

Teaching Portfolio  
Writing 120: Writing the College Experience



Natasha Wickenheiser  
Eastern Michigan University  
Fall 2015

I, Natasha Wickenheiser, grant permission to Eastern Michigan University's First-year Writing Program to recirculate the teaching materials presented in this portfolio.

*Natasha Wickenheiser*

Natasha Wickenheiser

February 21, 2016

Date

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February 21, 2016

Dear EMU's First-Year Writing Program's Outstanding Teaching Awards Selection Committee:

Please accept this portfolio in consideration for one of the 2015-2016 First-Year Writing Program's Outstanding Teaching Awards.

I've selected and included course materials from a section of WRTG 120 that I taught in Fall 2015. In addition to developing project assignments and daily lesson plans that met the WRTG 120 course outcomes, I strived to create curriculum that would allow my students to both experience and understand writing in new ways and integrate themselves into Eastern Michigan University's academic discourse community.

I accomplished these tasks by framing everything we did in class as rhetorical. For many of my students, rhetoric was new and unfamiliar; however, they became intrigued when they discovered that rhetoric not only frames their academic writing, but also their everyday communication choices. In an effort to encourage students to critically reflect on the rhetorical writing choices they were making, I asked students to write reflectively alongside their large projects and in-class assignments. Additionally, I invited students to maintain open dialogues—spoken and written—with me about their writing processes and choices. For example, after I graded and provided feedback on their large projects, students wrote me letters responding to my feedback—explaining rhetorical choices that I commented on, negotiating understanding, and articulating their plans for applying my feedback to their next project. By sponsoring open communication about writing, my students felt more confident in their identities as both writers and participants in an academic discourse community.

Along with my teaching philosophy and curriculum vitae, I've enclosed the three major projects my students completed, as well as their final portfolio prompt, which asked students to compile their work over the semester and reflect on their growth as writers. The first project, a literacy narrative, invited students create their own definition of literacy by naming and taking ownership of their deep knowledge for a specific activity not related to reading or writing and, thus, helping them understand both a broader definition of literacy and the value of their own knowledge and experiences.

The second project, a rhetorical superhero profile, asked students to analyze the rhetoric of an everyday rhetor who used language effectively and for a good cause. Discussions of rhetorical concepts and analysis strategies helped students learn the power of language choices for specific rhetorical situations and audiences—a practice we continually develop as we interact with others through both speech and writing.

For their third project, a visual rhetorical analysis and advocacy campaign, students selected a visual argument about a relevant social issue.



After analyzing this original image, students wrote advocacy letters and designed new multimodal visual arguments advocating for or against their self-selected social issue. In an analytically reflective essay, students discussed the rhetorical challenges and choices associated with using different genres to compose similar arguments for different audiences. This project asked students to analyze their *own* rhetorical choices, as opposed to another rhetor's, to emphasize the relevance and function of rhetoric in their own writing.

In addition to these prompts, I've included a sample student paper from each project to illustrate the insightful and meaningful work composed throughout WRTG 120. As illustrated by the margin and end comments on these final drafts, I strived to frame my assessment-oriented comments constructively to most effectively encourage and support students, while simultaneously recommending strategies for improvement in the future.

There are also three representative examples of daily lesson plans included in this portfolio. First, the "Reading Visual Texts" activity was used early in the semester because many students were unfamiliar with *Understanding Rhetoric's* graphic novel genre. It provided students an opportunity to practice noticing, inferring, and question-posing when reading visual images. The second lesson, "Practicing Rhetorical Concepts," invited students to watch a video and read a text to identify rhetorical concepts used and their effectiveness for communicating a particular message. This lesson was especially helpful at the start of unit 2 when teaching students about rhetoric and the ways it influences our communication choices. For the third activity, "Navigating Everyday Rhetorical Situations," students in small groups created skits illustrating either effective or non-effective rhetorical choices in everyday situations like asking someone to borrow a car, or persuading an office not to write a ticket. I used this activity in the middle of unit 2; however, it could also be helpful for students in unit 3 when they are trying to analyze their own rhetorical choices in different advocacy messages.

Although this was the first class I taught, I consider it a success. The teaching materials included in this portfolio elicited overwhelmingly positive feedback from my students. And, as their instructor, I watched them develop as writers, students, and individuals who came to believe that their voices and ideas matter. By the end of the semester, students were articulating the value behind many of the concepts we discussed and practiced throughout the semester, including writing as a process, considering rhetorical situations, and applying habits of successful college students.

The documents included in this portfolio represent some of the most effective teaching materials I used in WRTG 120, and I hope they prove useful for future colleagues in EMU's FYWP. Should anyone have any questions about the enclosed materials, or other materials used in this course, please do not hesitate to contact me at [nwicken1@emich.edu](mailto:nwicken1@emich.edu).

Sincerely,

*Natasha Wickenheiser*

Natasha Wickenheiser

# Natasha Wickenheiser

Curriculum Vitae

nwicken1@emich.edu

734.625.7537

1900 Nichols Rd. Ida, MI 48140

## EDUCATION

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**Master of Arts, Written Communication** 2015 – Present  
Eastern Michigan University  
Concentration in Teaching of Writing

**Bachelor of Science, Written Communication** 2013 – 2015  
Eastern Michigan University, *summa cum laude*  
Double major in Communication

**Associate of Science** 2011 – 2013  
Monroe County Community College, *summa cum laude*

## ACADEMIC APPOINTMENTS

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**Graduate Teaching Assistant** 2015 – Present  
First-Year Writing Program, Eastern Michigan University

**Graduate Writing Consultant, Online Writing Consultant** 2015 – Present  
University Writing Center, Eastern Michigan University

**Peer Writing Consultant** 2013 – 2015  
University Writing Center, Eastern Michigan University

**Writing Fellow** 2011 – 2013  
Writing Center, Monroe County Community College

## CONFERENCE PRESENTATIONS

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“Critically Examining Ablest Language in Rhetoric/Composition Scholarly Journals.” Second Annual English Graduate Student Association Conference. Ypsilanti, MI. March 4, 2016. (Upcoming)

“Threshold Concepts and the Inevitability of Transgressive Invitation.” WIDE-EMU Conference. East Lansing, MI. October 10, 2015.

“Understanding Rape Culture Through a Critical-Visual Perspective of Rhetorical Criticism.” Eastern Michigan University Undergraduate Symposium 35. Ypsilanti, MI. March 27, 2015.

## WORKSHOPS

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“Public Address Writing Workshop: Composing Arguments.” Eastern Michigan University Forensics. Ypsilanti, MI. September 11, 2015.

“Public Address Writing Workshop: Choosing Topics and Finding Sources.” Eastern Michigan University Forensics. Ypsilanti, MI. September 4, 2015.

## AWARDS

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|   |            |
|---|------------|
| Distinguished Undergraduate Student in Written Communication<br>Eastern Michigan University | April 2015 |
|---|------------|

### **Forensics Speech and Debate Awards**

|   |            |
|---|------------|
| Novice National Tournament<br>2nd Place in Persuasive Speaking, 3rd Place in Rhetorical Criticism | March 2015 |
|---|------------|

|   |               |
|---|---------------|
| Michigan Novice State Tournament<br>2nd Place in Rhetorical Criticism, 4th Place in Persuasive Speaking | February 2015 |
|---|---------------|

|  |              |
|--|--------------|
| Ohio University Novice Tournament<br>1st Place in Rhetorical Criticism | January 2015 |
|--|--------------|

## SERVICE

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|   |                |
|---|----------------|
| <b>English Graduate Student Association, Treasurer</b><br>Eastern Michigan University | 2015 – Present |
|---|----------------|

## PROFESSIONAL MEMBERSHIPS

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|  |                |
|--|----------------|
| <b>National Council of Teachers of English</b> | 2016 – Present |
|--|----------------|

## Teaching Philosophy

Upon first inspection, invitation, community, and reflexive mentorship may seem disjointed; however, collectively they contribute to a welcoming, engaging, and empowering classroom experience. These three principles guide me as I help students navigate first-year writing.

All college classes should serve as an invitation to engage with course material in ways that allow students to learn, create, and share knowledge among both their peers and the public. As first-year writing teachers, we must extend this initial invitation to students. Not only are my students learning to navigate a university culture for the first time, they often express uncertainty toward participating in academic discourse. I can best respond to these concerns by extending an open, welcoming invitation to explore writing in ways that inquire into the rhetorical appropriateness of different genres, disciplines, and purposes. Individual conferences with students exemplify these invitations. I invite students to meet with me individually as they transition into their second projects. Although brief, these conferences create a safe space for students to address questions, comments, or concerns they may not feel comfortable discussing collectively.

Additionally, I strive to create a community-building classroom environment. In order for students to become more effective writers and learners, they must engage meaningfully with their peers. Collaborative, group-oriented lesson plans help sponsor the horizontal learning that emerges when students discuss different interpretations of readings, provide feedback for each others' drafts, and collectively problem-solve arising questions or challenges. As a result, students begin to recognize the value and process of collaborative knowledge making. For example, my WRTG 120 students conducted small group invention work and peer review for their third project, which required the composition and analysis of visual arguments. Students collaboratively generated nuanced ideas for each other's projects and suggested revisions to help peers better articulate arguments. By the end of this project, students recognized everyone in our learning community had insightful knowledge to share.

Reflexive mentorship also plays an important role in my pedagogical practices. I encourage students to tailor their projects to match personal and academic interests because students' familiarity with self-selected topics tends to build self-confidence. To supplement this student agency, I invite and sponsor open conversations to both reassure students that their knowledge, ideas, and experiences are valuable and worth sharing, and to provide alternative suggestions when students seek or require redirection. By inviting students to write a reflective response to the feedback I provide for their projects, I frame my role in class as a mentor, rather than an evaluator. Not only do students feel empowered by the opportunity to respond to their graded work, they value being treated as equals.

I design my composition courses around the concepts of invitation, community, and reflexive mentorship. Although these concepts may seem unrelated, students are well-served if they complete their first year of college with an understanding that their academic institution has invited them to both join its community of learners and knowledge makers, and to gain confidence in making decisions that are in their best interests.

## **WRTG120: Composition I: Writing the College Experience**

MW | 11-12:15 | Pray Harrold 414 | CRN: 17046

Instructor: Natasha Wickenheiser

Email: [nwicken1@emich.edu](mailto:nwicken1@emich.edu)

Website: <http://wickenheiserwrtg120.weebly.com>

Office: PH 613 P

Office Hours: M/W 9:45 – 10:45 a.m.  
and by appointment

### **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.

### **Course Overview**

This semester you will gain grounded, practical experience with the conventions of academic discourse. The subject of the course is *writing*: how effective writers write in all variety of situations, in and beyond college, what successful writing looks like, and how specific practices, strategies, and concepts will aid you in becoming a more flexible, adaptive, and skillful communicator. WRTG120 is a small, studio-based course, which means you will spend considerable time writing, workshopping drafts, and discussing writing and related concepts with your peers and your instructor.

### **Course Outcomes**

1. Rhetorical Knowledge: Students will practice using language consciously and identifying rhetorical qualities in composing situations.
2. Writing process: Students will engage in invention, drafting, and rewriting, providing explicit evidence of a writing process.
3. Genre conventions: Students will demonstrate awareness of academic writing genre conventions, including mechanics and syntax.
4. Multimodal transformation: Students will adapt their writing to distinct rhetorical contexts, drawing attention to the way composition transforms across contexts and forms.
5. Reflective practice: Students will apply feedback from instructor, peers, and individual reflection to rethink, re-see, and ultimately revise their work.

### **Required Texts and Materials**

- Losh, Alexander, Cannon, and Cannon. *Understanding Rhetoric (EMU Custom Edition)*. Boston: Bedford St. Martin's, 2014. ISBN 978-1-319-00314-2.
- Lunsford, Andrea A. *Writing in Action*. Boston: Bedford St. Martin's, 2014. ISBN 978-1-319-00314-2.
- 1 two-pocket folder

The two texts are available as a bundle at the EMU Student Center Bookstore. Copies are also on reserve in Halle Library. Supplemental readings will be available to you as PDFs and hyperlinks accessible from our course website. These reading materials may be viewed on-screen or, if you prefer, may be printed and read. Plan to spend a portion of your printing allowance on this class over the course of the semester.

### **Class Projects**

The course progresses through a series of “projects.” I refer to them as projects because they involve a gradual build-up among many different components, much of which will be assembled into a portfolio at the end of the semester.

There are three major projects:

1. Quickstart: Literacy Narrative
2. Project Two: Rhetorical Superheroes
3. Project Three: Visual Rhetorical Analysis

Each project will accompany an Invention Portfolio—a collection of in-class writing and shorter pieces you prepared as you developed the project. The course portfolio will include a reflective essay that introduces its contents, recounts striking moments of learning and insight, and draws explicit connections between the work of the course and course outcomes.

## Grading

The breakdown of graded items is as follows:

|  |    |
|--|----|
| Project One: Quickstart - Literacy Narrative and Invention Portfolio | 10 |
| Project Two: Rhetorical Superheroes and Invention Portfolio          | 30 |
| Project Three: Visual Rhetorical Analysis and Invention Portfolio    | 40 |
| Course portfolio with reflective cover letter                        | 20 |

Each of the projects will be described fully in separate prompts that I will circulate at an appropriate time in the semester, both in paper and online. All grades will be posted in the Canvas gradebook associated with this course. Should you ever have a question about your grade, please speak with me in my office hours, as I will not discuss students' grades in class or through email. *Please note that you must complete all major projects, the portfolio with reflective cover letter, and attend the Celebration of Student Writing on Thursday, December 3, from 4-5:30 p.m. to be eligible for a passing grade in WRTG120.*

## Grading Scale

|           |           |           |           |
|-----------|-----------|-----------|-----------|
| 94-100% A | 87-89% B+ | 77-79% C+ | 67-69% D+ |
| 90-93% A- | 83-86% B  | 73-76% C  | 60-66% D  |
|           | 80-82% B- | 70-72% C- | <60% F    |

## Turning in Work

### Submission

Submission style will vary with assignment type. Some assignments will be hand-written and turned in during class, some will be printed and brought to class, and others will be submitted through Canvas before the start of class (11 a.m.) on the day the assignment is due. All Invention Portfolio work will be submitted in a two-pocket folder at the beginning of class on project due dates.

### Conventions

All longer assignments must be typed with 12 point Times New Roman font. Assign one-inch margins and adhere to the page layout and documentation conventions established by MLA. For additional information about the MLA Style Guide, please refer to chapter 49 (pp. 400-54) of *Writing in Action*.

### Keep all work

Save *everything* you write for this class because you will include your smaller assignments, partial drafts, and final drafts of projects in your three Invention Portfolios, as well as your final portfolio at the end of the semester. Lost documents will need to be re-written for your portfolios, or will result in the loss of points.

### *Late work*

All work must be submitted before 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 a given day. In other words, if you miss class, you are still responsible for meeting all related deadlines, including the submission of work to Canvas.

Should you miss Invention Portfolio assignments, they may be turned in with the portfolio on the project due date for partial credit. Should you miss a major project (with its Invention Portfolio), I will accept it up to five days late; however, each day your project/portfolio is late will result in a 10% (one letter grade) reduction in your project grade. Remember that you *must* complete all three projects to be eligible for a passing grade in this course.

## **Course Policies**

### **Attendance and Participation**

Students enrolled in English Department classes are expected to participate in daily interactive activities. They will, for example, routinely discuss reading assignments, write in class on impromptu topics, participate in collaborative activities, or engage in peer review of drafts. Students who miss these activities regularly cannot reasonably make them up. As a result, *students who do not participate regularly should expect to receive lower grades in the course, and students who miss more than the equivalent of two weeks of class should consider withdrawing and taking the class in a future semester.*

WRTG120 is a course in language learning, and language is learned in communities, usually by social interactions; therefore, it is essential that you attend class on time (arriving 15 minutes late twice will result in an absence) and participate in a manner respectful of differing learning styles and worldviews. The work you do in and in preparation for each class is vital to our daily sessions; therefore, in-class attentiveness, engagement, and preparedness (i.e., having read and prepared for each class) are necessary to be eligible for full participation credit. Participation, involvement, and engagement with the activities of the class will be factored into your overall grade in association with the writing due that day.

### **Expectations and Rules for Class Participation**

- Everyone has the right to be treated fairly and with respect.
- Everyone has the right to be free from verbal attacks.
- Everyone has the right to be free from judgment for his or her attitudes and beliefs.
- Listen carefully to what other students are saying; be open to learning from them.
- Attempt to understand the viewpoints of other students; ask clarification questions when needed.
- Respectfully share your opinions when you disagree.
- Avoid making comments that are hurtful, hostile, or disrespectful.

### **Technology**

#### *Homework*

Always save digital work frequently, make backup copies, and plan your projects with extra time allowed for unexpected challenges.

#### *In-class use*

Please silence your phones before coming to class. Should you need to make or take a call, you may respectfully step outside. In-class technology use should be focused on class-related activities; however, I do not mind an occasional glance at your phone to check the time. As long as everyone is respectfully

attentive when someone is speaking, we shouldn't have a problem with the use of in-class technology. I do, however, reserve the right to ask you to put your phone or other devices away if they become a distraction to you or your peers.

### **E-mail and Communication Policy**

We will use our emich.edu emails for communication in this class. This email address should be checked daily, as it is the primary way EMU communicates information to you. When emailing me, please include "WRTG 120" in the subject line (e.g. Subject: WRTG 120: Textbook Question). You are encouraged to contact me with questions, or if an email will not suffice, you may set up an appointment to come see me in my office hours. Remember that your peers are a great resource, too. You are encouraged to exchange contact information with a few classmates, should you have questions about class notes, readings, or assignments. Finally, 24-48 hours is an appropriate window for email responses. If I (or your peers) don't respond within 48 hours, consider sending a follow-up email.

### **Academic Integrity**

Plagiarism occurs when a writer passes off another's words or ideas without acknowledging their source, whether intentionally or not. For example, turning in another's work as your own is plagiarism. 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.

### **On-Campus Resources**

#### **Academic Projects Center (APC)**

The Academic Projects Center is located in 116 Halle Library (487-0020, extension 2154). The Center is open M-Th from 11-5 and is staffed by University Writing Center consultants, Halle Librarians, and Information and Communications Technology staff who can help with writing, research, or technology needs. No appointment is necessary. When you visit the Academic Projects Center, be sure to bring a draft of what you're working on and your assignment sheet with you.

#### **Disability Resource Center (DRC)**

If you have a documented disability that affects your work in this (or any other) class, the Disability Resource Center can provide support for you. It is my goal that this class be an accessible and welcoming experience for all students, including those with disabilities that may impact their learning in this class. If anyone believes they may have trouble participating or effectively demonstrating learning in this course, please meet with me (with or without a Disability Resource Center (DRC) accommodation letter) to discuss reasonable options or adjustments. During our conversation, I may suggest the possibility/necessity of your contacting the DRC (240 Student Center; 734-487-2470; swd\_office@emich.edu) to talk about academic accommodations. You are welcome to talk to me at any point in the semester about such issues, but it is always best if we can talk at least one week prior to the need for any modifications.

#### **University Writing Center (UWC)**

The University Writing Center (115 Halle Library; 734-487-0694) offers one-to-one consulting for both undergraduate and graduate students. Students can make appointments or drop in between the hours of 10 a.m. and 6 p.m. Mondays through Thursdays and from 11 a.m. to 4 p.m. on Fridays. Students should bring a draft of what they're working on and their assignment. The UWC opens for Fall 2015 on Monday, September 14, and will close on Monday, December 14.



## Course Schedule

### Week One

W 9/9 Syllabus, Intro to WRTG 120, Introductions

### Week Two

M 9/14 Positive habits for college success, Reading Visual Texts, Introduce Unit 1  
*Due:* UR “How to Succeed...” and “Expectations...” (EMU13-21), Habits for Success Ticket-in

W 9/16 Defining “literacy,” Invention work  
*Due:* UR Introduction-Discovering Contexts for Writing (pp. 2-10), Reading re-cap, Sample literacy narratives response worksheet

### Week Three

M 9/21 Writing process gallery crawl  
*Due:* “The Joy of Reading and Writing: Superman and Me” by Sherman Alexie, UR Introduction-Going Boldly Through Writing Processes (pp.11-13)

W 9/23 Peer review, Trouble-shooting Project 1, Plan of Action  
*Due:* Project 1 Half Draft

### Week Four

M 9/28 Utilizing feedback, Compiling invention portfolio  
*Due:* *WiA* “Top 20” (pp. 3-11) and “Usage Glossary” (pp.235-48), Part 1 of Personal Usage Glossary

W 9/30 Project 1 reflection, Introduction to Unit 2  
***Due:* Project 1 and Invention Portfolio**

### Week Five

M 10/5 Superhero fast write, Rhetoric overview, Invention work  
*Due:* UR Issue 1, Real Life Super Hero Project

W 10/7 Guest speaker, Analyzing rhetorical language  
*Due:* *WiA*: Language that Builds Common Ground (pp. 212-18)

### Week Six

M 10/12 Conferences—*Due:* Half drafts for instructor feedback, Project 1 feedback response

W 10/14 Conferences—*Due:* Half drafts for instructor feedback, Project 1 feedback response

### Week Seven

M 10/19 Half-draft recap, Summary vs. Analysis practice, Work time

W 10/21 Identity fast write, Adapting language/identities to rhetorical situations/audiences—skits  
*Due:* UR Issue 3, *WiA*: Word Choice and Spelling (pp.223-30)

### Week Eight

M 10/26 Peer review, Plan of Action  
*Due:* Project 2 full draft, 3 specific questions about Project 2, response to skit activity

W 10/28      Compile Portfolio, Possible work time, Writing Convention Jeopardy  
*Due:* Part 2 of Usage Glossary

**Week Nine**

M 11/2      Project 2 reflection, Introduction to Unit 3  
*Due:* Project 2 and Invention Portfolio

W 11/4      Advocacy and making persuasive arguments  
*Due:* Project 3 proposal, “What is Advocacy” by the Queensland Advocacy Inc.

**Week Ten**

M 11/9      Analyzing visual rhetorical arguments, Visual analysis web/outline  
*Due:* “Backpacks vs. Briefcases: Steps Toward Rhetorical Analysis” by Laura Bolin Carroll

W 11/11      Fast write, Letters as a genre  
*Due:* Visual Analysis (first full draft), “Murder! (Rhetorically Speaking)” by Janet Boyd

**Week Eleven**

M 11/16      Peer review, visual design planning  
*Due:* Advocacy Letter (first full draft), Two ideas for visual design, Response to Project 2 feedback, Selections from *The Non-Designer’s Design Book* by Robin Williams, “How to Read Like a Writer” by Mike Bunn (optional)

W 11/18      Fast write, Introduce Final Portfolio assignment, work time  
*Due:* Visual Design (first full draft), Selections from *Portfolio Keeping* by Reynolds and Davis

**Week Twelve**

M 11/23      Peer review, Plan of Action  
*Due:* Rhetorical Analysis (half draft),

W 11/25      No class—Thanksgiving Break

**Week Thirteen**

M 11/30      Compile Invention Portfolio, Fast write, work time  
*Due:* Part 3 of Personal Usage Glossary, invention portfolio folder

W 12/2      In-class reflection letter, Presentation sign-up, CSW assignment  
*Due:* Project 3 and Invention Portfolio

R 12/3      **29th Semiannual Celebration of Student Writing, Student Center  
Grand Ballroom, 4-5:30 p.m.**

**Week Fourteen**

M 12/7      CSW debrief, presentations, work time  
*Due:* CSW response worksheet

W 12/9      Presentations, work time

**Week Fifteen**

M 12/14      Letter to a future WRTG 120 student  
*Due:* Final Portfolio

## Project One: Literacy Narrative

### Timeline

|          |  |
|----------|--|
| 9/16 (W) | First paragraph and/or outline due – In-class activity |
| 9/23 (W) | Half draft due for peer review                         |
| 9/30 (W) | Final draft (and Invention Portfolio) due              |

### Assignment Description

Most broadly, a literacy narrative should tell a story of your literacy development. Your narrative will do just that; however, it won't tell the story of your literacy related to reading and writing, but rather, some other area of knowledge and expertise you possess. After constructing a definition for "literacy," you will choose one of your areas of expertise, and think about the specific sponsors (influences) that shaped your understanding, beliefs, and identity surrounding that literacy. Critically reflect on these influences, which may include people, artifacts, experiences, or moments in time. The experiences that you can draw upon as you begin composing your literacy narrative are rich and varied, so feel free to focus on anything that has been important to the growth and development of your identity.

### Getting Started: Possible Questions to Ask

You are *not* expected to answer all—or any—of the following questions. These are possible questions that you might think about when brainstorming ideas to include in your literacy narrative. You should *not* restrict your brainstorming to *only* the questions listed here.

- What sorts of interests or activities do you know a lot about? What are the relationships between traditional alphabetic literacy and your literacy in these specific areas of knowledge?
- Were there specific people or moments that sparked an interest in your hobbies early on? Did anything or anyone ever try to discourage you from pursuing that interest? How did these different types of literacy sponsors shape your relationship with that specific hobby or interest?
- What motivates your literacy and learning in a specific area of knowledge or expertise? Did you learn it because your parents forced you to? Do you possess a growing passion for it?
- How does your literacy relate to what you are doing here at EMU? Do your school vs. non-school literacies conflict, or will they help each other as you move forward with a career choice?

### Conventional Formatting

Your literacy narrative should be at least 4 full pages. Papers should be typed, double-spaced, with 12-pt Times New Roman font. MLA style and formatting conventions should be followed. For additional information about using MLA, please refer to chapter 49 of *Writing in Action*.

**\*\*Due to the nature of a narrative, you are allowed (and encouraged!) to use "I" in this paper.**

### Grading Criteria

1. Definition of Literacy: Your narrative should include a thoughtful definition of literacy. *Your* definition based on your experiences, as well as our class discussions and readings—not the definition listed in the dictionary.
2. Specificity: Your narrative should include specific examples. Whether you're describing a book, person, or memory, be sure to provide enough detail to create a visual image for your reader.

3. Development: Your narrative should feel complete. Do not focus on just one literacy event or sponsor; instead, develop your narrative with several examples to illustrate your own growth of understanding literacy.
4. Cohesion: Your narrative should read as a cohesive story. Choose an organizational style that makes sense (e.g. chronological, thematic) and stick with it. Be sure to use examples that are relevant to your narrative and definition of literacy.
5. Correctness: Your narrative should be proofread for spelling, capitalization, and syntax errors. Reading aloud can help you catch these errors, as well as repeated phrases and unfinished sentences.

### Rubric

|                            | NA | NI | AC | EX |
|----------------------------|----|----|----|----|
| Definition of Literacy     |    |    |    |    |
| Specificity                |    |    |    |    |
| Development                |    |    |    |    |
| Coherence                  |    |    |    |    |
| Correctness                |    |    |    |    |
| <b>Invention Portfolio</b> |    |    |    |    |
| <b>Participation</b>       |    |    |    |    |

EX: Exceptional. The writer has applied the criterion with distinction.

AC: Acceptable/Meets Expectations. The writer has applied the criterion to an acceptable degree.

NI: Needs improvement. The writer has minimally applied the criterion in the project.

NA: Narrowly applied or not applied. The writer has not applied the criterion in the project.

### Grading

Most broadly, the project will be graded as follows:

Project essay: 70 pts.

Invention portfolio: 20 pts.

Participation: 10 pts.

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**Total:** 100 pts.

### Invention Portfolio

1. First day fast write
2. Habits for success ticket-in
3. Annotated assignment sheet
4. Reading recap: *UR* Discovering Contexts for Writing
5. Sample literacy narratives response worksheet
6. Definitions of Literacy
7. Invention lists
8. 1<sup>st</sup> paragraph of literacy narrative
9. "Superman and Me" fast write
10. Half draft + Peer review sheet + Project 1 plan of action
11. Part 1 of personal usage glossary

[REDACTED]  
Natasha Wickenheiser

WRTG 120

30 September 2015

### A Photographer's Journey

*No need for extra space.*

I will never forget my first photography competition. I had never participated in such an experience before. The biggest competition I had ever entered myself into, was putting my photo in front of my high school class. I was eager as the judge told us we had two hours to shoot something interesting come back and present it. I was very excited to put my skills to the test, to push myself and see what I could accomplish. As I rushed out of the doors into the middle of Grand Rapids, Michigan, I was stunned. For the first time my eyes have ever been behind a camera, I didn't know what to shoot. I needed something interesting, beautiful and rich, I blanked. I looked down at my phone to see the timer counting down... 1 hour 59 minutes. Then it flew right by me, literally. A man on a skateboard with short black hair and a tie dye bandana wrapped around his head nearly tore my toes off boarding in front of me. I then realized, that's what I need to shoot.

*Great use of specific descriptive*

I ran after him and asked if I could get a couple shots. He was hesitant at first, but then agreed. I got a few of him boarding and do some skateboarding tricks. I looked at my camera and was suddenly filled with excitement and ambition. I was ready for the rest of the competition. As I re-entered the building, my photography teacher, Mr. Rodriguez, was hinting a thumbs-up at me, which only boosted my confidence further. I sat down at my assigned desk with a computer,

and began to edit my photo. After about an hour, we only had a few minutes left to turn them in. Racing with intent, I produced my final image and waited for the judges to review it. After hours of anticipation, I was notified I placed second in the competition. I was filled with joy as my teammates, and teachers were proud. I knew I was finally exceptional at something.

What did that wait feel like?  
Congrats!

There have been two people in my life that have sponsored my passion for photography. Nathan Bush was my first photography teacher at Saline High School, beginning in the ninth grade. He pushed me to be the best amateur photographer I could be. He wanted me to produce a story in my photos and not just a picture. Whether he would tell me that my photos were not as well done as they could be, or rewarding me with an A, Mr. Bush went as far as forcing me to put

What did you learn from this experience?

my work in front of multiple photography classes for it to be critiqued. After about two years of mentoring from Mr. Bush, I could no longer participate in his classes due to me advancing in grades. I moved on to a higher photography class with a teacher named Adam Rodriguez. I ended up staying in Rodriguez's class for two full years. He gave me rigorous assignments to complete. For example, I had to complete multiple portraits, color collections and a fantasy shoot. Mr. Rodriguez also expected these assignments to be well done. I was taught how to market myself, produce beautiful work, and be fluent in the modern world of technology. One day Mr. Rodriguez pulled me aside after presenting my work, and asked me if that was really the best I could do. I did half-ass the assignment that week, but I never thought a teacher would actually care. He raised my confidence and taught me to never give anything but my best in something that I love.

Nice discussion of the skills he helped sponsor for you.

we do!

It was in this class that I met another young aspiring photography, Bethany Louria. Bethany had been nationally recognized for her work, and was truly an inspiration to me.



Bethany has won a national photography competition her senior year of high school. Not only did she already have her own business of family, senior and sports photos, she also produced her own artistic photos. After being partnered up for many projects, we decided to go on a shoot together and use each other as associates. Bethany and I were both hired to shoot a wedding together in Ann Arbor, Michigan. It was a torrid summer day in June when we shot. When I arrived, I felt the same ambition as I did at my first photography competition. I was nervous, but ready to perform well. We boosted each other up, and helped one another produce the best work we could. As Bethany was slightly more experienced than I was, she kept me focused. As the ceremony started, Bethany was getting some exceptional photographs. I felt inferior to her. She gave me a slight pep talk on how to open up my eyes. Although I may have not done this before, I needed to try. She helped me get started and after that I was achieving my own favorable photographs. Shooting this wedding taught me a lot about myself and photography. I learned how to shoot one's emotions so they can look back on these photos and remember these memories. This is one of the moments where I realized I have become very passionate about photography.

why? what thought process did you go through that it'd be ok?

passion helps us self-sponsor our interactions.

To me, literacy is important. Whether someone is literate in multiple subjects, or just a few, it is still meaningful and necessary within our lives. Literacy can be defined as reading words on a page, or even complete tasks that are given. I believe that literacy is the ability to comprehend something, and make it applicable to the community. This may mean a number of things for different people. For me it means sharing my thoughts and ideas through photography. Without the opportunity of photography I would not have had the chance to explore certain parts of my society and share certain ideas. When I began that photo competition, I was hesitant I

would not be able to produce something the judges would approve of. After learning about photography for four years, there was only one thing that really stood out to me, to put myself out there. I have always been a person to be filled with anxiety and nervousness. Taking a picture was easy for me to do. I never had to speak, or explain, I could just show my work and other people could look at it, if they wanted too. I have always been a very quiet student and never exactly knew where I belonged. After months of hiding behind a photo frame I started to put myself out there. I met a multitude of photography students who I became friends with. Being literate in a subject doesn't happen overnight, it takes time. I was given the chance to take my years of photography and put it in the community somewhere. People will see my photos and wonder the ideas I was trying to get across to them.

How did  
your interests  
influence your  
relationship w/  
development of  
literacy in  
photography?  
yes!

A year later after the competition, my email was booming with clients wanting me to take their photos. I would have never guessed that I would be that girl just a few years of motivation and hard work I would become who I dreamt to be. I truly learned the fundamentals of photography and how to use them to communicate with others. I had created something beautiful between myself and others by my literacy in photography, and I could not have done it without my sponsors. Being a good role model to others who want to achieve what I have achieved, and sharing my interpretation of the world with others. I have now taught others how to begin on the journey of photography. For me I believe that literacy comes in many different forms. Whether it is an actual subject, or just the general idea of the human population being able to understand others.

photography  
as communication ✓  
Cool! You're  
sponsoring  
somebody else's  
literacy w/  
photography!

Getting started into photography and sharing my work with so many different people has opened my eyes. I have also seen others' work and been inspired as well. I can sense the message



they are trying to portray and understand it. That is what being literate in photography means to me.

Writer: \_\_\_\_\_  
 Assignment: Project One (10%)  
 Reviewer: Natasha Wickenheiser (nwicken1@emich.edu)  
 Grade:

The points of assessment below are taken directly from the rubric for this assignment. Please consult the rubric or contact your instructor directly if you have any questions or concerns.

|                        | NC | <--NA--> | <--NI--> | <--AC--> | <--EX--> |
|------------------------|----|----------|----------|----------|----------|
| Definition of Literacy |    |          |          |          | 1        |
| Specificity            |    |          |          |          | 1        |
| Development            |    |          |          |          | 1        |
| Cohesion               |    |          |          |          | 1        |
| Correctness            |    |          |          |          | 1        |
| Invention Portfolio    |    |          |          |          | 1        |
| Participation          |    |          |          |          | 1        |
|                        | NC | <--NA--> | <--NI--> | <--AC--> | <--EX--> |

EX: Exceptional. The writer has applied the criterion with distinction.  
 AC: Acceptable/meets expectations. The writer has applied the criterion to an acceptable degree.  
 NI: Needs improvement. The writer has minimally applied the criterion in the project.  
 NA: Narrowly applied or not applied. The writer has not applied the criterion in the project.  
 NC: No credit (for missing or unacceptable work).

your paper was a delight to read--superb work. You did an excellent job applying your definition of literacy to your literacy in photography. Your narrative captures thoughtful moments of learning, and although I would have liked to see a little more description of your internalized thoughts in these moments--to really capture how each of these experiences shaped your literacy with photography--your narrative structure and style creates a cohesive paper that really gives me a sense of how you use your literacy in photography to express yourself and give back to the community. You also made thoughtful choices for your usage glossary, and it is clear you spent time working to correct these conventional concerns. For future projects, be sure to include all items in your invention portfolio, as they trace your revision process. Thank you for sharing your story with me and keep up the momentum for unit 2. Well done!

**Definition of Literacy:** Your narrative should include a thoughtful definition of literacy. Your definition based on your experiences, as well as our class discussions and readings--not the definition listed in the dictionary.

**Specificity:** Your narrative should include specific examples. Whether you're describing a book, person, or memory, be sure to provide enough detail to create a visual image for your reader.

**Development:** Your narrative should feel complete. Do not focus on just one literacy event or sponsor; instead, develop your narrative with several examples to illustrate your own growth of understanding literacy.

**Cohesion:** Your narrative should read as a cohesive story. Choose an organizational style that makes sense (e.g. chronological, thematic) and stick with it. Be sure to use examples that are relevant to your narrative and definition of literacy.

**Correctness:** Your narrative should be proofread for spelling, capitalization, and syntax errors. Reading aloud can help you catch these errors, as well as repeated phrases and unfinished sentences.

## Project Two: Rhetorical Superhero Profile

### Timeline

|                        |  |
|------------------------|--|
| 10/5 (M)               | Outline due – In-class activity                      |
| 10/12 (M) or 10/14 (W) | Half draft due at conference for instructor feedback |
| 10/21 (W)              | Full draft due for peer review                       |
| 10/28 (W)              | Final draft (and Invention Portfolio) due            |

### Assignment Description

You will select a specific rhetor—someone whose language and/or action(s) changed hearts and minds, compelled agreement, or communicated to others in such a way that made a difference. Historic examples of such rhetors include Martin Luther King, Jr. or Mahatma Ghandi. Your task, however, is to select a little-known or everyday rhetor who has used language to influence those around them in a *positive* way and then to account for who the person is (ethos/character), how that person made a difference using language (in a specific instance), and how that difference was tangible or verifiable in the world (for his or her audience). In other words, you are making an argument that the selected rhetor meets the qualifications of a rhetorical superhero—someone whose effective communication is of heroic quality. Because effective communication *is* rhetorical in nature, you will have to include rhetorical concepts to frame your selected rhetor as a rhetorical superhero.

### Getting Started: Possible Questions to Ask

You are *not* expected to answer all—or any—of the following questions. These are possible questions that you might think about when brainstorming ideas to include in your Rhetorical Superhero project.

You should *not* restrict your brainstorming to *only* the questions listed here.

- What are rhetorical superpowers? What might effective rhetors do?
- How does rhetorical heroism work both at a large, popular scale and also at personal, local, and private scales?
- Who is a little-known rhetorical hero? What makes someone a rhetorical superhero, rather than a regular rhetor?
- What is a specific instance of someone using language to create positive change? What was the context or background of the rhetorical situation and how did that influence a rhetorical superhero's use of language?
- How do you know if a rhetorical message reached and influenced an intended audience? How much influence is necessary to qualify a rhetorical message as successful?

### Conventional Formatting

Your project should be 6-8 pages long. Papers should be typed, double-spaced, with 12-pt Times New Roman font. MLA style and formatting conventions should be followed. For additional information about using MLA, please refer to chapter 49 of *Writing in Action*.

\*Because this project is a profile piece, include a photo of your rhetorical superhero.

\*Due to the nature of this assignment, you may use "I" periodically if sharing a personal anecdote, as well as headings or subheadings to frame your argument.

### Grading Criteria

1. Rhetorical Vocabulary: Your essay should use the rhetorical concepts (ethos, pathos, logos, kairos, *mythos*, *metanoia*, and exigence) to justify and analyze your framing of a person as a rhetorical superhero.

2. **Specificity:** Your essay should include specific examples. Cite specific pieces of language used by your rhetorical superhero, how that language was used, and how it affected its intended audience. Provide enough detail to create a mental image for your reader.
3. **Development:** Your essay should feel complete. You should use several pieces of analysis (ethos, pathos, logos are required—plus at least one more rhetorical concept of your choosing) to support your argument and framing of a specific person as a rhetorical superhero.
4. **Arrangement:** Your essay should be arranged as a cohesive piece of text—that is, it should be organized in a way that allows your reader to easily navigate your writing. Be sure to use examples that correlate with the rhetorical concepts you choose to include in your analysis. I'd also encourage you to be creative with headings, subheadings, and other organizational strategies to compose an engaging essay.
5. **Correctness:** Your essay should be proofread for spelling, capitalization, and syntax errors. Reading aloud can help you catch these errors, as well as repeated phrases and unfinished sentences. Be aware of your unit 1 and 2 personal usage glossary entries, as they are expected to be correct, too.

### Rubric

|                            | NA | NI | AC | EX |
|----------------------------|----|----|----|----|
| Rhetorical Vocabulary      |    |    |    |    |
| Specificity                |    |    |    |    |
| Development                |    |    |    |    |
| Arrangement                |    |    |    |    |
| Correctness                |    |    |    |    |
| <b>Invention Portfolio</b> |    |    |    |    |
| <b>Participation</b>       |    |    |    |    |

EX: Exceptional. The writer has applied the criterion with distinction.

AC: Acceptable/Meets Expectations. The writer has applied the criterion to an acceptable degree.

NI: Needs improvement. The writer has minimally applied the criterion in the project.

NA: Narrowly applied or not applied. The writer has not applied the criterion in the project.

### Grading

Most broadly, the project will be graded as follows:

Project essay: 70 pts.

Invention portfolio: 20 pts.

Participation: 10 pts.

---

**Total:** 100 pts.

### Invention Portfolio

- |  |   |
|--|---|
| 1. Rhetoric fast write                 |   |
| 2. Annotated assignment prompt         | 7. Half-draft (with instructor feedback)  |
| 3. Superhero fast write                | 8. Identity fast write                    |
| 4. Lists of rhetorical language uses   | 9. Full draft (with peer review feedback) |
| 5. Outline                             | 10. Plan of Action                        |
| 6. Practicing with Rhetorical Concepts | 11. Personal Usage Glossary (updated)     |

Natasha Wickenheiser

Writing 120

2 November 2015

### **No Good Deed Goes Unnoticed: Rhetorical Clever Counselor of 2015**

Mary Bourisseau, a Shaker Heights

High School counselor, uses several rhetorical choices to communicate and interact her credibility or ethos as an adviser. She was born in Bryn Mawr, Pennsylvania, then moved to Shaker Heights, Ohio ten years later. As an intervention specialist for 26 years and a high school counselor for eight, Bourisseau strives to impress others with her knowledge in her office, in the school halls and over the phone. Students and parents

first impression on Bourisseau typically is how she conveys her professionalism with confidence, eye contact, straight posture and appearance. Since Mary Bourisseau is a trained specialist, students grades 9<sup>th</sup> – 12<sup>th</sup>, trust her with assisting them on personal, social and physiological problems. Mary Bourisseau's communication is effective, due to her skilled and qualified word style.



*Nice contextual information on your rhetor.*

watch for  
extra spacing  
b/w paragraphs.

2,

### Smartest Of Them All: Bourisseau Credibility and Ethos is Expressed

Mary Bourisseau communicates her ethos in many ways as a counselor at Shaker Heights High School. First, she interacts with over 40 students per day in the hallway and in her office to converse about their grades and future. Not only does she know all of her 250 students by name, but also has memorized their GPA and grades by heart, which helps to communicate to her audience that she is well-trained and knows what she is talking about. Bourisseau's hair stays well kept, she either wears a skirt, pants or a dress daily; rarely jeans. Knowing every single student by name and dressing professionally, conveys to her audience her intelligence. This utterly works to build Mary's credibility, as her audience continuously visits her office for help with grades, teachers and/or friends.

Great  
transition!

In addition to her physical appearance and knowledge of her audience, Bourisseau makes one additional rhetorical choice that could either benefit or harm her trust with her students. Speaking with students who want to attend college can be challenging because they might think one thing is right, but with Bourisseau's experience for over 20 years, she has the best interest and knows what the best college is for every student. Walking into Mrs. Bourisseau office I have my purple paper in my hand, which listed all the schools I want to apply to and attend. Left, right, left right, I walk swiftly, next turn to the left and stroll into the second office; I then stare at her. Acknowledging me with a smile and soaring to give me a hug, Mrs. Bourisseau states she wants to jump right into our meeting. After sluggishly sitting in the chair, I slide my paper slowly over to her side of the table. Fixed on my paper, gazing through every single word, she speaks and expresses to me that Xavier University, my second college choice, is not a good fit for me. Of course, at first I was amazed and disappointed because Xavier has my major, but after Bourisseau tells me that I needed a certain GPA and diligence and explained to me that the

This transition  
seems a bit  
abrupt. Using  
signaling  
phrases can  
help.

which is...?



school is really hard to get into I took a breath in and out. What Mrs. Bourisseau told me that day was not an opinion but the truth. When I acknowledged her credibility, I portrayed her as someone to look up to not just a counselor who has to speak with me. Mrs. Bourisseau effectively communicated to me the pros and cons of me attending every school on my list that day. Not only what she said helped, but how she said it. Without her, I would not be at Eastern Michigan University, which is the right fit for me.

*I'm glad you're here! :)*

### Mary Bourisseau's Kind Heart: Using Pathos to Advertise Sympathy

For the purpose of this analysis, the fact that my friends and other classmates wanted to visit her instead of their original counselor was not only because of her credibility, but because of the way she reveals her emotion or pathos in me and my life. She would be smiling every day I entered her office. I would never know if she was having a bad day, because she was always openhearted and attentive to what I had to say. Roaming the halls and into Mrs. Bourisseau's office during lunch, I whack on her door three times until I hear her say, "Come in." I then sprint into her office in enough time grab a tissue off her desk to wipe the tear falling down my face. In a concerned tone, she asks me what is wrong. That day I expressed to my counselor in pain that my mom was diagnosed with breast cancer and had to get a mastectomy as soon as possible. She then just hugs me and shows her sadness through actions more than words. She uses an emotional appeal a lot towards students, parents and teachers because she honestly cares for others. Sometimes I used to wonder if she ever had time for herself since she was always cared for people regardless of how they feel for her. The way she was considerate and would drop everything she was doing to listen to me and communicate sympathy helped me stay strong for my mother. Mary relies on ethos and pathos a lot when communicating with her audience.

*Transition how context & example discussion.*

*I'm very sorry to hear this.*

*Great use of descriptive phrase.*

*Be sure to use her last name when referring to her.*

However, she does use pathos again when incorporating effective language choices with students. Bourrisseau integrates pathos or sympathy in her language staying considerate and realistic, while also continuing to be compassionate in her advice. She says, "I try to form relationships with all students it gives a better insight into who they are. I give the most attention to students at risk. I also track and meet with students who have low D's or F's on weekly reports. Then there are students who are in crisis. This could be a parent or relative dying, a parent have surgery or in the hospital, moving, new to the school or health/mental health issues. I try to meet with all students a few times a year." This completely works to build her pathos or sympathy for students. By spending more time with students who need the assistant and checking up on them more than needed helps boost their identity and even grades. Her use of emotion appeal helps make her communication more effective to her audience becomes her words appear to be more believable, concerned and convincing. She chooses to communicate and have a connection with students who have failing grades as well as students who suffer from serious crisis. Forming a relationship with her students and meeting with them more than once a year, Bourrisseau attempts to make her audience feel important.

A very long quote but it is nicely integrated

Nice discussion of the quotation!

This is also tied to ethos, then, right?

### **The Right Way: Integrating Logos to Persuade an Audience**

Mary Bourrisseau's words also appear effective when choosing to add a selection of facts to support her claim. Communicating with students and studying college everyday not only supported her ethos or credibility but as well as her logic about different schools. For example, when discussing one of my school options she knew more than I imagined. "Hey, I have a few questions about Eastern Michigan University," I said. That moment I asked my counselor Mrs. Bourrisseau, "When is Eastern Michigan's University application deadline?" "What is EMU's acceptance rate?" "What is the average grade-point average to be accepted?" "How big is the

Nice transition to your example!

University?" and "Are freshmen allowed to bring a car on campus?" Sitting up straight with her hands typing briskly on the computer, she answers each question then begins to state that every one of my question's answers should be on their website. Before searching their webpage on google she pronounces Eastern Michigan University's acceptance rate is 68% and your GPA is well over their accepted GPA so you will be just fine. She also mentions cars for freshman are allowed, but she would not recommend unless I am willing to pay 100\$ every semester.

Responsively combining my grades and the schools accepted GPA; Bourisseau effectively uses facts and evidence to prove Eastern Michigan University is a school I can apply to. Presenting information and then backing up facts online did not make me question her logic.

In addition to her logical structure in directing me to the right school with facts, Mary makes an addition rhetorical structure that supports a conversation with facts. First, she explains the pros and cons of my decisions and then supports her logic with effective evidence. I stroll to class and when I gaze around to see my teacher not present, I walk out right away. I then place my hand on my chin and begin to think where I should go. Hurriedly bustling to my counselor's office, I shrug my shoulders and put my head down when arriving to her office. Then, she asks me why I am not in class while staring me straight in the eyes. By avoiding my answer and not wanting to listen to my reasoning, she begins to logic with me. Her reason was that if I start a habit skipping class in high school, I am setting myself up for college. She explains to me that in college, I need to have self-control, my mom won't be there to wake me up or tell me to do my homework. By using facts in that way, Mary was effective in relaying pros and cons.

A great example!

#### **Purposes: Bourisseau Accomplishes Her Goals**

Bourisseau's purpose for her communication with her audience is to assist them on personal, social and physiological problems. Although her audience is limited to only her



students and her students' parents, she still forms a close relationship with each person. We know this because she speaks with each student on personal levels in addition to school topics. She says, "I try to form relationships with all students it gives a better insight into who they are. I give the most attention to students at risk." Bourisseau uses her communication to get to know each student personally first, so he or she will feel comfortable with her to talk about life and school problems. Tactfully, forming relationships first is effective when wanting a student to open up and talk about why they are having issues in school. She achieves these purposes efficiently and successfully. We know this because during the school year, a student's grades begin to rise, and Bourisseau does not need to meet with them anymore.

great point.

#### **Conclusion: Communication is Key**

Bourisseaus rhetorical appeals of ethos, pathos and logos effectively communicates her exact purpose for her audience. Her words, actions and professionalism are shown throughout this whole paper. She uses logos pathos and ethos effectively on the phone, in the halls and in her office daily when sharing grades, information about colleges and life goals. Mary Bourisseau's communication is effective, due to her skilled and qualified word style. Her knowledge on many different schools indicated her communication was real and made sense. As a counselor, they are supposed to guide you on maintaining a certain GPA, but Bourisseau goes above and beyond when creating relationships with students, visiting students in classes and emailing parents. Not only does Bourisseau get through to her students, but other students want to visit her for advice on various topics. Her audience adores, respects and admires her help. I am a prime example, the way Mrs. Bourisseau listened to me every day made me feel more and more comfortable with her daily. Mrs. Bourisseau is humble and carries herself with confidence. Her words are effective

But also your daily interactions w her.

Great job!  
 You should  
 make this with  
 her. I'm sure she'd  
 love to read it! :)

because her audience reacts in a positive way, they appreciate her caring about them and their future.

Writer: \_\_\_\_\_

Assignment: Project Two (30%)

Reviewer: Natasha Wickenheiser (nwicken1@emich.edu)

Grade:

The points of assessment below are taken directly from the rubric for this assignment. Please consult the rubric or contact your instructor directly if you have any questions or concerns.

|                       | NC | <--NA--> | <--NI--> | <--AC--> | <--EX--> |
|-----------------------|----|----------|----------|----------|----------|
| Rhetorical Vocabulary |    |          |          |          | 1        |
| Specificity           |    |          |          |          | 1        |
| Development           |    |          |          |          | 1        |
| Arrangement           |    |          |          |          | 1        |
| Correctness           |    |          |          |          | 1        |
| Invention Portfolio   |    |          |          |          | 1        |
| Participation         |    |          |          |          | 1        |
|                       | NC | <--NA--> | <--NI--> | <--AC--> | <--EX--> |

EX: Exceptional. The writer has applied the criterion with distinction.  
 AC: Acceptable/meets expectations. The writer has applied the criterion to an acceptable degree.  
 NI: Needs improvement. The writer has minimally applied the criterion in the project.  
 NA: Narrowly applied or not applied. The writer has not applied the criterion in the project.  
 NC: No credit (for missing or unacceptable work).

you should be very proud of the work you did in project 2. It's clear that you've been very thoughtful in your development of your draft, as I see huge improvements from earlier drafts. In terms of specificity and arrangement, where you were just shy of a solid Excellent score, there were periodic moments in your draft where there seemed to be a missing quotation or piece of information, or the transition into the examples seemed a little abrupt, and therefore, interrupted the text's cohesion. But truly--great work. For correctness, continue to practice with comma usage and maintaining a continuous verb tense. Also, remember to read your paper out loud while proofreading, as there were missing/misused words that could have been easily fixed if you heard how the sentence sounded. Minor details, but worth noting. Keep up the wonderful work heading into unit 3. Excellent work!

**Rhetorical Vocabulary:** Your essay should use the rhetorical concepts (ethos, pathos, logos, + 1) to justify your framing of a person as a rhetorical superhero.

**Specificity:** Your narrative should include specific examples. Whether you're describing a book, person, or memory, be sure to provide enough detail to create a visual image for your reader.

**Development:** Your narrative should feel complete. Do not focus on just one literacy event or sponsor; instead, develop your narrative with several examples to illustrate your own growth of understanding literacy.

**Arrangement:** Your essay should be arranged as a cohesive piece of text--that is, it should be organized in a way that allows your reader to easily navigate your writing. Be sure to use examples that correlate with the rhetorical concepts you choose to include in your analysis. I'd also encourage you to be creative with headings, subheadings, and other organizational strategies to compose an engaging essay.

**Correctness:** Your narrative should be proofread for spelling, capitalization, and syntax errors. Reading aloud can help you catch these errors, as well as repeated phrases and unfinished sentences.

## Project Three: Advocacy Through Visual Rhetorical Analysis

### Timeline: Major Deadlines

|         |   |
|---------|---|
| W 11/4  | Proposal                                      |
| W 11/11 | Visual analysis, first full draft             |
| M 11/16 | Advocacy letter, first full draft             |
| W 11/18 | Visual design, first full draft               |
| M 11/23 | Rhetorical analysis, half-draft (peer review) |
| W 12/2  | Project 3 and Invention Portfolio             |
| M 12/7  | Presentations                                 |
| W 12/9  | Presentations                                 |

### Assignment Description

In this project, you will explore how rhetoric functions in visual texts, as well as the challenges writers encounter when transforming messages between textual and visual mediums. First, you will begin by selecting a visual message to analyze. The visual message should be relevant to part of your identity—as a student, an advocate, a consumer, etc. It should also present an argument of some kind—some type of social commentary on an issue with which you connect and identify.

This project has six parts:

1. Proposal
2. Visual Analysis
3. Advocacy Letter
4. Visual Design
5. Rhetorical Analysis
6. Presentation

### Proposal (Due: W 11/4)

Select two visual messages that you are interested in analyzing for project 3. These messages should meet the requirements articulated above. That is, they should present a clear argument or commentary on a current social issue, and should relate to some piece of your identity. Visual messages may include, but are not limited to images, magazine advertisements, commercials, posters, photos, brochures, comics, drawings, paintings, sculptures, websites, etc.

Each visual message will be accompanied by a half-page (double spaced) paragraph explaining the following items:

- The argument of the visual message
- If the message is effective or not
- Why you are interested in selecting the visual message for project 3.

I will review your proposal and provide feedback/approval for one of the options.

### Visual Analysis (Due: W 11/11)

After receiving approval for one of your choices, you will write a 2-3-page analysis of the visual message. You should include a thoughtful discussion of the following:

- What social issue is the visual message addressing?
- What is the argument/commentary being presented on this issue?

- What rhetorical appeals are utilized to make the persuasive argument effective?
- Who is the message intended for, and how you know?
- Why is this message circulating now, and how is it relevant to the needs of our society?
- Why is this visual medium appropriate for communicating this specific argument/commentary?

When submitting this portion of the assignment, both in class for peer review and online for your project grade, attach the visual message to your document.

### **Advocacy Letter (Due: M 11/16)**

Your task is to write a 1-page block-format advocacy letter that makes the same argument as your original visual message. You will need to identify a *specific* audience. Address your letter to a specific person: Someone who needs to hear the message you are sharing and who possesses the agency to act in alignment with your persuasive argument. Draw on your knowledge of rhetoric to be a rhetorical superhero—to effectively adapt your message to a specific audience and advocate on behalf of the social issue you selected.

### **Visual Design (Due: W 11/18)**

Your task is to design a new visual message that communicates the same argument as the one you previously analyzed. This new creation must be in a different medium. For example, if you originally selected a magazine advertisement to analyze, you might create a YouTube video, a commercial, a brochure, or a website to communicate the same argument.

Consider who your public audience is for this visually mediated message, as well as the allowances and limitations for the selected visual medium. What types of conventions do you normally see in messages from this medium/genre? Draw on your knowledge of visual rhetoric to tailor your advocacy message for this new public audience and visual space.

### **Rhetorical Analysis (Half draft due M 11/23)**

Write a 6-7-page analysis paper about *your* personal rhetorical choices when composing the advocacy letter and designing the visual message. Questions you may want to consider exploring and discussing in this analysis include but are not limited to the following items:

- Why did you choose to address your letter to the person to whom you addressed it?
- How did you decide what information to include in the advocacy letter?
- What challenges did you encounter while transferring your advocacy message from its original image to text in your letter?
- In what ways does the letter's text allow or limit you to advocate your message?
- What choices did you make in your letter to convey your credibility?
- How did you choose which rhetorical appeals to utilize in your letter?
- What challenges did you encounter while transferring your advocacy letter's message back into a visual medium?
- How did you choose a new visual medium for your own visual design? How did the new visual medium allow or limit your ability to advocate your message?
- Who is the audience for your visual design, and how did you tailor your design to its intended audience?
- In what ways did you convey your credibility through the visual design?
- How did you choose which rhetorical appeals to utilize in your visual design?

### **Presentation (M 12/7 and W 12/9)**

During the last week of class, you will give a five-minute presentation of your project. During this presentation, you should do the following:

- Display original visual message
  - Briefly explain why you selected this message, and the core pieces of its analysis
- Provide a brief summary of your letter
  - Identify the letter's audience and why you selected that person
- Display your visual message design
  - Briefly explain why you selected the given medium to communicate your message, and how it was appropriate for your intended audience
- Briefly discuss 1-3 highlights from your rhetorical analysis—choices you made, challenges you faced, etc.

If you'd like, you may combine all this information into a single PowerPoint; however, the slides should be not be text-heavy, and you should not read directly from the screen or personal notes. All PowerPoint presentations must be emailed to me (nwicken1@emich.edu) before the start of class on the day of your presentation. Although brief, I expect your presentation to be polished and professional.

### **Conventional Formatting**

Your project should be 8-10 pages total. The proposal and two analysis portions should be double-spaced, with 12-pt Times New Roman font, while the Advocacy Letter should adhere to block letter form. For your visual design, feel free to make use of creative formatting depending on the medium you select. MLA style and formatting conventions should be followed where appropriate.

\*Due to the nature of this assignment, you are allowed and encouraged to use "I" if appropriate.

### **Grading Criteria**

1. *Rhetorical Understanding*: Your analysis papers should use rhetorical concepts (purpose, audience, exigency, kairos, ethos, pathos, logos) to justify and analyze the framing of rhetorical choices for the original visual message, your advocacy letter, and your visual design.
2. *Specificity*: All pieces of your project should include specific detail. Throughout your analysis papers, discuss specific reasons for making specific rhetorical choices. For your advocacy letter and visual design, be specific in your efforts to communicate your advocacy message.
3. *Development*: Your project and analysis papers should feel complete and cohesive. Individual project pieces should build upon one another, and you should use several pieces of analysis to support the justification of your rhetorical choices throughout the project.
4. *Arrangement*: Your analysis papers should be arranged as cohesive pieces of text—that is, they should be organized in a way that allows your reader to easily navigate your writing. Be sure to use examples that correlate with the rhetorical concepts you choose to include in your analysis. I'd also encourage you to be creative with headings, subheadings, and other organizational strategies to compose an engaging paper.
5. *Correctness*: All pieces of your project should be proofread for spelling, capitalization, and syntax errors. Reading aloud can help you catch these errors, as well as repeated phrases and unfinished sentences. Be aware of personal usage glossary entries for units 1, 2, and 3, as they are expected to be correct, too.

## Rubric

|                            | NA | NI | AC | EX |
|----------------------------|----|----|----|----|
| Rhetorical Understanding   |    |    |    |    |
| Specificity                |    |    |    |    |
| Development                |    |    |    |    |
| Arrangement                |    |    |    |    |
| Correctness                |    |    |    |    |
| <b>Invention Portfolio</b> |    |    |    |    |
| <b>Participation</b>       |    |    |    |    |

EX: Exceptional. The writer has applied the criterion with distinction.

AC: Acceptable/Meets Expectations. The writer has applied the criterion to an acceptable degree.

NI: Needs improvement. The writer has minimally applied the criterion in the project.

NA: Narrowly applied or not applied. The writer has not applied the criterion in the project.

## Grading

Most broadly, the project will be graded as follows:

Project 3 Project: 70 pts.

Invention portfolio: 20 pts.

Participation: 10 pts.

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**Total:** 100 pts.

## Invention Portfolio

1. Invention work: List of compelling social issues
2. Proposal with instructor feedback
3. Visual rhetorical analysis web
4. Argumentative rant fast write
5. First full draft of advocacy letter
6. Visual design mock-up
7. Visual design fast write
8. First full draft of visual design
9. Multimodal transformation fast write
10. Rhetorical analysis half draft
11. Draft with instructor feedback
12. Peer review handout
13. Project 3 plan of action
14. Personal Usage Glossary
15. Presentation fast write



Professor Natasha Wickenheiser

Composition 1: Writing the College Experience

November 9, 2015

U.S. Voter Turnout: A National Embarrassment  
*Visual Analysis.*

*great title!*

The United States of America is a country founded on the beliefs that everyone should be a free and a unique and distinct voice in the government that rules over them, and although this nation has stumbled on numerous occasions to stand by this core belief it now stands as a pinnacle of free and equal elections that are accessible to anyone over the age of 18 years. This is why the fact that many American's refuse to take part in the elections of their leaders so disheartening. There has been too much suffering and hardship of Americans to attain the right to vote, whether it be the many wars waged to protect this liberty or the actions of great leaders like Martin Luther King Jr. and Susan B. Anthony to gain the right and equality that comes with free elections, too much has been given to stand by idly and see Americans disregard this privilege.

*Beautiful introduction. Some sentences seem a little wordy but it introduces the topic very well!*

*consider this in the picture and the 1st paragraph.*

That is why this picture, this very plain cartoon, is so meaningful in today's world. It doesn't have to be fancy to get its point across to its audience, which is the message that the American people need to be more involved with every step of their government's elections. This point is made by seeing the downpour of votes in the panel for 1876 compared to the drizzle that symbolizes 2013's elections. The use of the year 2013 is important because that is not a year that a presidential election was taking place, but there were still important elections that year that many people didn't vote on, from the local elections of each county to the statewide

gubernatorial elections of New Jersey and Virginia. The cartoon is trying to make the point that America needs to be more involved in its elections in years other than the presidential elections.

yes - even  
big elections  
are low  
too.

This message is really aimed towards those who are just becoming voters, those who will soon become voters, and those who refuse to vote. This is a simple observation from the image, not as many people are voting anymore so obviously we need to get the ones who are not to get involved and have their voices heard in the electoral process, but it's also a message to those who are going into their first elections or will soon become registered voters as it warns them of the situation and the importance of turning out to vote.

and  
arguably  
the risk of  
not voting  
what happens  
when we  
don't vote &  
have our voice  
heard?

The single biggest and most important argument that this comic is making is that voting is important and that being a part in these important decisions is an incredible right. It may feel like a single vote doesn't matter in today's political landscape where millions of people vote for a president, but that shouldn't make a person feel like it is OK not to vote. Many elections, especially local ones and those for our congressmen and congresswomen, are incredibly important as well and in these smaller elections every vote really does matter. It really shouldn't even come down to this comic to convince us that voting, a right that thousands of Americans have fought for, and often died for, is worth our time and effort. it should be something that we all know, but it seems that we may have forgotten this simple fact.

on on

perhaps bc  
it was not us  
who made the sacrifice?  
we don't remember  
the cost bc  
we didn't  
experience  
it?

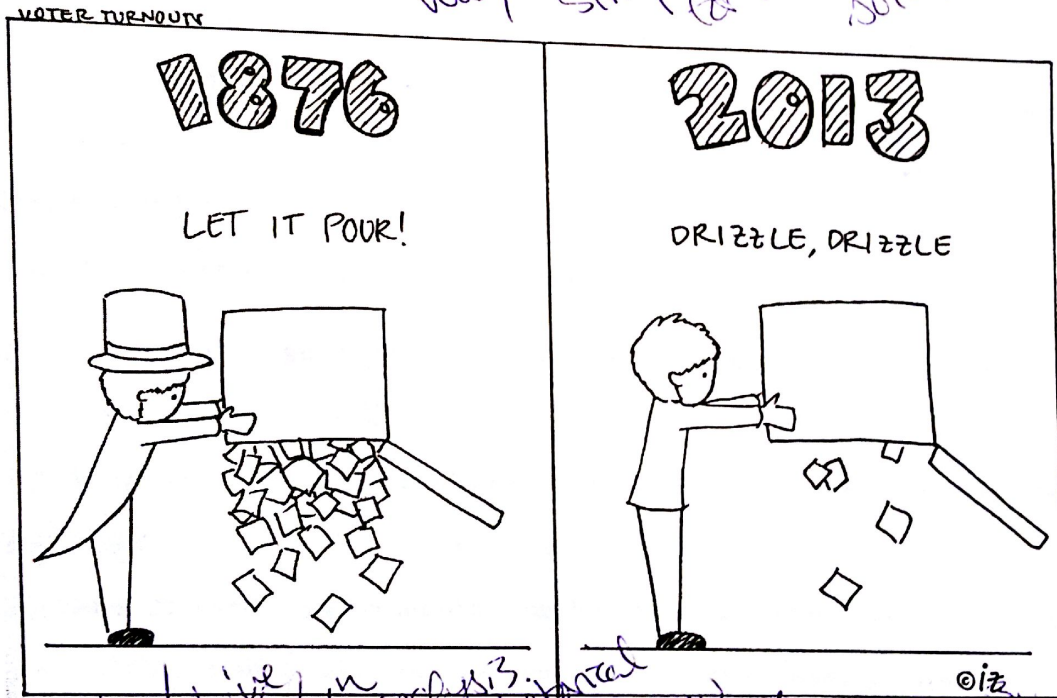
This message has been picking up steam as of late due to the fact that we are just under a year away from a wide open presidential election, where we are not sure who will be on the ticket from either party by the end of it all. But it is a shame that, even though this is a great message and next year will be a tremendously important election for what this country chooses to become, we still largely overlooked the elections that happened earlier this month, where three states voted on new governors and my home state of Ohio voted on whether or not to legalize



recreational marijuana, all very important elections that were unfortunately mostly underrepresented in the media to make way for Trump, Sanders, Clinton, and all other candidates. These elections are important and should be treated that way, the American people have the right to decide who gets the positions of power in this country and that right is not exclusive to the commander and chief. *yes!*

This picture is a perfect representation of the problem because it is as simple as the problem itself. Not often in the course of human history is there such an important problem with such a simple solution, there is no uphill climb, no struggle, and no one excluded, all it takes is awareness and action. This picture may look simple, but that only goes to show just how simple this problem could be solved.

*Beautiful way to close-sketch simple for a simple solution!*



*very impressed with this 1st draft, I'm clearly been thoughtful in your presentation of the analysis. Be sure to include the rhetorical appeals and try to see if you can piece together a few more pieces of the puzzle to prove your analysis. Great start!*

✓ 208 Phelps Residence Hall  
Ypsilanti, MI 48197

✓ November 18, 2015

✓ Governor John Kasich  
Jeffrey Park  
Bexley, OH 43209

Dear Gov. John Kasich,

I regret to admit that as of today I feel less hope for America's future than I ever have in the span of my lifetime. In today's interconnected world we have done great things and are well on our way to solving a lot of the world's most persistent and evil problems, but with that we are now faced with a world where men can attack civilians thousands of miles away for a crime that only exists in their minds.

Interesting  
choice to  
start w/  
2 concerns  
you aren't  
writing about.

But this is not why I am without hope, because in the short time that the United States have been a global presence we have overcome such odds before and will no doubt do so again. No, the reason that I am without hope, Mr. Governor, is that our nation no longer cherishes the right to vote, the very same right that many great men and women have dedicated their lives to throughout our nation's tumultuous existence.

I understand that you are a busy man, after all you are not only a Governor but also a presidential candidate, which is why I must implore you to do what you can to fix this problem. In your last gubernatorial election in Ohio you managed to win by a deciding margin of voters, but the voters that did turn out for that election made up only 26.3% of the population of the state of Ohio. This is a tremendous problem considering the fact that voting is meant to be a great symbol of our freedom, but in more recent years it has become nothing more than a symbol of our failure to instill a feeling of importance to our people.

Strong  
inclusive  
language -  
patriotic.

As of today so many of our fellow Americans no longer feel like their voices matter enough to go out and vote in these elections, which may have some merit on the individual level, but considering that the men and women voted into power in this nation rank among some of the most powerful in the entire world I must try and emphasize that these elections hold incredible importance not only to our nation, but to the entire world.

I understand that this may be nothing new to you, that more than likely as a politician you are keenly aware that more people need to come out and practice their right to vote, but I must point out that this leaves you in a unique position of power to make the changes necessary to get more people into the polls. You are often on national television alongside the many other presidential nominees and speak at a number of events and debates that could be used to stress the importance of the vote to everyone in the audience.

relating  
to your  
audience

Finally, Mr. Governor, I want to thank you for reading this letter, and that I wish you well in the primaries going forward on the long march to election day 2016.

call to  
action

✓  
Excellent  
closing!

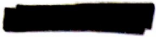
Sincerely,

[Redacted Signature]



*Creative  
V Buck  
designs!*



  
Professor Natasha Wickenheiser

Composition 1: Writing the College Experience

11-18-2015

Project #3 Rhetorical Analysis

Project three has been a much more demanding assignment than anything else that I've tackled in this class before. It's required that I write multiple papers and analysis's, design visual messages, and do extra research to further back up my arguments for why voting is an important part about being a fully functioning member of American society. However, with all that said, I also feel that this assignment has made me much more aware of the many social issues that this country is facing that my generation will inherit in a few short years, among them is the serious problem of the lack of voting and the dissolving trust in the American electoral system.

Good!

The first decision that I made when crafting the advocacy letter was to address it to the current Governor of my home state of Ohio, Gov. John Kasich. I felt like Mr. Kasich is the perfect person to raise this important issue to the American people, as he is in the unique position of not only being a sitting U.S. Governor, but he is also currently a presidential candidate in the upcoming 2016 elections for the Republican party. Mr. Kasich may not currently be the front runner for his party, but he is perhaps the one that is most concerned for the wellbeing of the entire nation instead of just his party, as he is much more of a moderate than any of the other current major candidates from either party.

Make a choice.

Yes - the audience is invested in your topic.

This leaves Mr. Kasich in the unique and timely situation of being a person that commands respect and attention from both sides of the political spectrum, but also a man who has a legitimate reason to want the voter turn-out to go up as quick as possible. He is perhaps the only person to be in a situation to make an actual change to this situation and to do so swiftly and leave a lasting impact on the American population in the upcoming string of televised debates.

helps build ethos, too.

I'd say that one of the hardest parts of writing this letter was deciding what to include and what not to, after all a single page isn't enough to say everything that you want to say most of the time. I decided to include more logos in the letter than anything else, mostly because I felt that it was the most important information on the subject, it's always best in my experience that when you are trying to solve a problem that knowing the most that you can about that problem is the best place to start. That's the reason that I included the percentage of Ohio voters who turned out for the last election and that the expected turnout for the 2016 elections to be under 65% as part of the body of my letter. In the end though I ended up having to sacrifice including things like examples of pathos in the letter as to include the information that I wanted to show the most.

This is common when writing w/ a word restriction.

The generic set up of the letter was a little bit of a restriction due to the one-page, there was a lot that needed to be cut out or reduced to a shorthand version of what it was originally intended to be. That said though, the block format of the letter also helped me to get what I wanted to say across in a more compact and easy to understand manner. With the paper being only one page in length it forced me to strip away all the fluff of the argument to present it in its most easy understand way, which was a definite pro for getting the facts across to the reader in a quick manner.

I made a few decisions in the letter to help convey a more credible message to the governor instead of simply rambling on without using any specific facts to back up my claims. The most noticeable of these choices was to include the exact percentage voters in the recent 2014 Ohio gubernatorial elections. This was meant to quickly get the point across quickly and in an easy to understand form while at the same time increase the credibility of the letter. ✓

I chose to use two of the three types of rhetorical appeal more than the other to help give my letter, what I felt, was the proper feeling of credibility and urgency. These two rhetorical appeals were ethos and logos. I used ethos in an attempt to try and convey a sense that I was a credible and knowledgeable speaker and that my point was valid and important, which is, in my personal opinion, the most important aspect rhetoric when trying to convince someone that there is a problem and that it is one that needs and deserves to be fixed quickly. The other rhetorical appeal that I used more of was that of logos. I used logos in this letter to show the facts of the situation and the effects that they are having on the American people and society. I wanted to back up my claims with hard and irrefutable facts that would make acting on the issue that I was discussing. Unfortunately I felt like adding that if I used ethos that my credibility may be damaged as problems like the one that I was writing about the voting turnout problems are often discredited if the people trying to make the problem known are too emotional about it. I didn't want to tarnish this issue with an emotionally charged and potentially distasteful rant, so I didn't use much pathos at all. *very right!!*

*Process ✓* The major problem I had with transferring my message back into a physical form is that I didn't know what format would work best for such a topic as voter turnouts. The answer was simple in the end, but that didn't mean that I got there right away in my thought process. I ended up going through about three different formats including a pamphlet design, a sign design, and a



comic strip before I came to the conclusion that a simple t-shirt would be the best way to get the message out. The idea came to me when I was thinking about the upcoming 2016 American presidential vote and how soon enough here we would start to see pins, signs, and t-shirts supporting various candidates. That's when I realized that a t-shirt was the best way of getting the message out since most people will subconsciously read whatever it is on a t-shirt and get them thinking even more about voting in the upcoming elections. *Creative!*

I thought that the format of turning the message into a t-shirt enhanced my ability to advocate the message of the importance of voting. The t-shirt format helps to get the message out to as many people as possible by making people read the message and think about it more than something that is more easily disregarded or ignored like a pamphlet or a cartoon that only people who are already aware of the issue would search out and read. The t-shirt's audience is literally everybody that the person that wears it meets during the course of his/her day, which is the best way to get the message out to the disinterested masses, which is whom this message is targeted towards. It might not be the most ethical way in spreading the message, but most likely it's the most effective way in getting people who would normally not think about interested in voting in the upcoming elections. *audience ✓*  
*It is insightful of you to consider the ethics associated w/ advocacy messages*

The visual message was designed with the idea of reaching out to the common person who may not see the importance of voting or politics, especially with being a single vote in a multimillion person election process. I hope to get their attention with the use of the t-shirt, which can make everyone who sees it a part of its audience. This is a way that I hope would get people's attention easier than if I had made a pamphlet and tried to hand them out to people on the street, people can simply refuse a pamphlet and even if they do accept it that doesn't necessarily mean that they are going to read it or even that they will even keep it after they take

*very true!*

it, but they can't refuse what they see and they can't throw it away either. This is the only 100% full proof way that I could think of to make sure that everyone possible receives the message to a certain extent

I tried to convey credibility through my design with the quote that I put on the back of the shirt. It's a quote by former president Franklin Delano Roosevelt that says that "Nobody will ever deprive the American people of the right to vote except the American people themselves and the only way they could do this is by not voting." Which I think is an important and very much applicable quote for the situation that I am trying to bring awareness to. I feel like having a quote from one of the most well-known and respected of the former American presidents kind of adds a sense of credibility that this idea that the American public can begin to lose the motivation to vote and that this is an actual and serious problem faced by the public in the 21<sup>st</sup> century and not just the insane ramblings of an overzealous and wide-eyed teenager. These were the main reasons that I included the quote on the back of the shirt's design.

✓ Great Justification!

In conclusion, I feel like I did a rather good job in delivering a solid visual and written rhetoical analysis of a problem that I feel like is often not given the attention that it really should be and is perhaps poses more of a serious long term problem than many other problems that the news has droned on and on for over their lengthy daily showings. I am not saying however that I did any of this perfectly, because naturally if I had more resources and time I know that I could have done better somehow, someway, but for the amount of time that this project was given I feel like I did all I could to make it the best that it could be. I hope now at least a few of my fellow classmates will no longer take the right of voting that we all possess as American citizens for granted any longer. If even one person takes this message to heart then it'll all be more than worth it.

me too!

Absolutely we're never done writing... we only meet deadlines.



Writer: \_\_\_\_\_  
 Assignment: \_\_\_\_\_ Project Three (40%)  
 Reviewer: \_\_\_\_\_ Natasha Wickenheiser (nwicken1@emich.edu)  
 Grade:

The points of assessment below are taken directly from the rubric for this assignment. Please consult the rubric or contact your instructor directly if you have any questions or concerns.

|                          | NC | NA | NI | AC | EX |
|--------------------------|----|----|----|----|----|
| Rhetorical Understanding |    |    |    |    | 1  |
| Specificity              |    |    |    |    | 1  |
| Development              |    |    |    | 1  |    |
| Arrangement              |    |    |    |    | 1  |
| Correctness              |    |    |    | 1  |    |
| Invention Portfolio      |    |    |    |    | 1  |
| Participation            |    |    |    |    | 1  |
|                          | NC | NA | NI | AC | EX |

EX: Exceptional. The writer has applied the criterion with distinction.

AC: Acceptable/meets expectations. The writer has applied the criterion to an acceptable degree.

NI: Needs improvement. The writer has minimally applied the criterion in the project.

NA: Narrowly applied or not applied. The writer has not applied the criterion in the project.

NC: No credit (for missing or unacceptable work).

\_\_\_\_\_, this is superb! It's clear that you've been thoughtful in the development of your advocacy messages, as well as your rhetorical analysis. Your idea to design a tshirt was also creative and strategic. For your analytical papers, I would have liked a few more specific examples, but overall, you discuss everything clearly and in-depthly. For the overall development, while all your project pieces seem cohesive and build upon one another, I was looking to see revisions in your visual analysis, advocacy letter, and rhetorical analysis half draft. Because you did not make revisions, this score is significantly lower than the other grading criteria. Nevertheless, this is solid work, and you should be very proud of the work you did in this unit. Well done!

**Rhetorical Understanding** Your analysis papers should use rhetorical concepts (purpose, audience, exigency, kairos, ethos, pathos, logos) to justify and analyze the framing of rhetorical choices for the original visual message, your advocacy letter, and your visual design.

**Specificity:** All pieces of your project should include specific detail. Throughout your analysis papers, discuss specific reasons for making specific rhetorical choices. For your advocacy letter and visual design, be specific in your efforts to communicate your advocacy message.

**Development:** Your project and analysis papers should feel complete and cohesive. Individual project pieces should build upon one another, and you should use several pieces of analysis to support the justification of your rhetorical choices throughout the project.

**Arrangement:** Your analysis essays should be arranged as a cohesive piece of text--that is, they should be organized in a way that allows your reader to easily navigate your writing. Be sure to use examples that correlate with the rhetorical concepts you choose to include in your analysis. I'd also encourage you to be creative with headings, subheadings, and other organizational strategies to compose an engaging essay.

**Correctness:** Your narrative should be proofread for spelling, capitalization, and syntax errors. Reading aloud can help you catch these errors, as well as repeated phrases and unfinished sentences. Be aware of your personal usage glossary entries for units 1, 2, and 3, as they are expected to be correct, too.

# Final Portfolio + Reflective Cover Letter Assignment Prompt

## Timeline

12/14 (M) Final portfolio + reflective cover letter due in class (no late portfolios accepted)

## Assignment Description

Your final portfolio will demonstrate your growth as a writer throughout the semester in WRTG 120. Not only will it showcase your best work, but it will also include several documents that illustrate your learning along the way. These documents will be accompanied by a reflective cover letter, in which you will argue that you have (1) established a relationship with the course outcomes, (2) experienced moments of insightful learning, and (3) identified and learned from moments of failure or weakness.

## Reflective Cover Letter: A Detailed Explanation

Your cover letter should be 3-4 pages—typed and double-spaced. Instead of using MLA formatting, address your letter to me, and be sure to sign your name at the end of your letter.

Your cover letter needs to address the following questions:

- Specifically, how did you come to terms with each of the five course outcomes (rhetorical knowledge, writing process, genre conventions, multimodal transformation, reflective practice)?
  - Include a discussion of what each course outcome means to you, and at least one specific example illustrating your learning or application of each course outcome.
- Identify three “ah-ha” learning moments you encountered throughout the semester. Refer to specific pieces of specific documents (half-drafts, fast writes, homework assignments, class activities/documents, etc.) to showcase what you learned and how it helped you be successful in WRTG 120.
- Identify two-to-three specific moments of *metanoia*. These should be lessons you learned by struggling through a specific concept or practice. Another way to think about this piece of the reflective cover letter is to ask: What do I wish I had done differently? What do I wish I knew before I did \_\_\_\_\_? Why would it have been important to learn earlier? How have I grown because I had to struggle through \_\_\_\_\_?

## Grading Criteria

1. *Critical Reflection*: You should be thoughtful in your reflective response. Be thorough in your connection between class activities and your learning, and your argument for growing as a writer.
2. *Specificity*: Describe and make reference to specific moments of learning. You may need to refer to specific sections of text, lessons, or conversations that helped guide your learning throughout the semester.
3. *Development*: Your reflective cover letter should be complete. All of the questions listed above should be answered thoroughly, and should fall between the 3-4 page requirement.
4. *Arrangement*: Your reflective cover letter should be cohesive—that is it should be organized in a way that allows your reader to easily navigate your ideas. Be sure to use examples that correlate with the claims you make.
5. *Correctness*: Your reflective cover letter should be proofread for spelling, capitalization, and syntax errors. Reading aloud can help you catch these errors, as well as repeated phrases and

unfinished sentences. Be aware of personal usage glossary entries for units 1, 2, 3, and the final portfolio, as they are expected to be correct, too.

### Rubric

|                                | NA | NI | AC | EX |
|--------------------------------|----|----|----|----|
| Critical Reflection            |    |    |    |    |
| Specificity                    |    |    |    |    |
| Development                    |    |    |    |    |
| Arrangement                    |    |    |    |    |
| Correctness                    |    |    |    |    |
| <b>Portfolio Documentation</b> |    |    |    |    |

EX: Exceptional. The writer has applied the criterion with distinction.

AC: Acceptable/Meets Expectations. The writer has applied the criterion to an acceptable degree.

NI: Needs improvement. The writer has minimally applied the criterion in the project.

NA: Narrowly applied or not applied. The writer has not applied the criterion in the project.

### Grading

Most broadly, the project will be graded as follows:

Reflective cover letter: 70 pts.

Portfolio items: 30 pts.

---

**Total:** 100 pts.

### Layout for Final Portfolio Submission

| Left Pocket  | Right Pocket  |
|--|---|
| <ul style="list-style-type: none"> <li>– Final reflective cover letter</li> <li>– Project 1 reflective cover letter</li> <li>– Project 2 reflective cover letter</li> <li>– Project 3 reflective cover letter</li> </ul> | <ul style="list-style-type: none"> <li>– Project 1 final draft</li> <li>– Project 2 final draft</li> <li>– Project 3 final draft</li> <li>– Document #1 to illustrate learning</li> <li>– Document #2 to illustrate learning</li> <li>– Document #3 to illustrate learning</li> </ul> |

## Reading Visual Texts

Directions: Closely examine (“read”) the image you’ve been given. Try studying it to get an overall impression, and then examine each individual quadrant to see what new details become visible. Make specific observations about the image, and try to infer what the image may be trying to capture or communicate to its intended audience (if it has an intended audience).

Each person in the group should have a specific role:

|       |   |
|-------|---|
| _____ | Researcher: lead group in noticing image’s visual elements  |
| _____ | Synthesizer: lead group in a discussion of possible inferences from the image—meanings, audiences, etc. |
| _____ | Scribe: document group’s answers and discussions on this handout  |
| _____ | Spokesperson: share group’s observations and thoughts with the class                                    |

**Use the chart below to list people, objects, and activities you see in the photograph.**

| People | Objects | Activities |
|--------|---------|------------|
|        |         |            |
|        |         |            |
|        |         |            |
|        |         |            |
|        |         |            |
|        |         |            |
|        |         |            |
|        |         |            |
|        |         |            |
|        |         |            |

**Based on what you have observed above, list three things you might infer from this image, as well as a brief statement justifying each claim.**

**List at least two questions this image raises in your mind.**

**How might you find the answers to these questions?**



## Images for “Reading Visual Texts” Activity



Image credit: <http://www.architecturendesign.net/>



Image credit: <http://www.ebaumsworld.com/>



Image credit: <http://blazepress.com/>



Image credit: <http://www.democraticunderground.com/>



Image credit: <http://www.jauntycamera.com/>



Photo credit: <http://erickimphotography.com/>

### **Practicing with Rhetorical Concepts: Speech**

Directions: As you watch Jamila Lyiscott's "3 Ways to Speak English" TED Talk, take notes about the way language is being used. Note specific observations and comments that seem to support each of the listed appeals and rhetorical concepts.

**Ethos (credibility)**

**Audience (awareness)**

**Exigency (need/prompt)**

**Logos (logical appeal)**

**Pathos (emotional appeal)**

**Mythos (assumptions)**

**Kairos (timeliness)**

**Metanoia (missed opportunity)**

### Practicing with Rhetorical Concepts: Text

Directions: Read through the following excerpt from an email sent to the EMU student body by the Office of the President on Sept. 23, 2015. Draw a vertical line to identify text that is using *logos* to as a rhetorical appeal. Underline sections of text that seem to use *pathos* as a rhetorical appeal. Circle sections of text that convey *ethos*. If you notice the presence of exigence, *mythos*, *kairos*, or *metanoia*, note it in the margin near the text.

To the Eastern Michigan University community:

We hope your new academic year is off to a great start. Every new semester offers interesting opportunities and challenges – whether meeting new people, attending new classes, working on new projects, or participating in new activities. Eastern strives to be a welcoming environment and it is important we work together to create a community where people feel respected, safe and secure.

Eastern Michigan University is a very safe campus -- among the safest of Michigan's 15 public universities. Eastern, along with all universities in the United States, is required under federal law to annually provide comprehensive and accurate data regarding criminal incidents that occur on or around campus. This data is compiled in a [safety comparison chart \(pdf\)](#) that shows how Eastern compares to other universities in the state.

We have many resources in place to offer immediate help and assist with a wide variety of concerns. Many people on campus are trained to respond and assist you in numerous situations. If you feel you need assistance, or think you have witnessed or been the victim of a worrisome incident, you can do one or more of the following:

- If you witness a crime or see an emergency on or near campus, call Eastern Michigan University Police at 734.487.1222. Program this number into your phone. You also can call 911. Our highly trained, professional and accredited police force of more than 40 officers is on duty 24/7, 365 days a year. They are fully sworn in the city of Ypsilanti and deputized in Washtenaw County, and are very responsive to your needs. Our state of the art headquarters for the Department of Public Safety, located on the northwest side of campus, is equipped with a high-tech communications center and we have more than 700 cameras located across campus. The [Department of Public Safety](#) also coordinates the [SEEUS](#) walking/mobile escort service.
- Concerns or complaints about sex discrimination, sexual harassment, or sexual assault should be directed to the Title IX coordinators as indicated on the [Title IX Compliance website](#).
- Students who have a concern about University policies, procedures and decisions can contact the [Office of the Ombuds](#) in 248 Student Center by calling 734.487.0074 or emailing [emu\\_ombuds@emich.edu](mailto:emu_ombuds@emich.edu). The Ombuds office provides for a confidential and neutral place for students to express concerns.
- College can be an exciting yet complex and challenging environment that creates moments of stress and anxiety. If you are experiencing stress and feel you may need assistance, please contact [Counseling and Psychological Services \(CAPS\)](#) at 313 Snow Health Center, 734.487.1118. Visit the website for the variety of CAPS services.

A comprehensive list of University safety-related resources can be found at [EMU Police website](#). Information includes links to safety tips, information about receiving emergency text alerts on your mobile device, emergency procedures, safety data that compares all Michigan universities, and more.

We urge you to be aware of your surroundings, and, when appropriate, take action and use the many resources available to you. Together, we all make Eastern a welcoming and safe community.



**Kim Schatzel** Interim President, Provost and Executive Vice President of Academic and Student Affairs [office\\_of\\_the\\_president@emich.edu](mailto:office_of_the_president@emich.edu)



**Robert Heighes** Chief of Police and Executive Director of Public Safety [rheighes@emich.edu](mailto:rheighes@emich.edu)

### **Skit Responses: Navigating Everyday Rhetorical Situations**

Directions: As you watch other groups perform, take notes about the (in)effectiveness of their rhetorical choices. After your group performs, be sure to respond about your own skit, too.

#### **Group 1**

Which rhetorical appeals are being used?

Based on the rhetorical choices made during this interaction, do you feel persuaded to act on their behalf? Why or why not?

#### **Group 2**

Which rhetorical appeals are being used?

Based on the rhetorical choices made during this interaction, do you feel persuaded to act on their behalf? Why or why not?

#### **Group 3**

Which rhetorical appeals are being used?

Based on the rhetorical choices made during this interaction, do you feel persuaded to act on their behalf? Why or why not?

#### **Group 4**

Which rhetorical appeals are being used?

Based on the rhetorical choices made during this interaction, do you feel persuaded to act on their behalf? Why or why not?



**Group 5**

Which rhetorical appeals are being used?

Based on the rhetorical choices made during this interaction, do you feel persuaded to act on their behalf? Why or why not?

**Group 6**

Which rhetorical appeals are being used?

Based on the rhetorical choices made during this interaction, do you feel persuaded to act on their behalf? Why or why not?

**Group 7**

Which rhetorical appeals are being used?

Based on the rhetorical choices made during this interaction, do you feel persuaded to act on their behalf? Why or why not?

**Group 8**

Which rhetorical appeals are being used?

Based on the rhetorical choices made during this interaction, do you feel persuaded to act on their behalf? Why or why not?

### Scenario 1:

Imagine you are a commuter student, and after circling Ford lot for fifteen minutes without any success in finding a parking spot, you give up and park illegally in a staff parking lot to avoid being late for class. As you return to your car after class, you see two Parking Department staff members getting ready to ticket your vehicle. You run up to them and try to persuade them not to write you a ticket.

#### Directions:

Use your knowledge of rhetorical appeals to create a skit **effectively** persuading the parking officials not to write the ticket. Think specifically about the *ethos* and identity you want to portray. Your persuasive argument can draw from *pathos*, *logos*, *kairos*, *mythos*, and/or *metanoia*. One person from your group will serve as the narrator, and will both introduce the context before the skit, and briefly explain the rhetorical choices made afterwards.

### Scenario 2:

Imagine you are a commuter student, and after circling Ford lot for fifteen minutes without any success in finding a parking spot, you give up and park illegally in a staff parking lot to avoid being late for class. As you return to your car after class, you see two Parking Department staff members getting ready to ticket your vehicle. You run up to them and try to persuade them not to write you a ticket.

#### Directions:

Use your knowledge of rhetorical appeals to create a skit **ineffectively** persuading the parking officials not to write the ticket. Think specifically about the *ethos* and identity you want to portray. Your persuasive argument can draw from *pathos*, *logos*, *kairos*, *mythos*, and/or *metanoia*. One person from your group will serve as the narrator, and will both introduce the context before the skit, and briefly explain the rhetorical choices made afterwards.

### Scenario 3:

Imagine you want to take a vacation with five friends over spring break. Because no one has a car large enough, you mention that your older sibling has an SUV that they might let the group borrow. Try to convince your older sibling to let you and your friends borrow their SUV for the pending road trip.

#### Directions:

Use your knowledge of rhetorical appeals to create a skit **effectively** persuading your older sibling to let you borrow their vehicle. Think specifically about the *ethos* and identity you want to portray. Your persuasive argument can draw from *pathos*, *logos*, *kairos*, *mythos*, and/or *metanoia*. One person from your group will serve as the narrator, and will both introduce the context before the skit, and briefly explain the rhetorical choices made afterwards.

### Scenario 4:

Imagine you want to take a vacation with five friends over spring break. Because no one has a car large enough, you mention that your older sibling has an SUV that they might let the group borrow. Try to convince your older sibling to let you and your friends borrow their SUV for the pending road trip.

#### Directions:

Use your knowledge of rhetorical appeals to create a skit **ineffectively** persuading your older sibling to let you borrow their vehicle. Think specifically about the *ethos* and identity you want to portray. Your persuasive argument can draw from *pathos*, *logos*, *kairos*, *mythos*, and/or *metanoia*. One person from your group will serve as the narrator, and will both introduce the context before the skit, and briefly explain the rhetorical choices made afterwards.

### Scenario 5:

Imagine you are sitting down for a job interview. You've been on the job hunt for several weeks now with no success, and you are really hoping this interview goes well. However, you're feeling nervous because the employer interviewing you seems cranky. You've just been asked, "Why should we hire you?" and you know this is your chance to really persuade the employer that you should be hired.

Directions:

Use your knowledge of rhetorical appeals to create a skit **effectively** persuading the employer to hire you. Think specifically about the *ethos* and identity you want to portray. Your persuasive argument can draw from *pathos*, *logos*, *kairos*, *mythos*, and/or *metanoia*. One person from your group will serve as the narrator, and will both introduce the context before the skit, and briefly explain the rhetorical choices made afterwards.

### Scenario 6:

Imagine you are sitting down for a job interview. You've been on the job hunt for several weeks now with no success, and you are really hoping this interview goes well. You're feeling pretty good because the employer interviewing you seems relaxed, down-to-Earth, and friendly. You've just been asked, "Why should we hire you?" and you know this is your chance to really persuade the employer that you should be hired.

Directions:

Use your knowledge of rhetorical appeals to create a skit **ineffectively** persuading the employer to hire you. Think specifically about the *ethos* and identity you want to portray. Your persuasive argument can draw from *pathos*, *logos*, *kairos*, *mythos*, and/or *metanoia*. One person from your group will serve as the narrator, and will both introduce the context before the skit, and briefly explain the rhetorical choices made afterwards.

### Scenario 7:

Imagine you are studying on the third floor of Halle library. Expecting the space to be silent, you are immediately irritated when a group of students at a nearby table start talking—first whispering, and gradually growing louder. You wait a few moments, hoping they will stop; when they don't, you decide to say something and ask them to be quiet.

Directions:

Use your knowledge of rhetorical appeals to create a skit **effectively** persuading the other students to stop talking and respect the third-floor silence policy. Think specifically about the *ethos* and identity you want to portray. Your persuasive argument can draw from *pathos*, *logos*, *kairos*, *mythos*, and/or *metanoia*. One person from your group will serve as the narrator, and will both introduce the context before the skit, and briefly explain the rhetorical choices made afterwards.

### Scenario 8:

Imagine you are studying on the third floor of Halle library. Expecting the space to be silent, you are immediately irritated when a group of students at a nearby table start talking—first whispering, and gradually growing louder. You wait a few moments, hoping they will stop; when they don't, you decide to say something and ask them to be quiet.

Directions:

Use your knowledge of rhetorical appeals to create a skit **ineffectively** persuading the other students to stop talking and respect the third-floor silence policy. Think specifically about the *ethos* and identity you want to portray. Your persuasive argument can draw from *pathos*, *logos*, *kairos*, *mythos*, and/or *metanoia*. One person from your group will serve as the narrator, and will both introduce the context before the skit, and briefly explain the rhetorical choices made afterwards.

### Student Midterm Evaluation Responses

| Question  | Never | Rarely | Sometimes | Frequently | Always |
|---|-------|--------|-----------|------------|--------|
| The activities and assignments in WRTG 120 meet my needs and help prepare me to be successful in class. | 0     | 0      | 0         | 11         | 7      |
| The assigned readings related to my preparation for each unit project.                                  | 0     | 0      | 3         | 8          | 7      |
| I feel appropriately challenged and supported in class.   | 0     | 1      | 1         | 8          | 8      |
| The instructor is available and willing to answer questions during class and office hours.              | 0     | 0      | 0         | 1          | 17     |
| The instructor communicates instructions and expectations clearly and in an accessible manner.          | 0     | 0      | 0         | 6          | 12     |
| The instructor is prepared and on time for class.   | 0     | 0      | 0         | 1          | 17     |
| The instructor is open to the views and ideas of students.  | 0     | 0      | 1         | 1          | 16     |
| The instructor is intellectually engaging and enthusiastic about assignments and activities.            | 0     | 0      | 0         | 2          | 16     |
| The instructor provides opportunities for class participation.  | 0     | 0      | 0         | 1          | 17     |
| The instructor provides useful and constructive feedback on drafts and when asked.                      | 0     | 0      | 0         | 2          | 16     |

#### Selected Student Comments:

- Great class.
- Strength: the teacher's feedback and readiness to teach.
- I appreciate all of the time that is given to us to finish our projects. There seems to be a lot of time to peer review and edit things to make it right.
- Very constructive class discussions.
- Strength: communication because we can always talk through situations as a class.
- Love this class. It has new subjects that I have not yet wrote about so that is very refreshing.
- I enjoy coming to class and learning.
- Strength: the class is engaging socially and we fully cover the material.
- Helps us a lot.
- I really love this class and Professor Natasha. She's great at what she does!
- She's very helpful and always there if you don't understand something or need a little more help.
- Strength: the instructor gives us lots of examples and gives us a chance to ask questions about what we don't understand.
- I honestly am learning a lot. I like the teaching style.