

March 5, 2015

To the Directors of First Year Writing,

Please accept this application for one of the 2015 First Year Writing Program's Outstanding Teaching Awards.

The materials included in this application are drawn from the section of English/Writing 120 that I taught in the Fall of 2014, not only because it is the class that I have taught most recently, but because it was also my most successful class to date. Throughout the semester, my students and I created a classroom environment that was open, engaging, and even a little bit fun. I was able to convince my students that the work I assigned had meaning both in and outside of the classroom, and that they had the means to accomplish it. I also committed more of my time to leaving effective comments than I ever have, and the work paid off: my students revised more of their work than any other class of mine ever has, and I could see them utilizing my feedback throughout the semester.

In addition, I emphasized the public nature of rhetoric more than in any previous semester, and it paid off. My students emailed administrators, put up fliers, and even got some positive responses. In their end-of-semester presentations and in their cover letters, many of my students described themselves, if at times only implicitly, as *writers*, a descriptor that they would not have used at the beginning of the semester.

#### Table of Contents

Teaching Philosophy Statement	2
Curriculum Vitae	3
Syllabus & Schedule English 120, Fall 2014	6
Major Assignments, English 120, Fall 2014	12
Sample Assignments	21
Student Writing with Comments	23
Evaluations & Teaching Observation	34
Permission Statement	38

These and other materials are accessible in my shared Google Drive folder, [goo.gl/gAhf5R](http://goo.gl/gAhf5R), and on the course website, [montgomery120.weebly.com](http://montgomery120.weebly.com).

Thank you,

  
Joseph Montgomery

## Teaching Philosophy Statement

College students are already writers—a bit of a truism for writing teachers, but an argument that must be articulated and demonstrated frequently to college students themselves. Many students enter the first-year writing classroom believing that they are bad writers, and many enter the classroom believing that they are not even writers at all, that the category of “writer” does not include anyone like them. I have heard from students that they “haven’t written anything” in years. I have found that students who feel they are not writers often make less informed rhetorical choices when attempting to write formal essays, and tend to plagiarize more often, because they overcorrect for a perceived lack of experience and ability. My primary task, at least at the start of any semester, is to have students demonstrate to themselves that they are, in fact, writers.

In responding to these reflections, I attempt to problematize the distinction between “Writing” (i.e., long essays for school) and “writing” (i.e., all of the other writing practices that they engage in every day), to demonstrate that both “Writing” and “writing” exist within a continuum of communication practices that students engage in regularly and, more often than they realize, effectively. Without undermining the importance of formal research writing, I emphasize to students the fact that they already know how to write in a variety of genres and are already capable of making appropriate choices when moving from one genre to the next. I ask students to write in genres they may already be familiar writing in, such as emails, tweets, and internet memes, where the choices they make between genres are easier to articulate, for the purpose of paying attention to those choices and reflecting on how and why they went about making them.

Once students have approached the concept of genre and have become aware of their own ability to navigate different genres, it becomes easier to extrapolate that awareness into genres in which they will be asked to write, in both academic and professional contexts. The writing classroom, therefore, is less about “teaching students how to write,” and more about helping students to see that the practices by which they have already learned to make appropriate choices in certain genres are analogous to the practices by which they can learn to make better choices in academic and professional genres. This also requires that I approach “errors” less as problems to be solved and more as alternative choices that are less appropriate in certain genres (and, often, perfectly appropriate in others). College students often view their writing experiences negatively, if they view them at all, and that is in part because they view their own writing negatively. Part of my role, as I see it, is to make my appreciation for “bad” writing clear from the start and attempt to consistently and conspicuously value the writing that students do and the choices that they make, good and bad, in hopes of making students value them as well.

# Joseph A. Montgomery

411 Charles St. Ypsilanti, MI 48198 / jmntg.com  
joemontgomery@gmail.com / jmontg17@emich.edu  
-734-645-5082-

## Education

---

- Master of Arts in Literature, Eastern Michigan University, expected 2015  
Graduate Certificate in Teaching of Writing, Eastern Michigan University, expected 2015
- Bachelor of Arts in English Language and Literature, Grand Valley State University, 2009
- Associate in Liberal Arts, Washtenaw Community College, 2007  
Certificate in Automotive Mechanics, Washtenaw Community College, 2006

## Teaching Experience

---

### Graduate Assistant, Eastern Michigan University

- Instructor, ENGL/WRTG 121: Researching the Public Experience, 2 sections, Winter 2014 & Winter 2015.
- Instructor, ENGL/WRTG 120: Writing the College Experience, 2 sections. Fall 2013 & Fall 2014.
- Teaching Assistant, ENGL 300W: Writing about Literature, 6 sections, Fall 2013-Winter 2015.

### Part-Time Lecturer, Washtenaw Community College

- Instructor, ENG 226: Composition II, 2 sections, Winter 2011.
- Instructor, ENG 111: Composition I, 2 sections, Fall 2010.

### Supplemental Instruction Assistant, Washtenaw Community College

- ENG 111: Composition I, online, 1 section. Winter 2013.
- ENG 090: Writing Fundamentals, 1 section. Winter 2013.
- ENG 111: Composition I, 1 section. Fall 2012.
- ENG 050: Basic Writing, 1 section. Fall 2012.
- Writing Center Tutor, Fall 2007-Winter 2013.

# Research

---

## Presentations & Panels

- Presenter, “Chaucer’s *House of Fame*: Authority and Influence within Ecologies of Information.” College English Association Conference, Indianapolis, IN, 27 March 2015. (accepted)
- Organizer & Chair, “The City and the Open Road.” Special Session, Midwest Modern Language Association Conference, Dearborn, MI, 15 November 2014.
- Presenter, “Chaucer’s *House of Fame*: Authority and Influence within Ecologies of Information.” Michigan College English Association Conference, Ypsilanti, MI, 25 October 2014
- Presenter, “The Possibilities of the Posthuman: Gendered Humanism and Frankenstein’s Cyborg,” Science Fiction Research Association Conference, Detroit, MI, August 2012
- Organizer & Presenter, “Building Classroom Community in a Digital Domain.” Panel Presentation, Computers and Writing Conference, Ann Arbor, MI, May 2011

## Awards & Certifications

- Michigan College English Association Graduate Student Paper Award, 2014
- Journal of Narrative Theory Scholarship, 2014
- Journal of Narrative Theory Scholarship, 2013
- Completion of “Teaching Online: The 21st Century Classroom,” Washtenaw Community College Professional Development, 2012.
- Gilbert R. and Patricia K. Davis Endowed Merit Scholarship, 2009

# Service

---

## Eastern Michigan University

- English Department Alumni Project. Graduate Assistant, 2015.
- First Year Writing Program Evaluation Survey Committee. Member, 2014-15
- Grade Grievance Committee. Graduate Student Representative, 2014-15.
- First Year Writing Committee. Member, 2013-15.
- First Year Writing Committee. Online Resources Subcommittee Member, 2013-14.
- English 300W Resources Website. Editor, 2013-14.

## English Graduate Student Association at EMU

President & Co-founder. Assisted in establishing new student organization in 2012.

Elected President for 2013-14 and 2014-15 academic years.

### Events Organized:

- Curriculum Vitae Workshop, Eastern Michigan University, 20 February 2015
- “Everything You’ve Ever Wanted to Know about PhD Programs.” Panel featuring 4 professors from different English programs (Literature, Children’s Literature, Creative Writing, and Linguistics). Eastern Michigan University, 21 November 2014.
- “Faustus & Forbidden Knowledge.” Panel featuring 4 professors from different disciplines (Literature, Philosophy, History, and Communication). Eastern Michigan University, 3 October 2014.
- Online Scholarly Presence Workshop, Eastern Michigan University, 28 March 2014.
- Conference Proposal Workshop, Eastern Michigan University, 14 February 2014.
- Curriculum Vitae Workshop, Eastern Michigan University, 7 February 2014.

## Washtenaw Community College

- *English 111 Writing Center Handbook*. Contributor, 2008 & 2009.
- Personal tutor for Human Resources employee, 2008.

## Outside Organizations

- Chair, “Law and Literature 1.” Panel. College English Association Conference, Indianapolis, IN, 27 March 2015.
- Chair, “Invading Personal Spaces: Commodification and the Permeable Boundaries of Modern Bodies.” Special Session, Midwest Modern Language Association Conference, Dearborn, MI, 14 November 2014
- Chair, “Parsing Urban Boundaries: Cities and Lines of Conflict.” Special Session, Midwest Modern Language Association Conference, Dearborn, MI, 14 November 2014

## Other Community Outreach

- Presenter, “Family Writing Fun Night.” Eastern Michigan University Writing Project Family Literacy Initiative, 2015. Led writing workshops for children and their parents at two elementary schools and one high school.
- Tutor, WORD Project ESL, 2010. Developed and led semester-long personal ESL tutoring programs for adult students from Vietnam and Mexico.
- Homework Assistance and Skills Development Program, Sacred Heart Middle School, 2010. Tutored students grades 5-8, primarily in math and language arts.

# ENGL/WRTG120: Composition I: Writing the College Experience

Instructor: Joe Montgomery M/W 9:30-10:45 a.m., PH 415 (CRN: 1088)

Email: jmontg17@emich.edu Office: PH 613P Mailbox: PH 612C

Office Hours: M/W 11-12, or by appointment Course website: montgomery120.weebly.com

## Course Description

Introduces use of writing and reading for inquiry. Students write extended essays about subjects relevant to the college experience using conventions of standard written English; assignments may also incorporate other genres and styles. Emphasis is placed on using writing and reading as a process for discovery, and on communicating ideas to audiences. For a more detailed overview of the course, see the “Course Info” page on the course website.

## Course Outcomes

- *Rhetorical knowledge*: You will have **practiced** using language consciously and identifying rhetorical qualities in composing situations.
- *Writing process*: You will have **engaged** in invention, drafting, and rewriting, providing explicit evidence of a writing process.
- *Genre conventions*: You will have **demonstrated** awareness of academic writing genre conventions, including mechanics and syntax.
- *Multimodal transformation*: You will have **adapted** your writing to distinct rhetorical contexts, drawing attention to the way composition transforms across contexts and forms.
- *Reflective practice*: You will have **applied** feedback from instructor, peers, and individual reflection to rethink, re-see, and ultimately revise your work.

## Required Texts

- Losh, Alexander, Cannon, and Cannon. *Understanding Rhetoric (EMU Custom Edition)*. Boston: Bedford St. Martin's, 2014. ISBN 978-1-319-00314-2. (required)
- Lunsford, Andrea A. *Writing in Action*. Boston: Bedford St. Martin's, 2014. ISBN 978-1-319-00314-2. (required)
- Additional readings, which can be found on the course website, and which should be printed or viewable on an electronic device for individual reading and for use in class.

## Grade Values

A	940-1000 points	B-	800-833 points	D+	667-699 points
A-	900-939 points	C+	767-799 points	D	634-666 points
B+	867-899 points	C	734-766 points	D-	600-633 points
B	834-866 points	C-	700-733 points	F	0-599 points

## Grading Breakdown

Participation, including homework:	300 points	AGC packet:	75 points
Project 1 & Portfolio:	100 points	Project 2 & Portfolio:	175 points
Project 3 & Portfolio:	250 points	Final Portfolio:	100 points

Each of the assignments will be described fully in separate prompts that I will circulate at appropriate times during the semester. Grades on projects will adhere to the University's A-F system. Grades will be noted on assignments when they are handed back, and you will receive regular progress reports. Unless alternative arrangements are made in advance, students must complete all major projects and the final portfolio and attend the Celebration of Student Writing on Thursday, December 4, from 4-5:30 p.m. in order to be eligible for a passing grade in ENGL/WRTG120.

## Assignment and Portfolio Formatting and Presentation

All work, except for in-class writing, must be typed and printed. Always use Times New Roman, black, size 12, and otherwise follow the page layout and documentation conventions established by MLA. All individual pieces of writing must be stapled together in order to be eligible for credit, but separate pieces of writing in a portfolio should not be stapled together. You will need a simple file folder or a presentation folder for both Invention and Final Portfolios. Portfolios not in a folder, or in a pocket folder, binder, or anything bulkier than a file or presentation folder, will not be accepted for credit.

Whatever the format of the assignment, it is your responsibility to plan ahead, to familiarize yourself with file formats, submission process, and presentation requirements, and to approach me with questions about assignments well in advance of the due dates.

## Late Work; Revisions; Keeping your Work

All work must be submitted or ready to submit at the start of class on the due date to be considered on time and therefore eligible for full credit. This policy applies whether or not you are in class on the due date. In other words, if you miss class, you are still responsible for meeting all related deadlines. In-class assignments and most homework assignments are not eligible for credit if turned in late, though they may be included in a relevant portfolio.

The grade for any late assignment eligible for credit will be lowered by one grade letter (A to B, e.g.) for each 24-hour period after 9:30 am on the due date in which neither a paper nor an electronic copy is received. Once I receive an electronic copy, the grade will continue to be lowered by one grade increment (A to A-, e.g.) for each following 24-hour period (only counting Monday through Thursday) until a paper copy is received.

Revisions on Projects 1 & 2 are encouraged, and must be completed within one week of receiving your draft back from me to be eligible for up to one grade letter higher than was earned on the original draft. Keep everything you write for the class because you will be required to resubmit some of your work in the Invention Portfolios and Final Portfolio.

## Attendance and Participation

ENGL 120 is a course in language learning, and language is learned in communities, through social interactions; therefore, it is essential that you attend class and participate in a manner respectful of differing learning styles and worldviews. Class begins at **9:30 am**. *Tardiness*, in this class, is defined as coming to class 1-20 minutes after the beginning of class, and will result in the loss of participation points. You will be ineligible for participation credit for any day on which you arrive more than 20 minutes late. There will also be participation points available only at the beginning of class, so frequent tardiness will negatively impact your participation grade.

Students enrolled in English Department classes are expected to participate in daily interactive activities. You will, for example, routinely discuss reading assignments, write in class on impromptu topics, participate in collaborative activities, and engage in peer review of drafts. Such activities cannot reasonably be made up, and there is no way to earn full participation points for any day on which you do not fully engage in these activities. As a result, *students who do not participate regularly should expect to receive lower grades in the course, and students who are absent for more than four class periods should consider withdrawing and taking the class in a future semester*. For the purposes of this guideline, two instances of tardiness (1-20 minutes late) are considered the equivalent of one absence, and one instance of arriving more than 20 minutes late is equivalent to one absence.

## Computer and Internet Usage

We will be interacting with a variety of sites on the internet during the course, including the course website. Please let me know if you need help using the internet or any computer program. When using a computer, save your work frequently, always make backup copies via email, cloud storage, and/or an external storage device, and plan your projects with extra time allowed for unexpected technological difficulties. Be sure to save separate copies of rough drafts before writing over them to produce a final draft. Technological problems or malfunctions do not constitute an excuse for late or missing work.

A laptop or tablet will be of great value to you for the purpose of doing class-related work during class time and for bringing online readings to class. In order to help you stay engaged and earn participation points, I require that you set your phone to silent and turn off notifications before coming to class and that your in-class uses of all electronic devices be related to class activities. Your use of an electronic device will be a problem if it prevents you from being fully engaged in class and



respectful of others for the duration of each class period. You will lose participation points and/or be asked to put away your electronic device if it appears to be distracting you or others. Repeated instances of distracting or disrespectful use of any electronic device will negatively affect your grade and may result in referral to the Office of Student Conduct.

## Communication with Peers; Communication with the Instructor

You should make arrangements early in the semester to communicate with your peers. Identify one or two (perhaps more) peers in the class with whom you can discuss readings and assignments, work through questions brought up in the class, and approach when you find something unclear. My hope is that we all will prefer a climate in which dialogue and interaction runs between the instructor and students and *also* between and among students when questions come up. Finally, you should always be proactive about asking questions when you have them, either by raising questions during class or contacting me or one of your peers privately.

To communicate by email we will use our emich.edu accounts, accessible via mail.emich.edu. You can send email to me or to classmates via the EMU Online (eCompanion) site associated with this course. You can email me to set up an appointment in my office and to ask me questions. During the week when classes are in session, you can expect a response from me within 48 hours. During weekends or when classes are not in session, it will likely take longer for me to respond.

## Academic Integrity

It is *your* responsibility to understand what constitutes plagiarism and to avoid plagiarizing. If you have concerns that you might be plagiarizing, contact me before the assignment is due. Plagiarism occurs when a writer passes off another's words or ideas without acknowledging their source, whether intentionally or not. If you plagiarize in this class, you will likely fail the assignment on which you are working and your case may be passed to the university for additional disciplinary action. Because of the design and nature of this course, it will take as much (or more) work for you to plagiarize in it than it will to actually complete the work of the class. For a more detailed explanation of Eastern Michigan University's stance on academic integrity, refer to Section V.A. of the Student Conduct Code.

## Campus Resources

For information regarding campus resources, such as the Disability Resource Center, Counseling and Psychological Services, the Academic Projects Center, and the University Writing Center, see the "Course Info" page on the course website.

## Course Schedule

Week/Date	Readings/Assignments Due	In Class Activities & Discussions
Wk1 W — 9/4	---	Introductions; syllabus; intro to Project 1
Wk2 M — 9/8	<i>Understanding Rhetoric</i> , Introduction: “Spaces for Writing”; Ticket in	Introductions; writing contexts; visual literacy; more on Project 1
Wk2 W — 9/10	Alexie, “Superman and Me”; Top Fives worksheet	Mapping your literacy narrative; intro to AGC
Wk3 M — 9/15	UR, Issue 1: “Why Rhetoric?”; 1 par. on Alexie; 1 paragraph of Literacy Narrative	Alexie’s rhetoric; peer response to paragraph; troubleshooting P1
Wk3 W — 9/17	Academic Genre Conventions Packet, Unit 1; 1.5-2pg draft of Literacy Narrative	Review AGC; work day (laptop cart)
Wk4 M — 9/22	Full draft of Literacy Narrative	Peer response
Wk4 W — 9/24	Project 1 & Portfolio; UR, p. 245-252	Compiling Project 1 & portfolio; intro to Unit 2; what is genre?
Wk5 M — 9/29	Dirk, “Navigating Genres” 249-253 (through par. ending “personal statement,” remainder optional)	No seriously, what is genre?; picking a genre
Wk5 W — 10/1	Roberts, “The Grammar of Clickbait!”; bring an example of your genre to class	Genre Awareness worksheet workshop
W 10/1 — T 10/7	Attend conference; bring Genre Awareness worksheet #1 to conference	No class Monday 10/6 — see conference schedule
Wk6 W — 10/8	Finish reading Dirk; Genre Awareness worksheet #2	Genre Awareness & Transformation workshop
Wk7 M — 10/13	Genre Profile outline; Transformation proposal	
Wk7 W — 10/15	AGC, Unit 2	Work day (will have laptop cart); informal conferences
Wk8 M — 10/20	Full rough draft of Genre Profile	Peer response

Wk8 W — 10/22	Full rough draft of Literacy Narrative Transformation	Present Transformation in groups; group critiques
Wk9 M — 10/27	<i>Understanding Rhetoric</i> , “Issue 2: Strategic Reading,” p. 67-112; Midterm Evaluation	Reflection work day (will have laptop cart)
Wk9 W — 10/29	Project 2 & Portfolio	Intro to Unit 3
W10 M — 11/3	Ganz, “What is Public Narrative?”, focus on “Public Narrative: Self, Us, Now.”	Discuss Public Narrative; brainstorm topics
W10 W — 11/5	Public Narrative topic proposal	Story of Me workshop
W11 M — 11/10	<i>Understanding Rhetoric</i> , “Issue 3: Writing Identities,” p. 113-42	Story of Us workshop
W11 W — 11/12	Stedman, “Annoying Ways that People Use Sources”	Uses for research & how to use sources; Story of Now workshop
W12 M — 11/17	Rhetoric in Action proposal	Research & Writing time (laptop cart); individual conferences in class
W12 W — 11/19	Source Review worksheet	Research & Writing time (laptop cart); individual conferences in class
W13 M — 11/24	Public Narrative rough draft (3 pg minimum)	Peer response
W13 — W	No Class - Thanksgiving Break	No Class - Thanksgiving Break
W14 M — 12/1	AGC, Unit 3; <i>UR</i> p. 198-206; Enact Rhetoric in Action by end of the day	Works Cited Workshop; discuss P3 Portfolio & RiA documentation
W14 W — 12/3	Project 3 & Portfolio	Discuss Final Portfolio & Presentations
Th — 12/4	CSW 4-5:30 pm @ SC Ballroom	Attendance mandatory
W15 M — 12/8	Email Rhetoric in Action documentation before class	Presentations
W15 W — 12/10		Finish Presentations, Final Portfolio work
W16 W — 12/17	Final Portfolio due by 10:45am—No Late Portfolios Accepted	

# English 120 — Project 1 — Literacy Narrative

[montgomery120.weebly.com/project-1.html](http://montgomery120.weebly.com/project-1.html)

## Overview

Your literacy narrative will not read like a typical “school essay.” Rather, it is a story, an account of your personal experiences with reading and writing over the course of your life so far. It's meant to capture a series of moments, experiences, artifacts, and influences from your background with reading and writing. You might write about first learning to read or write, about influential books or formative writing assignments later in life, or about individuals who had a significant impact on your literacy. You might think more broadly about literacy and write about how you attained some other kind of literacy, like computer programming or reading a map.

Just as importantly, you should be looking for ways that reading and writing has impacted other areas of your life and identity. In other words, ask yourself “so what?” about your literacy narrative. Why does literacy matter in your life? How does your specific story shape who you are? Lastly, this narrative is also a space in which to imagine where reading and writing and other forms of literacy will take you in the future.

## Portfolio

Refer to the syllabus for information about how to turn in your portfolio. Your portfolio should contain the following, in order from front to back:

- 1-2 page reflection (9/23)
- 3-4 page Literacy Narrative (9/23)
- Rough draft of Literacy Narrative (9/21)
- Peer response sheet(s)
- 1.5-2pg draft of Literacy Narrative (9/17)
- Paragraphs (9/15)
- Top Fives worksheet (9/10)
- One other piece of homework or in-class work completed during Project 1

## Project Outcomes

This project relates to all of the course outcomes, but especially Writing Process, Genre Conventions, and Reflective Practice.

- You will have several opportunities to reflect on your Writing Process. Also, in composing this project, you will engage in invention, drafting, and rewriting, and you will be asked to provide evidence of this process in your reflection.

- You will read several literacy narratives, and you will write about the Genre Conventions that you notice in the genre of literacy narratives. In your reflection, you will account for the ways in which you follow or break with the conventions of the genre.
- You will engage in Reflective Practice throughout this project—in some of the homework and activities you will do, in the project itself, and in your reflection at the end. You will write about both the long arc of your history as a literate individual and the short arc of your writing process in various writing spaces.

## Reflection

In addition to the Literacy Narrative, you will also write a short reflection to include in your portfolio. Use the following questions to help shape your reflection:

- *Required:* what kind of feedback did you receive from the instructor, your classmates, and/or the Writing Center? How did you use the feedback as you revised between drafts? Be sure to reference specific passages of your Literacy Narrative along with specific feedback that you received.
- *Required:* how did the smaller pieces of work (worksheets, etc.) contribute to your understanding of the project, how you went about writing it, etc. Again, reference specific pieces and explain how they contributed.
- Do you feel that your Literacy Narrative meets the expectations you had for the project before you began writing it? How does it compare to other literacy narratives that you have read? What are the similarities? Differences?
- Discuss any difficulties you had while working on this project When did they take place? Why? How did you overcome them?
- What resources did you use during this project? (e.g., instructor's office hours, UWC, etc.)

## Rubric

Your literacy narrative (70 points)...	NA	NI	AC	EX
tells a coherent, interesting story that demonstrates originality and invention,	0 5 10	12 14	16 18	19 20
provides a meaningful, unique definition of “literacy” and explains the importance of literacy in your life,	0 5 10	12 14	16 18	19 20
uses relevant and specific examples and anecdotes to accomplish the above,	0 5 10	12 14	16 18	19 20
and follows academic genre conventions and the formatting conventions being used in this class.	0 3 5	6 7	8 9	10

Your reflection (20 points)...				
articulates, using specific examples, important parts of your writing process,	0 3 5	6 7	8 9	10
and explains, using specific examples, how you used feedback from your instructor and classmates.	0 3 5	6 7	8 9	10
Your Invention Portfolio (10 points) contains the required materials and is presented with care.	0 3 5	6 7	8 9	10

# English 120 — Project 2 — Genre Awareness

[montgomery120.weebly.com/project-2.html](http://montgomery120.weebly.com/project-2.html)

## Overview

Project 2 is grounded primarily in two of our course outcomes: genre awareness (“awareness of academic writing genre conventions, including mechanics and syntax”) and multimodal transformation (adapting “your writing to distinct rhetorical contexts, drawing attention to the way composition transforms across contexts and forms”). With these outcomes in mind, you will pick a genre, explore and describe the genre, and ultimately transform your literacy narrative into the genre.

You will begin by picking a genre from the list (under "Worksheets"), after which you will spend some time looking at multiple examples from your chosen genre (e.g., if you choose cookbooks, you will need to spend some time looking at cookbooks), noticing and writing down features of each example that you notice (e.g., how is it arranged visually? how is text arranged? what is the structure of the written components?). I will give you several worksheets to facilitate this process of noticing and articulating genre conventions. Your awareness of the genre that you acquire by completing the worksheets will prepare you for writing Project 2.

Project 2 is broken down into three major components, each of which is described below:

- **Genre Profile:** The first component of Project 2 is the Genre Profile, a 3-4 page independent exploration, analysis, and description of your chosen genre. It will take account of the conventions of the genre as well as the possibilities of breaking with conventions. After reading your Genre Profile, a reader will have a better understanding of what is possible in the genre. You will not get any credit for looking up your genre and telling me what someone else has written about it--this is what I mean by “independent exploration”--you have to figure out for yourself, by looking at examples of the genre, what this genre is all about, as that’s our method of practicing genre awareness
- **Literacy Narrative Transformation:** The second component of Project 2 is your Literacy Narrative Transformation. This is where you transform all or part of your literacy narrative into a composition within the genre you have chosen. So again, for example, if you choose cookbooks, you would transform all or part of your literacy narrative into a cookbook! The final product ought to follow many of the conventions of the cookbook, but you would obviously need to break with some of those conventions, particularly when it comes to content--i.e., literacy, in this case, rather than food. More detailed instructions can be found in the descriptions given for each genre.
- **Reflection:** The final component of Project 2 is your Reflection. This is a 2-3 page essay, in which you reflect on your Transformation. Use the following questions to help get you started,

but don't feel constrained to these particular questions. Was it easy to adapt your writing to your chosen genre? Why or why not? Which genre conventions did you follow? Which did you break with? What do you like and dislike about your Composition? What would you do differently if you had to start over again? What did you notice about your genre once you began the Transformation that you didn't notice previously?

## Portfolio

- Project 2: Profile, Transformation, & Reflection (10/29)
- Rough draft of Transformation (10/22)
- Transformation presenter notes (10/22)
- Rough draft of Profile & peer review forms (10/20)
- Profile peer review forms (10/20)
- Transformation Proposal & Profile Outline (10/13)
- Genre Awareness worksheets (10/1-8)

## Rubric

Your Genre Profile (120 points)...	NA	NI	AC	EX
defines and describes your genre and its features and conventions thoroughly, as well as ways in which those conventions can be broken,	0 10 20	24 28	32 36	38 40
explains your genre's intended audience, purpose, and expected responses,	0 5 10	12 14	16 18	19 20
cites specific examples of the genre, which you found in your research, to accomplish the above,	0 10 20	24 28	32 36	38 40
and follows academic genre conventions and the formatting conventions being used in this class.	0 5 10	12 14	16 18	19 20
Your Lit. Narrative Transformation (40 points)...				
follows the genre conventions established in the Genre Profile, deviating only intentionally,	0 5 10	12 14	16 18	19 20
and demonstrates overall care and attention to detail in development and presentation.	0 5 10	12 14	16 18	19 20
Your Reflection (30 points)...				
articulates and evaluates the choices you made	0 5 10	12 14	16 18	19 20



during the process of writing and revising the Transformation,				
and analyzes instances where you chose to follow or not follow the conventions of your genre.	0 3 5	6 7	8 9	10
Your Invention Portfolio (10 points) contains the required materials and is presented with care.	0 3 5	6 7	8 9	10

# English 120 — Project 3 — Public Narrative

[montgomery120.weebly.com/project-3.html](http://montgomery120.weebly.com/project-3.html)

## Overview

For Project 3, you will choose a social issue that impacts you as a college student. Following Marshall Ganz's concept of the public narrative (the story of self, us, and now), you will write a 5-7 page Public Narrative that addresses your issue as it impacts you and your peers (or other subgroup, culture, or community you belong to as a college student), and what the implications are (in other words, is there a call to action? a greater significance that should be brought to attention?). You should imagine your writing as being valuable to the campus community. This essay will involve some outside research, through which you will find and cite at least two outside sources, at least one of which you will find through the EMU Library website.

Project 3 will culminate in a piece called Rhetoric in Action. It's sort of like your Genre Transformation in Project 2, in that you will be working in a new genre (i.e., not an essay), except you're not just reworking your Public Narrative into a new genre. When you take your work public, it will be in an entirely new rhetorical situation. You will select a genre that is relevant to your particular issue and would allow you to intervene. For example, you might choose to create fliers to place around campus, or you might write a letter to someone you think can have an impact. You might create a hashtag campaign or a meme. Or think of another way to raise awareness--be creative! The emphasis of Rhetoric in Action is on enacting rhetorical appeals and writing to a public audience. At the end of the semester, you will share with the class, in a brief (5 minute) presentation, what you did, how you enacted it publicly, and what the response was (see below for more details).

In order to receive credit for the Rhetoric in Action component, you must enact it publicly, document this component in a public space, and then attach that documentation to an email and send it to me before class on Monday, 12/8. For instance, if you post fliers up around campus, take photographs of them in several spaces. If you create an image or document and post it online, take screenshots of it where it exists online. If you send an email to someone, take screenshots of the sent email. The key is to capture not only the Rhetoric in Action component, but also its public context. If you get any response from your audience by the time you email me your documentation, try to capture that as well.

Collaboration option: You may choose to collaborate on developing and enacting your Rhetoric in Action. If you choose to do so, you will be expected to do a fair share of the group's work, and you will be expected to present on your part of the group work at the end of the semester. Either way, you will still write your own Public Narrative.

The primary outcomes of this project are rhetorical awareness (actually it includes rhetorical performance, too, but don't tell my boss), genre conventions, and multimodal transformation.

## Reflection/Presentation

You will be giving a 5-7 minute presentation on your Public Narrative and Rhetoric in Action. This will be worth 30 points, which will be included in your overall Project 3 grade. Your presentation should include the following:

- A brief explanation of the issue you discussed in your Public Narrative. (<1 min.)
- A summary of your Public Narrative. (1-2 min.)
- An edited and excerpted reading (1-1.5 pgs., double spaced) from your Public Narrative.
- A brief explanation of your Rhetoric in Action and any response you received, alongside which I will project a picture of your Rhetoric in Action. (1-2 min.)

When deciding what to select from your Public Narrative, keep in mind that you won't be able to tell your whole narrative in under three minutes. Try to find a passage that can stand alone as an interesting and thought-provoking story. You might select one of your Stories (of Me, Us, or Now), but probably not more than one. And from there, you may need to edit it down to fit it into fewer than 1.5 pages. Feel free to do as much or as little editing as you want—don't feel like you're stuck with the wording from the draft you turned in as Project 3.

In order to get full credit, you need to attend both presentation days, listen attentively and respectfully to your classmates (e.g., no electronic devices out, no chatting, no walking in or out while someone is speaking), come prepared on your day to deliver your presentation, and hand in both your notes and your Public Narrative excerpt at the end of the class period. There's no rubric: if you do all of that you will get full credit. If you fail to do any of the above, then you will get partial or no credit.

## Portfolio

- Public Narrative final draft
- Public Narrative rough draft + peer review forms (11/24)
- Source Review worksheet (11/19)
- Rhetoric in Action proposal (11/17)
- Story of Me workshop notes/drafts, stapled together (11/5)
- Public Narrative topic proposal (11/5)
- And don't forget to email me your Rhetoric in Action documentation by Wednesday, 12/8.

## Rubric

Your Public Narrative (140 points)...	NA	NI	AC	EX
clearly identifies an issue relevant to college students and includes each part of the public narrative structure (Story of Me, Us, & Now),	0 10 20	24 28	32 36	38 40
includes an effective introduction and conclusion, as well as a body that is organized effectively into paragraphs that each focus on one central idea and that logically transition from one to the next,	0 10 20	24 28	32 36	38 40
incorporates relevant and trustworthy information from 2 or more outside sources, following Stedman's advice about how to use sources,	0 5 10	12 14	16 18	19 20
speaks to its target audience using a carefully considered and rhetorically effective voice that is personal, authoritative, and relatable, and language that is fluent, clear, specific, and interesting,	0 5 10	12 14	16 18	19 20
and follows academic genre conventions, deviating only intentionally, and the formatting conventions being used in this class.	0 5 10	12 14	16 18	19 20
Your Rhetoric in Action (40 points)...		18 21	24 27	30
engages a public audience with the issue you discussed in the Public Narrative,	0 5 10	12 14	16 18	19 20
and demonstrates overall care and attention to detail in development and enactment.	0 5 10	12 14	16 18	19 20
Your Reflective Presentation (30 points)...				
will be graded separately.				
Your Invention Portfolio (15 points) contains the required materials and is presented with care.	0 3 7	9 10	12 13	14 15

## Genre Awareness Worksheet — Project 2

(Worksheet spaces minimized to fit on one sheet)

Genre of the example: \_\_\_\_\_

Example Title: \_\_\_\_\_ Example Author: \_\_\_\_\_

Select a page or small section from your example and answer the following questions. Write clearly, and if you run out of room for an answer, write down the question number on the back of this page and continue writing.

1. What do you think is the purpose of this text? And who is its intended audience?
2. What is this example's context? Where did you find it?
3. What are its physical and visual features? In other words, what is it made of and what does it look like?
4. What are its formal features? How are the text and visual components organized and arranged? Think about layout, paragraph structure, spacing, presentation devices, opening/endings, etc.
5. How would you describe the tone of the writing? Formal? Personal? Technical? What's the dialect?
6. How would you describe the grammar of the writing? Are there complete sentences? Phrases? Dialogue?
7. What does the intended audience expect from this text? Has the text delivered on that expectation?

## Source Review Worksheet — Project 3

(Worksheet spaces minimized to fit on one sheet)

Project 3 requires you to find and cite a minimum of two outside sources. This worksheet will help you to remember important information about some of the sources you find as you incorporate them into your writing. You don't need to use these particular sources in your essay.

### Source 1

Who's the author?	What's the title of the document?
What's the name of the publication?	Who publishes this publication?
When was it published?	How did you find it?

Important information, words or phrases you might want to quote. Use back of page if needed.

--

What would your purpose be for including this source? What would it do for your writing?

--

### Source 2

Who's the author?	What's the title of the document?
What's the name of the publication?	Who publishes this publication?
When was it published?	How did you find it?

Important information, words or phrases you might want to quote. Use back of page if needed.

--

What would your purpose be for including this source? What would it do for your writing?

--

## Student Writing with Comments

In both pieces of student writing, you may notice that I use some variation on Richard Haswell's minimal marking technique. In dealing with surface-level errors (by which I mean deviations from Standard Edited English for which I can ascertain no rhetorical purpose), I sometimes give the student more information if I feel that they will not be able to figure out the error on their own, or if it's a consistent error that I want to draw attention to. However, in the majority of cases, I prefer to write a checkmark at the end of a line containing a surface error, usually only on the first two pages. I do this because I like to emphasize to students the need to develop proofreading strategies. I see minimal marking as a way of assigning students the task of noticing, researching, and "correcting" their errors.

The first of these documents is a rough draft of Project 1. It's a little difficult to see the difference in handwriting in the scan, but the student marked up the draft after I handed it back with comments. For instance, in the first line, where I underlined the word "can" and wrote "verb tense" above it, the student circled my comment and then wrote "could" above it. I mention comma splices a few times throughout the draft, and the student looked the term up in their copy of *Writing in Action* and wrote "Section 28 Comma Splices" on the first page. You can see this student taking up the call to proofread their own work.

The second piece of writing is a final draft of Project 3. One of the issues that the student had was a passage that I believed the student accidentally plagiarized. I drew the student's attention to this issue, and highlighted the fact that it's a major problem to quote verbatim with quotation marks or a citation. Nonetheless, I also wanted to emphasize the tentative nature of mistakes like this. The student revised the paper, appropriately cited the borrowed material, and got a higher grade on the documentation section of the rubric.

Rec'd after  
Class 9/17

Montgomery

English 120

September 17, 2014

Date format

Section

28

Commas Splices

## could The Unknown Discouragement

I always felt like I <sup>verb tense</sup> ~~can~~ confide in adults when I was kid. Elementary school was where I first experienced <sup>disappointment on learning</sup> ~~the big let down on how to read a book~~. After awhile I started to see it at home. then effect stood with me along the way of my childhood to my teen years. I mean hey, I <sup>this is unclear. What is the let down?</sup> ~~made it far but if I keep it up I wont get so far in life~~. I learned that in life you can not be able to depend on anybody, I mean yea you can ask for help but help is limited.

When I started first grade I was a happy camper, <sup>comma splice</sup> my teacher loved me, at least that's what I believed. She always had me as her teacher pet, <sup>Would - past tense</sup> she ~~laugh~~ laugh, play, and talk with me. I thought we were ok. However, later on in the year we had to do class readings, I was so exited about the books she choice and about books in general (yea I was one of those kids who actually liked books from the beginning). I thought everything was going great with my class and my teacher, until parent teacher conference <sup>was held?</sup> came along. She told my mom <sup>Keep the story in past tense</sup> I'm getting left back for the year because I <sup>had</sup> ~~have~~ poor reading skills! It was only because I was only skipping pages by accident. can you believe that? All this time <sup>we had verb tense</sup> ~~we've~~ been hanging out and <sup>my teacher</sup> ~~you~~ couldn't help me improve my reading skills if <sup>they</sup> ~~you felt they~~ we're so bad. <sup>continue writing about teacher in 3rd person</sup>

I was devastated, she tried to lighten me up by saying, "but Iesha (my best friend at the time) was held back and this is her second year in first grade." I responded, "but she going to the second grade now and I wanted to be with my friend" I honestly <sup>just</sup> ~~just~~ didn't want to look stupid.



However, I came up with a plan that maybe I can change her mind by participating more and showing her that I can really read. So I'll raise my hand every time she asked, "who wants to read out loud"? she'll give me the look like why are you doing this to yourself? So I would read but when I turned the page, the pages would be stuck together. It was so embarrassing. Then she just gave me the look like this is why you have to do another year in the first grade.

I eventually had to suck it up and take the class over, <sup>who? the teacher?</sup> it my mom said she was racist. Now I have an older sister who has a daughter that's my age, her name is Ashley. Ashley would be someone's ideal child, <sup>she's</sup> smart, <sup>and</sup> pretty, and enjoys reading, something I hated after what happen in my first year of first grade. I loved my niece but her mother would just act like she hated me, she would tell me how her daughter can count to a hundred but I couldn't, my mom would have comments like why can't you read like Ashley, or why you can't be like Ashley. However, little did they know I could count to a hundred and fifty, and I could read level D books. After awhile it started to get frustrating, I wasn't getting recognize for nothing I would do so I just gave up. <sup>I'm not familiar with this. Could you explain this a little?</sup> I gave up by cheating myself out of reading responses so I would just read the back of the book and put that in my own words, and <sup>when</sup> while it was time for independent reading I would just flip through books and put them down because I was not interested in anything.

Well, by the time I got to the fifth grade I was still doing the same thing until I found this one book that was a level over my reading level but I loved it, it was called Jelly Belly by Robert Kimmel Smith. I begged Ms. Morris to read the book so she <sup>did</sup> let me read it. The book was so exciting I never wanted to put the book down. I couldn't get full focus sometimes, but I got the <sup>fully focused</sup> concept of each chapter. After that book I went back to flipping through book and nothing caught my attention. So I just read that book over and over until I graduated from elementary school.

Why was the book so captivating? Did you understand it better as you continued reading it?

This is a great start. You have a very unique voice. While the informal tone is good for this paper, remember that in future papers you'll have to formalize your language a bit. Overall, I think you're doing a great job. The main concern I have is about surface-level features, like spelling and mechanics - particularly the frequent comma splices.

1 Dec. 2014

Professor Montgomery

English 120

no extra space

### Gun Violence

Imagine yourself with a group of friends, getting ready to go out to a party, having to find a new outfit, because who would wear the same thing two times out in the summer. When I go out I think about having fun but being safe. In one night, my life flashed before my eyes when I was a victim of gun violence. I remember the night like it was yesterday. On [redacted] at around 1:30-2 am in [redacted] Michigan, where I am from, I was outside watching an argument by my best friend Twyla, a chair got thrown into the crowd, we spilt, and the next thing I know, I remember someone telling me I was bleeding even though I already knew what was going on, but in the <sup>sp</sup> mist I was having a little panic attack. Instead of waiting on the ambulance, I got rushed to the hospital by a friend who was also at the party. The whole car I cried and panicked. While I was already on my way to the hospital Twyla was still at scene looking for me. She had no idea what had happen until someone said "go to the hospital Alex got shot." I did not want my mom to know what happened at all, but I knew I would have to call her eventually because it was more serious than I thought it was. I waited about an hour until I had someone call and tell her. When she finally arrived all I could do was look at her and cry. No mother wants to lose their child and especially their only one. I remember her telling me she shouldn't have let me leave the house because I had just went somewhere the day before. I did

continue this style of writing a few more sentences - "you go to the party otherwise omit it."

could provide more setting details both in setting (where were you), but up (what led to argument) and try even better do you remember sounds?

Good way to end the first paragraph

New Paragraph?

A. I got this

10/10/2014

not care if she wanted me to leave the house because it was summer and I was not going to just sit in the house. <sup>New Paragraph?</sup> I had never have had surgery before, going through this twelve week healing was the hardest time for me. When waking up from surgery, I looked down at my stomach and saw that another piece of my body part was on my stomach. The part that makes you go the bathroom was now on the side of my stomach, so that my colon could heal properly. It was the most disturbing thing I ever had to deal with. I felt like I was a baby who didn't get their diaper changed for three days. The fact that I had to live with this Stoma on me for six weeks really hurt me. Everytime someone asked me if I was okay, my answer was always yes, the only thing that bothers me is this stoma. I considered myself lucky because some people have to deal with a stoma for their whole lives. Six weeks was nothing compared to other people. I could not imagine dealing with such a thing longer than the six weeks. They gave me a option, to either miss the first two days of college or wait until christmas break to remove it. I immediately said, I will be missing the first two days. <sup>New Paragraph?</sup>

I cried majority of the time in the hospital and I always asked why me, why did I have to be one of the four people to get shot. I never thought something like that could happen to me and especially at the age of eighteen. I had a lot of visitors but really did not feel like being bothered by anyone. I just wanted my body to heal. I love to eat and sitting in

the hospital for five days really upset me because I could not eat the foods I wanted. I was so used to eating Buffalo Wild Wings on Tuesday and Thursday and I was not allowed to have that type of foods. With the second surgery it was a lot worse. I could not eat anything but broth soup and jello. It was the worst 24 hrs of my life. After both surgeries I remember waking up and seeing staples. It hurt to sneeze and laugh. I could not wait until they got removed. Everytime I look down at my stomach I think about what about that night again. These scars are going to be here

what happen to the other

is this in July? or in September?

There were 3 others? Maybe give more details

for my rest of life. Coco Butter won't even get rid of them. Throughout this whole experience, no was ever arrested, there was never a suspect. The only thing that happen<sup>that</sup> was the person who started the argument, got kicked out of [REDACTED] university, and also got kicked off the basketball team. It made me have more anger inside that four of us were victims and there was no suspect. It has made me pay more attention to my surroundings and who is around.

Did you ever talk to police? What was that experience like?

Gun violence is usually when people from different sides of town go back and forth. In Kalamazoo, right now there is a case going on about a sixteen year old who can face life in prison for firing and killing a thirteen year old boy due to being in different gangs. In my eyes, nothing is worse spending the rest of your life in jail due to one trigger. The people I know in gangs have so much potential to actually be something. I always let them know it is not worth ending up dead or in jail. Gun violence is the most common in poor urban areas and frequently associated with gang violence often involving male juveniles or young adult makes. Not just in my community, but in all communities, gun violence is a serious issue. Gun death is the second leading cause of injury according to ehow.com. It also states that ~~the~~ 34,000 Americans are killed by firearm a year. Prevention of violence begins in early childhood with programs to help parents raise emotionally healthy children and ends with efforts to identify and intervene with troubled individuals who are threatening violence. The mental health community must take the lead in advocating for community based collaborative problem-solving models to address the prevention of gun violence.

This is taken from apa.org. you must use quoted marks. As is, this is plagiarism

Being a victim of gun violence really scared me since it was only a month before school started. I really wanted to stay home, but gun violence, <sup>or</sup> violence period, can happen anywhere. People can't just live their life in fear. Even though the world can be a scary place. Here at EMU

there has been violence in the past. Just last year, Jamie Edmonds put together a rally to try and end violence. The march was from the student union to the University Green Apt complex. A football player named Damarius Reed was found shot to death a week before the article was written. The students wanted to know how they could still be safe on campus. The crazy thing in this situation is that six students heard the gunshots and did not call the police. If the police were called there could have been a change that he could still be alive today. The community came together, to try and end violence. "Increase the peace" is a movement was put together by several students. "Eastern Michigan University Students Hold Anti-violence Rally." *← only in this way cited* ClickOnDetroit. N.p., n.d. Web. 17 Nov. 2014. After they marched, they rallied, and after they rallied, they held a candlelight vigil to not only remember Reed, but also Julia Niswender, an EMU student found dead in her off-campus apartment ten months prior. Not only is there gun violence at EMU there's violence period. In the same year, a student named Sarah Kuehn said "I am a little worried but it's also, like, I got to live my life." Another student named Bobby Curry also shared that "It is very taxing when we should be focused on our academics we are focused on whether or not we are going to make it home or even to class." "I am very paranoid living here. I have pepper spray on my key chain. I don't do night classes because it's too dangerous. I barely go out at night," said student Madeline Hoffman. These students quotes came from "Eastern Michigan University to Address Student Safety Concerns." *a news report entitled* ClickOnDetroit. N.p., n.d. Web. 03 Dec. 2014. Just recently a athlete was charged with sexual assault here at Eastern. This assault happened in the same place Reed and Niswender were killed. Maybe U-Green should get cameras and have a gate where the visitor has to say who they are coming to see and

in what time frame? This year? This month? Last year?

their apartment number. Here at EMU there has been nine sexual assault cases, four aggravated assaults, and eleven arsons.

citation needed

would it be best to just face an gun violence

As of now, there are so many things we can do to actually prevent gun violence, sexual violence, or violence period. Personally, I do not like walking anywhere alone. Walking alone scares me because I think there is a chance of me getting kidnapped. Even in the daytime, the only time you see me alone is when I am walking to class or the library. At night, I always make sure someone is with me. It is important that when walking on campus, that you don't have both headphones in. It is very hard to hear what is coming or people coming behind you, when you have both headphones in. Also on campus, especially for young ladies, it is important to have pepper spray on you at all times. Spraying the pepper spray right into the attackers eyes will scare your attacker off. You should always let a friend know where you are going, who you are going to be with, and what time you will be back. It is important to let someone know just in case you do not return around the time you say you are. It is important for everyone to be aware of their surroundings so they can easily point someone out in a crowd. If you are being attacked you should be able to at least give some of a description.

would this deter gun violence?

I use to walk around like nothing could happen to me, but in reality, anyone could be a victim of gun violence, sexual violence, or just violence period. I am so much aware of my surroundings now. I was always aware before but since my accident it made me more aware. The violence has got to stop because it is never worth it. I am so thankful that it was not worse. Being a victim of gun violence has made me appreciate life way more. There is no erasing this memory, the scars are stuck with me for the rest of my life. I have learned to change a stigma that people will have to deal with for the rest of their lives. As a community we have to stop violence.

surroundings so

regarding

going

There is too much going on in the world. 34,000 are killed by a firearm a year. We can prevent this by walking in groups, having pepper spray, and making sure that you let someone know when you plan on returning. It is a lot safer.

regarding

regarding

regarding

regarding

regarding

regarding

regarding

regarding

regarding

regarding

regarding

regarding

regarding

regarding

regarding

regarding

regarding

regarding

regarding

regarding

regarding

regarding

regarding

regarding

regarding

regarding

Work Cited

"Eastern Michigan University to Address Student Safety Concerns." *ClickOnDetroit*.

N.p., n.d. Web. 03 Dec. 2014.

"Eastern Michigan University Students Hold Anti-violence Rally." *ClickOnDetroit*. N.p.,

n.d. Web. 17 Nov. 2014.

ehow

apa.org

Internet:

Web: 15

15

17 Nov. 2

15

15

15

17 Nov. 2



Name:

ENGL/WRTG120 P3 Grade

Date:

12/7/2014

## Grading Criteria:

NA

NI

AC

EX

Your Public Narrative (140 pts) clearly identifies an issue relevant to college students and includes each part of the public narrative structure (Story of Me, Us, & Now),			X	36
includes an effective introduction and conclusion, as well as a body that is organized effectively into paragraphs that each focus on one central idea and that logically transition from one to the next,			X	36
incorporates relevant and trustworthy information from 2 or more outside sources, following Stedman's advice about how to use sources,		X		14
speaks to its target audience using a carefully considered and rhetorically effective voice that is personal, authoritative, and relatable, and language that is fluent, clear, specific, and interesting,			X	19
and follows academic genre conventions, deviating only intentionally, and the formatting conventions being used in this class.			X	18
Your Rhetoric in Action (40 points) engages a public audience with the issue you discussed in the Public Narrative,			X	19
and demonstrates overall care and attention to detail in development and enactment.			X	19

Excellent work, overall. Be sure to break up your writing into smaller paragraphs that each focus on one main idea. I marked in the paper where I thought you could make new paragraphs. You might also consider providing more details about the situation leading up to and during the shooting. Mainly, I would recommend keeping the narrative focused just on gun violence, and what we can do to end gun violence. Some of the solutions you propose towards the end, like using pepper spray, might not help if a gun is involved. Your experience speaks to a very specific kind of violence that can't really be solved through individual preparatory measures. The only way you could have avoided becoming a victim of gun violence would have been to stay home, and as you say in your paper, you can't live your whole life in fear. So what can we do as a society to end gun violence? What do you want your reader to do that will make a difference and make it less likely that people in the future will become victims of gun violence?

	Points	Percentage
Public Narrative:	123 /140	88%
Rhetoric in Action:	38 /40	95%
Late/Length Penalty		
Invention Portfolio:	15 /15	100%
Project 1 overall:	176 /195	90.3%
Project 3 Grade:		A-
Participation:	262 /280	94%
AGC:	65 /75	87%
Project 1:	78 /100	78%
Project 2:	161 /200	81%
Points overall:	742 /850	87.3%
Current Grade:		B+

## Student Midterm Evaluations

Q1: How would you describe feedback you have received on Project 1 and smaller pieces of homework? (omitting answers that do not address the question)

- They are really helpful, I have learned from them
- The feedback helped me with writing my future papers.
- The feedback I received was helpful but I wish my peers would have gave more feedback.
- It was good + helpful for future project.
- Helpful.
- Very helpful.
- I was satisfied w/ the feedback I had received.
- It was detailed and good enough.
- The feedback made me be more careful with not spacing before a comma. It was helpful.
- The feedback that I received on Project 1 was pretty straight-foward. It was helpful but slightly hard to read.
- Very descriptive and helpful for the next homework.
- I understood the feedback on Project 1, had no complaints. On smaller pieces of work i think you may be a little too hard. But other than that everything was fine.
- The feedback helped me a lot.
- I received useful feedback from you (Mr. Montgomery) and from classmates. I could be wrong but I feel like I should be in a more advanced class so the feedback I get is mostly positive and I don't have to change much.
- The feedback I received was very helpful. It showed me how I was doing in the class. It also showed how important participation is.
- Sometimes when receiving homework the feedback is unclear. The feedback from Project 1 was clear and fixable.

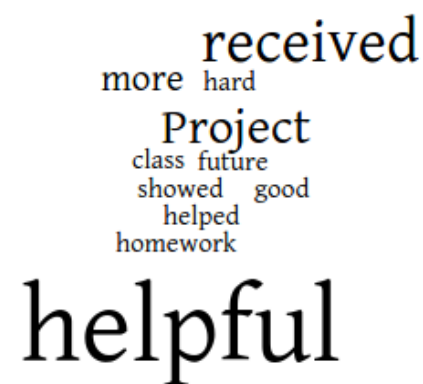
Q2: How would you describe the *instruction* and *activities* that take place in class?

- I feel that the activities are fun. Homework is not too much nor overwhelming.
- Common and similar to past english classes I have taken. But more freedom because its a college course.
- Some instructions are a little confusing but are still interesting.
- I would say the instructions given in class are very clear and if there are a few things I need clarification on then I always get my questions answered. The activities are significant, like the peer editing and work days with the laptops.
- The instruction and activities in class were long. However, I received a lot of information.
- Very clear and fun.
- Sometimes the instructions arent very clear but the activities kind of help and there not too difficult.
- Helpful and descriptive that helped me understand.

- The instruction & activities are basically lecture then class discussions. Some activities are worksheets or “reading quizzes.”
- It’s long but I gain information.
- I think certain homeworks can be more clear.
- They were simple and easy to follow, but also beneficial.
- The activities are very easy.
- More instruction for the literacy narrative would be helpful.
- The instructions & activities are interesting. I would like them to be explained better though.
- The instruction is really helpful. And the activities are good to help with papers + other parts of the project.
- Some activities are fun but the beginning of the projects aren’t so clear. When we spend more time on a project it becomes clear what’s expected.
- Sometimes this class is difficult and confusing because I do now know what be going on at times.
- The instruction and activities are helpful in class, it helps me brainstorm.
- Sometimes even after the instructor describes the assignments such as the literacy transformation I still am confused on instruction.
- The instruction are kind of confusing, I sometimes dont understand them, the activities help.

Q3: Which adjectives would you use to describe your experiences in this class *so far*? (check all that apply)

- Fun: 62%
- Average: 62%
- Challenging: 48%
- Stressful: 24%
- Confusing: 24%
- Boring: 19%
- Interesting: 5% (write-in)
- Difficult: 0%



Wordcloud — Responses to Q1

Q4: Other comments (all responses)

- Your a good teacher overall.
- We should do more talking as a class to help those who dont understand most lessons.
- Have more editing from you.
- Love the class though.
- You should supply a stapler.
- I truly enjoy the class environment and the work because writing is fun in my opinion. Even though myself and assuming other classmates would prefer less work that was taking up a lot of our time, this is school so we shouldn’t expect that and should stop being lazy and work hard.
- I really enjoy this class!



## Graduate Teaching Assistant Class Observation Form

Graduate Assistant: Joe Montgomery

Faculty Observer: Derek Mueller

Term: Fall 2014

Date Observed: Wednesday, October 22, 2014

Course: ENGL/WRTG120: Composition I: Writing the College Experience

-----  
Evaluate the GA's performance on the following criteria by marking the check box next to the statement that best characterizes the class you observed.

### 1. Organization and Structure of the Class

- ☐ Class session was well-organized, with sufficient time allotted for planned activities.
- ☒ Class session was organized and with only minor exceptions allotted sufficient time for activities.
- ☐ Class may have been planned but only partially adhered to the plan or reflected marked shifts away from timely progression through activities.
- ☐ Class session reflected significant concerns with planning, organization, or timing.
- ☐ Not applicable or no basis for response.

### 2. Helpfulness to Students

- ☒ Appears to actively seek ways and opportunities to be helpful to students.
- ☐ Appears helpful and receptive when approached.
- ☐ Answered questions from students but did not appear to welcome them.
- ☐ Appeared to discourage questions and/or belittles or berates questioner.
- ☐ Not applicable or no basis for response.

### 3. Knowledge and Facility with Course Materials

- ☒ Appears excellent, demonstrating a strong grasp of key concepts or core curricular principles.
- ☐ Appears quite good, but would benefit from further background knowledge in Composition theory and best practices
- ☐ Appears ineffective due to only partial or provisional familiarity with key concepts or core curricular principles.
- ☐ Ineffective due to lack of effort or limited interest in or engagement with key concepts or core curricular principles.
- ☐ Not applicable or no basis for response.

## 4. Communication Skills

- ☒ Appears highly effective, explained difficult concepts or instructions well, clear and concise in delivery or responses.
- ☐ Appears effective, explained most concepts or instructions well, needed little follow-up.
- ☐ Appears to have some problems communicating, explains most concepts or instructions to an extent but requires frequent follow-up.
- ☐ Appears ineffective, reflects difficulty in explaining concepts or instructions.
- ☐ Not applicable or no basis for response.

## 5. Ability to Engage Students with Course Materials or Activities

- ☒ Readily engaged students effectively and placed appropriate emphasis on important points.
- ☐ Engaged students with material or activities in a followable, organized manner.
- ☐ Engaged students with materials and/or activities but would benefit from providing further context.
- ☐ Did not engage students successfully or present materials or activities well to students.
- ☐ Not applicable or no basis for response.

## 6. Professionalism

- ☒ Appears very professional.
- ☐ Appears professional, but could use improvement in one or two areas such as \_\_\_\_\_.
- ☐ Appears mostly professional. Needs improvement in several minor areas such as \_\_\_\_\_.
- ☐ Appears unprofessional. Needs major improvement in \_\_\_\_\_.
- ☐ Not applicable or no basis for response.


## Summary of primary strengths observed:

The recap of the quiz was focused and clear, delivered in under ten minutes. Instructions for following activity were clear, also. Students appeared to take the activity seriously; most were prepared with drafts of their works-in-progress. Instructions were also supported by handout. Midterm course evaluation is well-designed, reflective of best practices.

## Summary of suggested areas for improvement:

Consider vocabulary featured in quiz explanation (e.g., do students have a handle on parts of speech?). Look for ways to supply context in quizzes, where possible. "Critiques" language suggests a manner of response that might not be well-matched with in-progress drafts and informal presentations.

## GA's Comment/Response

Class Observer 

Date 10/22/14

Graduate Assistant \_\_\_\_\_

Date \_\_\_\_\_

I, Joseph Montgomery, grant permission to Dr. Derek Mueller, Dr. Kate Pantelides, and the First Year Writing Program at Eastern Michigan to recirculate the teaching materials contained in this packet as they see fit.

A handwritten signature in cursive script that reads "Joseph Montgomery". The signature is written in black ink and is enclosed within a thin, light gray rectangular border.