Let us begin with three overviews: how WRTG 3020 responds to the Colorado Commission on Higher Education (CCHE), objectives generated by the Program for Writing and Rhetoric (PWR), and a quick orientation to this particular course.

**The Colorado Commission on Higher Education (CCHE)**

WRTG 3020 meets CCHE criteria for an advanced writing course (GT-CO3) in the Colorado system of higher education through the following principles.

* Extend rhetorical knowledge. Rhetoric is the art of shaping words and images to move a particular audience to a particular purpose. Knowledge of rhetoric sharpens the ability of a communicator to choose the most effective evidence, reasoning, and communication strategies for a given audience and purpose. The use of a handbook articulates rhetorical concepts that serve as the framework for the course. Primary and secondary texts, as well as handouts, shape critical thinking and sense of social responsibility.

* Extend experience in writing processes. Reading, speaking, and writing are dynamically related in a process involving a range of strategies for developing, revising, and editing texts. Writing and speaking are also formed within a community of colleagues. Workshops provide opportunities for constructive feedback as well as incorporating feedback into the development of subsequent work. Assignments demand research methods and handling specialized sources connected to issues, language, and modes of analysis across disciplines. Along the way, sources are evaluated for accuracy, bias, and relevance.

* Extend mastery of writing conventions. The sequence of assignments moves from exposition to analysis to argument given the expectations of specialized readers. Elements of effective writing style create awareness of the writing process. In addition, individual attention during student conferencing addresses how elements of writing that can be improved (including syntax, grammar, punctuation, and spelling).

* Demonstrate comprehension of content knowledge at the advanced level through effective communication strategies. The range of assignments, as well as exposure to the work of peers, heightens awareness of the relationship between specialized content and various audiences. This awareness translates into adapting content and rhetorical strategies to the expertise, needs, and expectations of a particular audience.

**The Program for Writing and Rhetoric (PWR)**

Let us shift to how the Program for Writing and Rhetoric (PWR) responds to the CCHE's stipulations. The following is the program's overview of objectives for 3020.

"Open to Juniors and Seniors in the College of Arts and Sciences, WRTG-3020 (Topics in Writing) sharpens critical thinking and critical writing skills. The course focuses on rhetorical forms students will use in academia, in the workplace, and in the civic domain, across a full spectrum of persuasive strategies, including analysis and argument. This course reinforces skills taught in first-year writing classes and builds on them, with a greater emphasis on the situational nature to writer, reader, subject, and purpose in the formation of a text.

Topics in Writing courses focus upon specific subjects, but these courses are not intended to supplement one's knowledge in a major. Rather, the topic serves as a means to an end--to create a knowledgeable audience and a context for discussion and writing: a discourse community. In a workshop setting, students engage in a dialogue with their audience, working out meaningful theses, testing rhetorical strategies, responding to objections and potential objections, and revising (and revising, and revising!) to meet the needs of their readers. Instructors of 3020 courses demand a high level of student participation and emphasize each student's role as both writer and as audience: observant, inquisitive readers of the writings of others. Students
should leave a 3020 class as more sophisticated writers who understand that the rhetorical situation--rather than a rule book--will invite unique responses based upon their particular goals. This experience should help them recognize writing as a form of personal engagement, demanding an awareness of the inherent power of language and its ability to bring about change.

To that end, the PWR's institutional approach to WRTG 3020 has established goals within four key areas: Critical Thinking and its Written Application; The Writing Process; Rhetorical Situation; and Mechanics and Style.

Critical Thinking and Its Written Application
* See writing as a form of personal engagement, demanding an awareness of the inherent power of language and its ability to bring about change.
* Pose and shape a question at issue.
* Locate and use resources when necessary to exploring a line of inquiry.
* Evaluate information sources for credibility, validity, timeliness, and relevance.
* Draw inferences from a body of evidence.
* Distinguish description from analysis and argument.
* Distinguish flawed from sound reasoning, and be able to respond to and challenge claims.
* Recognize a thesis, and understand the organic relationship between thesis and support in an essay.
* As writers, structure and develop points of argument in a coherent order to build a case; as readers, recognize this structure and development within texts.
* Critique one's own works in progress and those of others.
* Recognize that academic and public writing is dialogic, addresses an audience, and anticipates the thinking, the questions, and the possible objections of readers.

The Writing Process
* Understand writing as an ongoing process that requires multiple drafts and various strategies for developing, revising and editing texts.
* Understand that revision is informed by critical dialogue.
* See the critical analysis of others' work as relevant to one's own writing.

Rhetorical Situation
* Exercise rhetorical skills: frame issues, define and defend theses, invent and arrange appeals, answer counterarguments, and contextualize conclusion.
* Value writing as a collaborative dialogue between authors and audiences, critics, and colleagues.
* Make decisions about form, argumentation, and style from the expectations of different audiences.
* Recognize that a voice or style appropriate to one discipline or rhetorical context might be less appropriate for another.
* Develop "topic"-specific language that is appropriate for the defined audience while also intelligible to a non-expert audience.

Mechanics and Style
* Convey meaning through concise, precise, highly readable language.
* Apply the basics of grammar, sentence structure, and other mechanics integral to analytical and persuasive writing.
* Develop skills in proofreading.
* Use voice, style and diction appropriate to the discipline or rhetorical context.
* Use paragraph structure and transitional devices to aid the reader in following even a complex train of thought."

Orientation to this Course
This semester, we will trace the historical shift over the last two centuries in how Americans perceive technology. This shift has been nothing short of radical, and we will look to the social, political, theoretical, and literary dimensions at issue in America's transformation from a largely craft culture to the current Information Age. Our content and critical methodology will, in sum, be aligned with what is called Cultural Studies--a wide term, to be sure.

In terms of assignments, you will write a series of short exercises followed by three longer essays (4-6 pages). These longer essays emphasize logic given varying audiences: the first assignment centers on categorical polemics and is geared toward academic audiences across the curriculum, the second on contextual interpretation and is geared toward a specified academic
audience, and the third on argumentative engagement and is geared toward a specified professional/civic audience. In the process of thus connecting content to different "discourse communities" in terms of both methodologies and sensibilities, we will employ various technologies related to word processing, internet and library research (e.g., on-line databases, electronic books and journals, bibliographic software), and a great deal of email correspondence.

Beyond our approach to the writing process, the course's overall purpose is that you leave the semester better able to articulate, distribute, and substantiate opinions. Indeed, in keeping with the course's role in CU's curriculum, the topic provides only the occasion for students to continue developing their writing skills. Rather, the metacognitive engine (as it were) running this course is defined in the Liberal Arts core tradition of critical thinking and literacy. Through hearing, speaking, reading, and writing, students have the opportunity to develop these two facilities that define, I would argue, nothing less than one's personal and cultural identities. In all, students should heed the words of Alexander Pope, whose words are the truest ever inked on education:

A little learning is a dangerous thing;
Drink deep, or taste not the Pierian spring.
There shallow draughts intoxicate the brain,
And drinking largely sobers us again.

In the spirit of Pope's warning, I demand only three overriding, sequential qualities in students whenever they enter my classroom: curiosity, hard work, and honesty. Only through these qualities, I believe, might one ever achieve true enthusiasm.

**Required Texts**


ISBN-10: 0-669-35472-4

* A dictionary of your choice. Dictionaries are more than just "hard word" and spelling lists. Rather, they record language as it functions and evolves.

* A handbook of your choice. To check on the suitability of your handbook, verify that it contains sections on the following: a discussion of the writing process, a full overview (with exercises) of sentence craft and grammar, a detailed view of bibliographic forms (MLA, APA, and Chicago), and glossaries of grammar and usage.

**Supplies**

* Fine-point pens (blue ink)
* A folder with two horizontal pockets (i.e., not a manilla folder, three-ring binder, etc.)
* Notebook paper

**RULES, PRINCIPLES, AND PROCEDURES: "Competence is of a piece"

1. **Attendance.** Attendance is assumed and can affect your overall grade. I do not distinguish between "excused" and "unexcused" absences. For this twice-weekly course, here's a breakdown of the barren policy. Note that to be absent also means you do not participate in classroom activities, and classroom participation is a factor in your overall grade.

1-4 absences (2 weeks): no change in overall grade
5 absences: no grade higher than a 3.0
6 absences: no grade higher than a 2.3
7 or more absences: no grade higher than a 1.7
8 absences: failure in course

Notes:

* Prearranged, university-recognized absences count toward your overall allotment of absences. One proviso: I shall not lower an overall grade for only university-recognized absences. In such cases, I shall allow one "grace" absence. After this "grace" absence (which would otherwise bring the overall total above 4), the second extraneous absence will result in a grade no higher than a 3.0, the third extraneous in a grade no higher than a 2.3, the fourth extraneous in a grade no higher than a 1.7, and the fifth in failure in the course. Please ask questions should this policy affect you.
* Two late entries to class equal one absence. If your absence total is thereby accounted between increments, your total will be
rounded up (e.g., from 2.5 to 3 absences).
* An entry to class more than 10 minutes late will be counted as a full absence; likewise, leaving class early will be counted as a full absence (in that case, please advise me before class).
* Regardless of your attendance, you are responsible for all material covered in class. Do not email me to "see what I missed." Rather, practice the "buddy system"! To do as much, maintain a roster of at least three class contacts.
* Unless arranged prior to class, no make-up work will be allowed.
* Plan to get sick; do not "skip" arbitrarily. Overall, plan your absences and be on time. Should a situation beyond your control compromise your attendance, you might consider other grading options (that is, an Incomplete).
* Failure to bring course materials (books, etc.) to class will result in a .5 absence penalty.
* The upshot? Believe nothing else, but believe this universal, absolute truth: "Nullum Gratuitum Prandium."

(2) Complaints. Before you do anything, please consult with me should you have a question, comment, or other consideration about the class content or my conduct/teaching. If we can reach no amicable solution, then I shall work for you in discussing the matter with the appropriate authorities.

(3) Plagiarism. Consult with me or the appropriate bibliographic guides should you have any questions about the procedures of documentation or the penalties for infractions of academic dishonesty. Any infractions will result in sanctions that include (but are not limited to) peremptory failure for the course. See, as well, honor code information at http://www.colorado.edu/academics/honorcode/.

(4) Institutional. A writing class offers a special opportunity to discuss work in progress in a supportive yet critically demanding workshop environment. As you develop drafts, you should bear in mind that you are "going public" with your work. This act carries with it an obligation for civil discussion and for understanding the concerns of your audience and their interests in your point of view.

* Unless you prefer otherwise, I might use your writing for classroom discussion.

* Do not neglect the Writing Center for extra help with writing skills.

* Last day to drop. Should the occasion arise, students are responsible for dropping themselves from the course and verifying the process.

* I may not report or discuss grades by phone or e-mail. Should, at any time during the semester, you want to know how you are doing in the course, please see me during office hours.

* EMAIL. This class will use e-mail communication for messages from me, for general discussion, and at times for the circulation of drafts. Please check your university e-mail account (Colorado.edu) each day. If you use a non-university e-mail account (e.g., hotmail, msn, et al.), be sure to link it to the university e-mail account. Access to on-line library materials requires that you be identified as a university user. For assistance on technical computing matters, contact 735-HELP for the Information Technology Help Line.

* DISABILITIES. If you qualify for accommodations because of a disability, please submit to me a letter from Disability Services in a timely manner so that your needs may be addressed. Disability Services determines accommodations based on documented disabilities (303-492-8671, Willard 322, www.colorado.edu/disabilityservices).

* ENGLISH AS FOREIGN LANGUAGE. If you speak English as a second language, then you need to contact me before the third class meeting so that I can better assist you in the course, advise you about special ESL courses, and/or refer you to appropriate services on campus.

* RELIGIOUS OBSERVANCES. Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. See me in advance of such observances. Also, see full details at http://www.colorado.edu/policies/fac_relig.html

* BEHAVIOR. Students and faculty each have responsibility for maintaining an appropriate learning environment. Students who fail to adhere to such behavioral standards may be subject to discipline. Faculty have the professional responsibility to treat all students with understanding, dignity and respect, to guide classroom discussion and to set reasonable limits on the manner in which they and their students express opinions. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender variance,
and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See polices at http://www.colorado.edu/policies/classbehavior.html and at http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code

* HONOR CODE. All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-725-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at http://www.colorado.edu/policies/honor.html and at http://www.colorado.edu/academics/honorcode/

* DISCRIMINATION AND SEXUAL HARASSMENT. The University of Colorado at Boulder policy on Discrimination and Harassment can be found at http://www.colorado.edu/policies/discrimination.html. Such policies apply to all students, staff and faculty. Any student, staff or faculty member who believes s/he has been the subject of discrimination or harassment based upon race, color, national origin, sex, age, disability, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the ODH and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at http://www.colorado.edu/odh

(5) Preparation and Participation.

* Turn off and stow all cellular phones and laptop computers. Yes, I'm "old school" in this way. Failure to comply will be considered under both attendance and Academic Citizenship (see section on grading).

* Driven by the method of Sir Francis Bacon, who wrote that "Reading maketh a full man, conference a ready man, writing an exact man," you should prepare to discuss, extemporaneously, the who, what, where, and when of any assigned text (the full measure of the how and why are the job of the class). Be certain to look up any word that you do not know. As a result, writing in the margins ("glossing") of your texts is a skill that will truly distinguish you in the classroom--and beyond.

Beyond glossing the readings, be prepared to answer the following questions for each assigned text:
(1) Why does/does not the text "fit" the syllabus?
(2) What is the author's implicit or explicit thesis?
(3) What are the author's organizational and rhetorical strategies?
(4) How does the author's style complement substance?

For each class session, your preparation and voluntary, informed participation include having your own copy of any texts (no sharing) and the entire reading assignment prepared (not almost all of it). Have notebook paper and pen ready. Remember: Proper Preparation Prevents Poor Performance (PPPPP). Put another way, "When you fail to plan, you should plan to fail."

(6) Grading. Grades are more and less complicated than they might seem. Should you have any questions--at any time--please consult with me in my office (you might ask, "Should the course end today, what would be my grade?")

On a philosophical basis, I evaluate (both for exercises and overall grades) in the spirit of William F. Irmscher's Teaching Expository Writing, here adapted:

Demonstrates unusual competence: A
Suggests unusual competence: B
Demonstrates competence: C
Suggests unusual incompetence: D
Demonstrates unusual incompetence: F

Overall, your grade in the course will be a semester grade, not a direct response to any given assignment. Regardless, here is a rough breakdown:

* "Academic Citizenship": attendance; preparation; language skills test ("Qu-est"); informed and voluntary in-class participation: 10% or more--a very important, deciding factor
* Unit 1: 0%
* Unit 2: 30%
* Unit 3: 30%
* Unit 4: 30%

For all grades (including longer exercise grades and overall grades in the course), here is a breakdown on a scale of 100:

4.0 (A): 95  
3.7: 90  
3.3: 85  
3.0 (B): 80  
2.7: 75  
2.3: 70  
2.0 (C): 65  
1.7: 60  
1.3: 55  
1.0 (D): 50  
0.7: 45  
0.0 (F): 40 and below

Note: Because you will have the opportunity to earn a higher grade through "revisiting" (revision) two of your three major assignment, you should not expect an overall grade higher than one increment of your lowest assignment grade (e.g., if your lowest major assignment grade is a 2.7, then it is unlikely you can earn better than a 3.0 for the overall semester grade).

(7) Assignments

* All exercise prompts will be developed in class.  
* Do not send unsolicited drafts to me over the email.  
* Exercises are due at the beginning of the class period for each due date.  
* Only those exercises that have been drafted according to the syllabus schedule and through workshops will be accepted for full credit.  
* When requested, be prepared to submit all written assignments in a folder with two horizontal pockets.  The left side will contain all previously graded or requested work (and nothing else), the right side only those materials to be graded.  This modified portfolio reflects your progress: work that manifests work responding to previous work and feedback.  
* Keep Xerox copies of all assignments you submit--just in case.  I am not responsible should one get misplaced or lost.  Also, I may ask that you supply clean copies for program assessment.
(8) A Tentative Schedule
* Subject to change—especially the assignment prompts—so watch for announcements.
* For all workshops, bring a printed copy of draft/requested materials to class.
* MP = Major Problems
* Bring your handbook to class when schedule specifies "Relevant section of your handbook"
* Note that absence or lack of preparation at a workshop will count against you in the larger assignment's final grade.
* A tip: prepare all weekly readings for each Tuesday; to prepare Thursday's readings between Tuesday and Thursday will only create unwanted pressure (and haste)

UNIT #1: LANGUAGE AND RHETORIC
Purpose toward Rhetorical Knowledge. As the ways and means of persuading given audiences on given occasions, rhetoric involves "systemic views" defining all competencies—being aware of how parts relate to the process of the whole. Grammar, syntax, conventions, and even genre: all are "at play" when we become aware of (that is, able to articulate) what we are doing while we are doing it. In our formal assignments, marginal annotations will ensure this metacognition in beginning our journey to rhetorical knowledge.

WEEK ONE: AUGUST 26, 28
Tues.
* Ideology, occasion, and rhetorical situation: academic, professional, and civic writing
* Metacognition: literacy (awareness/knowing) versus fluency (consciousness/feeling)
* Competence
* "Just Between You and I" (handout)

Thurs.
* Rules and principles
* Denotation and connotation
* "Four Principles of Syntax" (handout)
* "Notes on Language" (handout)
* Cultural "texts": "Read the word, read the world"
* Inference versus implication
* Jack London, "To Build a Fire" (print it from the web: http://london.sonoma.edu/Writings/LostFace/fire.html)
* Exercise 1A due

WEEK TWO: SEPT. 2, 4
Tues.
* Paragraphing ("claim-data-warrant"/introduction-evidence-commentary: the "paragraph template")
* The Classical Rhetorical Triangle (Aristotle): ethos, logos, and pathos surrounding rhetor
* A Contemporary Rhetorical Triangle: author, subject, and audience surrounding text
* PAEOFTS: Purpose, Audience, Evidence, Organization, Format, Tone, and Style
* Sentence patterns (simple; complex--periodic, loose; compound; etc.)
* Sentence linking ("monkeys in a barrel")
* Style sheet: "Rules and Principles"
* Relevant section(s) of your handbook

Thurs.
* MLA form and philosophy
* "Incorporation" versus documentation
* Primary versus secondary evidence
* Logical distribution ("distribution of ideas")
* "The Big Five Questions" for successful response to assignments
* Relevant section(s) of your handbook
UNIT #2: CATEGORICAL EXPOSITION

Purpose toward Rhetorical Knowledge. Categorical logic is a key methodological tool for argumentation across academic disciplines. Ideological criticism—central to Cultural Studies—centers on categorical issues associated with race, gender, and/or class. However, any polemical "lens" is prone to overemphasis at the expense of accommodating counterargument and appreciating nuance. In response, exploring how categories comprise full spectra (what may thus be parsed as "categorical polemics") is crucial to cross-cultural appreciation at the heart of Cultural Studies. Along the way during this unit, synthesis of evidence (content)—and how to evaluate and handle evidence—is central to this unit. Research will derive from web- and library-based materials.

WEEK THREE: SEPT. 9, 11

Tues.
* Exercise 1B due
* Unit introduction
* Cultural Studies
* Deduction and induction in categorical logic
* Syllogisms / enthymemes

Thurs.
* Basic structure, emphasizing exordium and peroration
* Topic Sentences
* Strategies/rationales for arrangement (organizational strategies: "patterns of development"): spacial, creative, importance, process, topical (tied to the "text" at issue), chronological, et al.
* Grading criteria: "Grading Rubric" (a.k.a "Exercise Covenant")
* Relevant section(s) of your handbook

WEEK FOUR: SEPT. 16, 18

Tues.
* Logical fallacies (including the so-called intentional and affective fallacies)
* MP: Marx, "The Invention of Technology" (2-7)
* MP, Lerman, "Problems with 'Skill'" (15-17)
* "Pieces of Evidence" (handout)

Thurs.
* MP, Pursell, "Masculinity and Technology" (17-21)
* MP, Chapter 6 ("Steam, Space, and a New World Order"), all primary documents (192-202)
* "The War Against Grammar" (handout)

WEEK FIVE: SEPT. 23, 25

Tues.
* Read introductions aloud

Thurs.
* Workshop: lines of thought and sample body paragraph
* Pieces of Evidence due

WEEK SIX: SEPT. 30, OCT. 2

Tues.
* Workshop: full drafts/readings

Thurs.
* Exercise #2 due
* Language Skills Qu-est I

WEEK SEVEN: OCT. 7, 9

Tues.
* Revisiting explained

Thurs.
* Office Hour Festival. The opportunity to redress problems with one-on-one conferencing is crucial to semester-long progress. "There is no teaching--only learning," although a chestnut of highly relativistic terms, was never truer than at this moment in your journey.
UNIT #3: CONTEXTUAL INTERPRETATION
Purpose toward Rhetoric Knowledge. In its part along the journey toward true argumentation (which means we realize that genuine questions, in fact, do not have answers), this unit explores how occurrences ("texts") do not happen "in vacuums." We thus move to questions of historicism, distinguishing "texts" from "co-texts." To be clear, historical context is not the domain of the History Department alone, and this unit pertains to various academic audiences, interdisciplinary methods, and "rich" content materials. Research will derive from web- and library-based materials.

WEEK EIGHT: OCT. 14, 16
Tues.  * Unit introduction
Thurs.  * MP: Winner," "Do Artifacts Have Politics?" (7-13)
        * MP, MacKenzie, "The Social Shaping of Technology" (13-15)

WEEK NINE: OCT. 21, 23
Tues.  * MP, Chapter 7 ("Telephony"), all primary documents (234-46)
        * MP, "Watson, I Need You" (247-55)
Thurs.  * MP, Chapter 8 ("Inventing Efficiency"), all primary documents (269-89)

WEEK TEN: OCT. 28, 30
Tues.  * Read introductions aloud
Thurs.  * Workshop: lines of thought and sample body paragraphs
        * Pieces of Evidence due

WEEK ELEVEN: NOV. 4, 6
Tues.  * Workshop: full drafts/readings
Thurs.  * Workshop: full drafts/readings

UNIT #4: ARGUMENTATIVE ENGAGEMENT
Purpose. As a culmination to the journey toward argumentation, we move beyond academic interpretation to audience-specific professional/civic discourse. This unit also mixes inductive with deductive logic because it involves creating lists even while those lists, in turn, create categories compelling our responses.

WEEK TWELVE: NOV. 11, 13
Tues.  * Exercise #3 due
        * Unit introduction
        * Popular Mechanics' "The Top Inventions of the Past 50 Years" (handout)
Thurs.  * Assignment of magazines and brainstorming demographics

WEEK THIRTEEN: NOV. 18, 20
Tues.  * MP, "Computer Lib" (473-476)
        * MP, Halleck, "Watch Out, Dick Tracy, 1991" (510-515)
Thurs.  * Language Skills Qu-est II
        * Read introductions aloud
UNIT #1: LANGUAGE AND RHETORIC

Purpose/Pedagogy. The following two short exercises work toward a rhetorical awareness of sentence and paragraph craft. The former will build on a principle-based view of syntax and diction; the latter on the rhetorical underpinnings of "handling evidence for a purpose." The second assignment, in particular, begins our engagement with "discourse communities" (that is, how and about what specialized groups think). The use of marginal annotations ensures metacognition.

Note: Unless otherwise requested, all drafts should be in Courier 12 font with one-inch margins. Follow MLA format.

Assignment Prompts for Unit #1

Exercise #1A: one paragraph (no more than seven sentences)
In one paragraph, explain what you hope to achieve in this course. Consider, if you wish, content from the syllabus, identifying whether any aspect(s) of it might be of special concern. For this and every assignment, use Courier 12 font, one-inch margins, double spacing, and general form of MLA (see handbook).

Exercise #1B: one paragraph (no more than seven sentences)
Identify a word or phrase from the realm of science and technology and explore its meaning. Use two pieces of evidence about, for instance, history, etymology, denotation versus connotation, or common usage. Use the Oxford English Dictionary or a specialized dictionary for help. After an introductory sentence ("Scientists use the word X to describe the process of Y"), follow the elements of the "paragraph template": (1) topic sentence, (2) introduction of first piece of evidence, (3) first piece of evidence, (4) commentary about first piece of evidence, (5) transition/introduction of second piece of evidence, (6) second piece of evidence, and (7) commentary about second piece of evidence. Then, provide (legible) marginal annotations that identify each of these seven paragraph elements. Note: of course, each element will not necessarily equal one sentence, so attend to how single sentences often serve multiple rhetorical purposes.

Notes and Tips:
* Words cited as words (as well as foreign words and phrases) are underlined (no italics please).
* Follow (on the same page) with a Works Cited
UNIT #2: CATEGORICAL EXPOSITION

Purpose/Pedagogy. This "nuts-and-bolts" assignment ensures a rhetorical knowledge of the process underlying academic argumentation. Learning objectives include fundamental rhetorical elements to argumentation: taking a position (thesis), distributing a thesis across a line of thought, mastering bibliographic form and function in handling primary and secondary materials, crafting sentences with precision, and presenting a correctly formatted manuscript. Workshop activities emphasize how argument, ultimately, is a public matter because we brainstorm together and read to a "live" audience. Marginal annotations reinforce how paragraphs are rhetorically framed in a line of thought. The assignment, which will presented in a folder with previously graded materials, will be graded given a rubric that formulates academic argumentation both quantitatively and qualitatively. Finally, students will have the opportunity to "revisit" the assignment after the "final" grade--the writing process is finished only when one says it is finished!

Assignment Prompt for Exercise #2. 4-5 pages (no fewer than 4 body paragraphs). Audience: general academic. At least 4 sources. Explore a category given two people as polemical examples.

Example

Thesis: In the category of motivation of inventors [the category], Thomas Edison and Albert Einstein [the exemplifying cases] represent the range from the mercenary to the altruistic [the delimiting terms].

Distributive question for topics that compose the line of thought: What elements are common to how all inventors are motivated?

Distributed topic sentences:

1. Philosophy about the physical world [topic #1] divides the motivations of inventors [relevance to thesis/category].
2. Although how one engages the physical world is fundamental [subordinate element within periodic sentence that begins line of thought], methodology [topic #2] is the most apparent indicator of how inventors are motivated [relevance to thesis/category].
3. Given the idea that methodology drives results [subordinate element within periodic sentence that continues line of thought], how inventors [relevance to thesis/category] emotionally respond to results [topic #3] speaks to their motivations [continuation of relevance to thesis/category].
4. Regardless of an inventor's emotional state [subordinate element within periodic sentence that finishes line of thought], an inventor's disposition toward public application [topic #4] is the encompassing indicator of motivation [relevance to thesis/category].

Notes and Tips (plus those applicable from previous exercises please ask if not sure)

* No repeat exemplary case groupings within classes.
* The best responses (A- and B-level) will mix on-line and print publications as well as primary and secondary sources.
* Vocabulary ("jargon"): Thesis: culminating statement of position, ending introduction
  Topic Sentence: opening/controlling sentence to each body paragraph
  Line of Thought: "flow" from one topic to the next
  Periodic Sentence: sentence with conspicuous subordination before independent main clause (e.g., "Because I did not study, I must begin afresh")
* Delimiting terms should not be substantively connected to either your category (much less your exemplary cases). In other words, the delimiting terms should be widely applicable to other categories (e.g., "tinkerer" and "thinker" are too close to actual methods and are not encompassing enough).
* Use well-worn delimiting terms only as a start (e.g., "applied" vs. "basic" scientists).
* For the sake of rhetorical completion, keep categories as "tight" as possible.
Line of Thought

* The "gut check" question for a topic: Does the topic necessarily separate the two sides of a category?
* In keeping with our "gut check" question, remember that categorical logic is never equivocal (a topic is or is not part of the category). As such, words such as "perhaps" or "sometimes" or "often" do not pertain.
* Keep topics (which you should be able to identify in a word or phrase) focused solely on distributing the category. As such, do not mention delimiting terms or exemplary cases in topic sentences. Do, however, mention the category in each topic sentence in order to keep the discussion relevant to the thesis.
* Topic sentences should not have a sense of issue or chronology.
* For topic sentences #2-#4, use periodic sentences. To define: a periodic sentence has a subordinate (dependent) element before the independent main clause ("After we took the test, we began to study").
* Do not in any fashion lapse to side-after-side presentation (again, this assignment centers on topic-by-topic distribution).
* Beware of topics that shift from the intrinsic (that is, integral to the category) to the extrinsic (that is, associated with the category through audience reception).
* Pay strict attention to transitional phrasing, often building that phrasing from your rationale for arrangement ("Why am I moving from Topic X to Topic Y?").
* In your conclusion, you might consider the range within the category because, after all, a range should indeed be at issue.

Paragraphing, General

* In each body paragraph, use your delimiting terms in handling evidence—that is, in your introduction or evaluation of evidence. Although the practice might seem dogged, it will serve our purpose for this exercise.
* Use a mixture of approximately 50% primary and 50% secondary evidence.
* Use two (and only two) pieces of documented evidence in each body paragraph—one for each "side." For this assignment, one paragraph = one topic.
* Maintain order of presentation (which "side" goes first) throughout the body paragraphs/rhetorical sections.
* After first mention of full names (e.g., "Thomas Edison"), use only last name ("Edison").
* Remember to disable all "autocorrect" features (in Word, go to Tools > Autocorrect). Note, for instance, the spacing involved with MLA format for ellipses: [. . .].
* For any web sites, please supply a brief (abbreviated) URL for your parenthetical documentation.
* Finally, an important note: provide marginal annotations in the second and fourth body paragraphs; use the underlined terms that follow:
  1. transition that creates periodic sentence
  2. topic in topic sentence
  3. relation to thesis in topic sentence (i.e., mention of the category)
  4. introduction of evidence (signal phrase for secondary materials) for each of the two pieces of evidence
  5. two pieces of evidence (two notes)
  6. commentary for each of the two pieces of evidence (two notes)
  7. one element of style from Rules and Principles
  8. one interesting element of syntax/grammar

UNIT #3: CONTEXTUAL INTERPRETATION

Purpose/Pedagogy. This assignment builds on the categorical logic practiced in Unit #2 but progresses to a more dynamic handling of evidence in connecting general to specific evidence ("putting something in the box"). The same elements of presentation (marginal annotations, presentation in folder, use of rubric) reinforce learning objectives. "Revisiting" is, too, an option.

Assignment Prompt for Exercise #3. 4-5 pages (no fewer than 4 body paragraphs). Audience: a specified academic discipline. At least 4 sources. Consider an occurrence (the "text") involving technology dating before 1950 (or so) given a larger cultural ideology (typically, an "ism": Puritanism, Colonialism, Progressivism, etc.) or a defined historical era. By "occurrence," you could explore either a popular response to the occurrence or the physical action itself. At issue through your line of thought will be the cultural ideology or the defined historical era. The result thus looks to analyze why occurrences in history often leave us "amazed--but also not surprised."
Examples

Thesis for a popular response in history to an item of technology: The opening of the Brooklyn Bridge in 1883 involved a panic that the structure was falling, and twelve people were killed while another forty were injured in the rush to leave the structure. This response was not surprising, though, given 19th-century Industrialism.

Distributive question for topics that compose the line of thought: What were the essential elements to 19th-century Industrialism at issue given the Brooklyn Bridge incident?

Distributed topics (not in order). Follow framing into topic sentences with the same awareness of rhetorical coherence as with Unit #3.

(1) Mystery to machines
(2) Urban growth
(3) Depersonalized labor
(4) Financial stratification

Thesis for an item of technology given a defined historical era: The Wright Brothers' flight in 1903 was a wonderful achievement for two bicycle mechanics, but it was not surprising given the Golden Age of Invention.

Distributive question for topics that compose the light of thought: What are relevant elements of the Golden Age of Invention?

Notes and Tips (plus those applicable from previous exercises please ask if not sure!)

* No repeat occurrences within classes.
* Excluded given the 1950 parameter: the Cold War.
* Be very careful to keep matters retrospective (that is, from a point in history and then looking backward to explanations/causes), not prospective (that is, from a point in history and then looking forward to implications/effects).
* A possible start is to Google "timeline of American history" (or such). Here is one example: http://www.wsu.edu/~campbelld/amlit/timefram.html.
* In your line of thought, distribute the contextual ideology into topics ("points"). As such, do not mention the occurrence in your topic sentences.
* For topic sentences #2-#4, use periodic sentences.
* Do not arrange your topics (points) in chronological order--a sure sign of plot summary.
* Body paragraphs should have an even, nice balance between how the ideology foregrounds the given occurrence (or response to the occurrence). As such, do not mention the occurrence in the first half of each body paragraph (that is the time to explore the distributed topic/point of the context). Only in the second half of each paragraph, move to the question of the topic's relevance to the occurrence.
* Use one piece of evidence for the ideological and one for the occurrence.
* Remember: keep all paragraphs about 2/3 to 3/4 of a page in length. Punctuality is the key!
* Provide marginal annotations for the second and fourth body paragraphs (exactly as you did for Exercise #3).

UNIT #4: ARGUMENTATIVE ENGAGEMENT

Purpose/Pedagogy. This assignment represents a hybrid of the rhetorical elements from academic exposition (Unit #2) and academic interpretation (Unit #3). Moreover, because we will write to a specific professional/civic audience, rhetorical dexterity is needed in terms of form, content, style, tone, evidence, and even overall presentation (including incorporation of visual information). In all, we must "think inside and outside the box." Finally, marginal annotations reinforce learning objectives.

Assignment Prompt for Exercise #4. 4-5 pages (no fewer than 4 body paragraphs). Audience: a specified professional or civic audience. At least 4 sources. You will be assigned a well-established specialized magazine. Imagine that, given the publication's substantive focus, it is to list its top ten most important technological inventions since 1950. Argue for what you anticipate will be a mis-appreciated item for the occasion (whether overrated or underrated). Write your argument as a well-distributed essay but to the magazine's editorial board.

For your line of thought, you should consider one of two strategies for distribution:
* Criteria that you see at issue for the hypothetical (or, in some cases, real) list.
* The ethos of the magazine--call this strategy the "ethnographic" (language, rituals, artifacts, etc.).
Example of Criteria-Based Thesis
Professional/civic audience associated with Bicycling Magazine.
Thesis: The 1985 Masi [the item] will probably be underappreciated by Bicycling [the audience] in its list of all-time great road bikes.
Question that generates line of thought: What are Bicycling's criteria for generating a list of all-time great road bikes?
Distributed topics (not in order):
(1) ride
(2) components
(3) aesthetics
(4) construction

Example of Ethos/Ethnography-Based Thesis
Professional/civic audience associated with Bicycling Magazine.
Thesis: Credit cards [the item], launched in 1950 with "The Diners Club," will probably be underappreciated by Bicycling's audience.
Question that generates line of thought: What are the elements of Bicycling's audience at issue to the magazine's underappreciating credit cards?
Distributed topics (not in order):
(1) language
(2) rituals
(3) artifacts
(4) focus on the concept of progress

Notes and Tips (plus those applicable from previous exercises please ask if not sure!)
* No repeat items within classes.
* Do not use any of the items in Popular Mechanics' "The Top Inventions of the Past 50 Years. See: http://www.popularmechanics.com/technology/upgrade/2078467.htm
* In order "to noodle" an item, consider how technology informs the cultural life of the magazine's readership. Alternatively, you might survey a magazine's publication records and trends and ask, "What is missing here?"
* Use/mention the audience at least once in each body paragraph. For this assignment, you are not required to use periodic sentences for topics sentences #2-#4. However, do consider transitional "flow" through your line of thought
* As with the previous assignment, you should use one piece of evidence about whatever is the distributed topic (point) and one piece of evidence regarding the item at issue (i.e., "text"). Feel free to order evidence within paragraphs as you see rhetorically effective ("text"-to-topic or topic-to-"text").
* For substantiating your topics, do not simply compare other items that are categorically related. Rather, use secondary evidence.
* As opposed to retrospect of contextual interpretation (Unit #4), here our argumentative perspective shifts to the prospective (that is, how the advent of a technology subsequently has affected a culture). Do not consider within your line of thought, then, causes leading to the item's advent.
* Beware the intentional and affective fallacies.
* Although the argument is to a given audience, continue to shun second-person address. Your essay, in other words, should be in the spirit of an academic argument that could be easily rendered/formatted for magazine publication.
* As you did previously, provide marginal annotations but this time for only the second body paragraph. Elsewhere, provide a marginal annotation in each of the four body paragraphs identifying where and how audience pertains to marshaling your evidence. As well, provide a marginal annotation in topic sentences #2-#4 to indicate transitions.
* No folder or rubric for this final assignment.