *his or her* apartment.
d. An ASU *student* usually studies in *their* apartment.
e. Every ASU *student* usually studies in *their* apartment.
f. Every ASU *student* usually studies in *his or her* apartment.
g. ASU *students* usually study in *his or her* apartment.
h. ASU students usually study in their apartments.
i. Campus apartments are where ASU students usually study.

Here are two rules to remember:
1. Some readers believe the use of *he, him, or his* as a singular indefinite pronoun (as in example a above) implicitly excludes women and, therefore, should be non-standard.
2. The use of *he/she, his/her, him/her, or himself/herself* is non-standard.
3. The use of *him or her, his or her, or he or she* is awkward and unnecessary.

In the examples above, only h and i are standard.

When revising for agreement or non-sexist usage, revise your sentences according to one of the following strategies:
1. Make the subject and pronoun plural.
2. Rewrite the sentence so that no pronoun is necessary.

For example, the following sentence can be revised in three ways.

If a *student* believes *she* can succeed as a writer, then *she* will.
1. If *students* believe *they* can succeed as writers, then *they* will.
2. To succeed as writers, *students* must first believe that success is possible.

Practice revising the following sentence according to the two revision strategies above.

A college *student* will soon discover that better writing leads *him* to better thinking.

The typical college *student* has spent more time on *his* phone than in front of a book.