

Writing About Sports and Society

ENC 1145, Section #17, Fall 2013, T-TR 3:35 PM-4:50 PM, Williams 310

Instructor (and Chief Editor): Bruce Bowles Jr.

E-mail: blb12@my.fsu.edu

Office: WMS 222A

Office hrs: Tuesday 1:00 PM- 3:00 PM

First Year Composition Mission Statement: First-Year Composition courses at Florida State University teach writing as a recursive and frequently collaborative process of invention, drafting, and revising. Writing is both personal and social, and students should learn how to write for a variety of purposes and audiences. Since writing is a process of making meaning as well as communicating, First-Year Composition teachers respond to the content of students' writing as well as to surface errors. Students should expect frequent written and oral response on the content of their writing from both teachers and peers.

Students are expected to be active participants in the classroom community. Learning from each other and from their teachers, students are invited to give thoughtful, reasoned responses to both assigned readings and the compositions of their peers. With an emphasis on in-class discussions and workshops, First-Year Composition courses facilitate critical understandings between reading and composing.

If you would like further information regarding FSU's First-Year Composition Program, feel free to contact the program director, Dr. Deborah Coxwell-Teague (dteague@fsu.edu).

Course Goals: This course aims to help you improve your writing skills in all areas: discovering what you have to say, organizing your thoughts for a variety of audiences, and improving fluency and rhetorical sophistication. You will write and revise three assignments, devise your own purposes and structures for those assignments, work directly with the audience of your peers to practice critical reading and response, and learn many new writing techniques.

Course Outcomes: In ENC 1145, students work to develop their own thinking through writing. The First-Year Composition Program sees the aims—goals and objectives—of the courses as



Oh let the sun beat down upon my face, stars to fill my dreams/ I am a traveler of both time and space, to be where I have been/ To sit with elders of the gentle race, this world has seldom seen/ They talk of days for which they sit and wait and all will be revealed

outcomes for students, and we share the position adopted by the Council of Writing Program Administrators (WPA) regarding — “outcomes, or types of results, and not standards, or precise levels of achievement . . . [that] we expect to find at the end of first-year composition” (from the WPA Outcomes Statement). The aims lie in several areas:

Rhetorical Knowledge

By the end of first-year composition, students should:

- Focus on a purpose
- Respond to the needs of different audiences
- Respond appropriately to different kinds of rhetorical situations
- Use conventions of format and structure appropriate to the rhetorical situation
- Adopt appropriate voice, tone, and level of formality
- Understand how genres shape reading and writing
- Write in several genres

Critical Thinking, Reading, and Writing

By the end of first-year composition, students should:

- Use writing and reading for inquiry, learning, thinking, and communicating
- Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources
- Integrate their own ideas with those of others
- Understand the relationships among language, knowledge, and power

Processes

By the end of first-year composition, students should:

- Be aware that it usually takes multiple drafts to create and complete a successful text
- Develop flexible strategies for generating, revising, editing, and proof-reading
- Understand writing as an open process that permits writers to use later invention and re-thinking to revise their work
- Understand the collaborative and social aspects of writing processes
- Learn to critique their own and others' works
- Learn to balance the advantages of relying on others with the responsibility of doing their part
- Use a variety of technologies to address a range of audiences

Knowledge of Conventions

By the end of first-year composition, students should:

- Learn common formats for different kinds of texts

- Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics
- Practice appropriate means of documenting their work
- Control such surface features as syntax, grammar, punctuation, and spelling

Composing in Electronic Environments

By the end of first-year composition, students should:

- Use electronic environments for drafting, reviewing, revising, editing, and sharing texts
- Locate, evaluate, organize, and use research material collected from electronic sources, including scholarly library databases; other official databases (e.g., federal government databases); and informal electronic networks and internet sources
- Understand and exploit the differences in the rhetorical strategies and in the affordances available for both print and electronic composing processes and texts

Required Textbooks and Materials:

- *The McGraw-Hill Handbook*, FSU edition, by Maimon, Peritz, and Yancey (2013 edition)
- *And the Walls Came Tumbling Down: The Basketball Game That Changed American Sports*, by Frank Fitzpatrick (ISBN: 0803269013)
- *Friday Night Lights: A Town, A Team, and A Dream*, by H. G. Bissinger (ISBN: 0306809907)
- *Our Own Words* available online
- Access to a Computer (the university provides a number of computer labs)

Requirements of Course: All of the formal written assignments below must be turned in to me in order to pass the course.

- Four assignments, edited and polished
- Three drafts and revisions of each of the first three formal assignments, including an annotated final draft
- 6 blog posts
- A class journal
- A final portfolio
- Two individual conferences, in lieu of class time, to work one-on-one on a draft, writing strategy, etc.
- Thoughtful, active, and responsible participation and citizenship, including discussion, preparation for class, in-class informal writing

Portfolio Evaluation: In this class, you will be assessed on both your individual assignments as well as your final portfolio. All three drafts will be posted to your portfolio website. Your 1st drafts will be for peer review, your 2nd drafts will be for me to provide feedback/evaluation, and your final drafts (along with an annotated version) will be posted when your portfolio is completed. Your participation in class and your individual blog will account for the remainder of your grade.

Individual Blog and Participation= 20%

Article #1= 5%

Article #2= 10%

Article #3= 10%

Collaborative Project= 5%

Electronic Portfolio= 40%

Class Website Contribution= 10%

ALL FORMAL PAPERS AND THEIR DRAFTS MUST BE COMPLETED AND TURNED IN TO EARN A PASSING GRADE IN THIS COURSE.

Attendance: The First-Year Composition program maintains a strict attendance policy to which this course adheres: an excess of **four** absences in a T-TR class is grounds for failure. You should always inform me, ahead of time when possible, about why you miss class. Save your absences for when you get sick or for family emergencies. Not showing up for a conference counts as an absence as well. Part of your grade is based on class participation—if you are not here, you can't participate!



You cannot always be listed as “questionable” like Tom Brady!

First-Year Composition Course Drop Policy: This course is NOT eligible to be dropped in accordance with the “Drop Policy” adopted by the Faculty Senate in Spring 2004. The Undergraduate Studies Dean will not consider drop requests for a First-Year Composition course unless there are extraordinary and extenuating circumstances utterly beyond the student’s control (e.g. death of a parent or sibling, illness requiring hospitalization, etc.). The Faculty Senate specifically eliminated First-Year Composition courses from the University Drop Policy because

of the overriding requirement that First-Year Composition be completed during student's initial enrollment at FSU.

Civility (How to Avoid Being “That Guy or Gal”):



This class will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). While each of you have a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately.

Disruptive behavior includes the use of cell phones, pagers or any other form of electronic communication during the class session (email, web-browsing). Disruptive behavior also includes whispering or talking when another member of the class is speaking or engaged in relevant conversation (remember that I am a member of this class as well). This classroom functions on the premise of respect, and you will be asked to leave the classroom if you violate any part of this statement on civility. Remember that you will send me an e-mail that indicates you have read and understand this policy.

Please do feel free to engage in constructive criticism and debates, though. This policy is not meant to discourage disagreement or passionate conversation. However, if you disagree with someone (including myself), always remember to argue against the **IDEA** the person is presenting—not the individual.

Journals: Every class you will write in your journals for the first few minutes. You can either write by hand or type your journal entries. However, for your e-portfolio, you will be required to have samples of your journal entries typed. Most days, I will dictate a topic for you to write about. Think thoroughly about the topic, yet try to write continuously throughout the duration of the exercise. Sometimes, merely writing down your thoughts can help you to gain a better understanding of the topic and your own thought processes.

At the beginning of some classes, you will be allowed to free write in your journals. You could contemplate a problem you've been having with one of your writing assignments or with one of the assigned readings. You could write about a problem you overcame successfully while writing. Even if I do not dictate a topic to you, your journal entries should have some relevant connection to the work/topics of our classroom. Journal entries should not be written about people in your life or a funny story from the night before. They reflect your work in the class.

Individual Blog: For this class, each student will have their own individually themed blog. Early on in the semester, we will choose topics/themes for each of your blogs. Not everyone can write about the same topic or theme; however, I will allow some similarity in subject matter as long as the overall theme is different. In the event that two students desire to write about the same topic/theme, they will make a proposal to the class—the class will then vote to decide who gets to cover that particular topic.

Once you have chosen your blog topic/theme, you will be responsible for posting on 6 different occasions throughout the semester. These posts can be about anything you desire as long as they pertain to your theme, yet consider your audience. Make sure you are posting to your blog in an engaging and intriguing manner—after all, the point of posting is to get people to read your work!

All blog posts should be completed by 7:00 PM the night before class. If you foresee trouble meeting this deadline due to scheduling conflicts, discuss this with me in advance—I am rather flexible if you have a legitimate reason you need to submit your blog post later than the deadline. Also, these blog posts are informal, so do not concern yourself as much with grammar and syntax as you would for a final paper.

Your blog posts should be between 1-2 pages double-spaced and include at least one image, video, graphic, meme, etc. Under a page is probably not enough to elaborate on your ideas. Also, make sure to reply to at least one of your classmates' blog posts. Just posting is not enough: you need to enter into a conversation with your peers.

Class Website Contribution: At the end of the semester, we will create a class website highlighting the best work of the class. Every student will make at least one contribution to this class website (most likely the article you are most proud of). If a student wishes to make multiple contributions, that will be allowed, yet only one will be assessed.

Unlike your portfolio, which you have the option to make public or private, your contribution to the class website will be public. Furthermore, since we are all creating this website and publishing it together, the level of expectation for your work will be the highest it is all semester. These articles should be proofread diligently, revised carefully and thoughtfully, and present the highest caliber work you are capable of.

Drafts, Revisions, and Final Papers: Since we will be composing almost exclusively in digital environments, you will be required to post each of your drafts to your portfolio when they are due. Furthermore, you will need to make sure your workshop group has access to your portfolio so they can discuss your work. Your 1st and 2nd drafts will be posted normally; however, once your 2nd draft is posted, you are not allowed to update your website (i.e. make revisions) until I have assessed your draft. For your final drafts, you will post both a “clean” version as well as an annotated version that highlights major revisions (for more on this, see the electronic portfolio guidelines).

You have access to a number of computer labs around campus, so if you don't have your own computer take advantage of one of FSU's. You might be responsible for some photocopying

expenses for this class on occasion, in order to share your writing with your peers. You will generally be choosing your own topics and structures for the drafts and papers in this class. You will be required to share your work with your classmates as well as post it to your electronic portfolio, so take care in what you choose to write about. Your writing for this class is nearly always public writing in the sense that others will be reading, hearing, and commenting on it.

Late Work: While I understand that circumstances may arise that could prevent you from turning an assignment in on time, I do penalize late work severely. For every day an assignment is late, you will lose 20% off of your final grade. However, I am always willing to discuss extensions **ahead of time**. If you have a reasonable reason why you believe you should be entitled to an extension, either come see me after class, during office hours, or e-mail me.

Reading Writing Center (RWC): The Reading/Writing Center, located in Williams 222-C, is devoted to individualized instruction in reading and writing. Part of the English Department, the RWC serves Florida State University students at all levels and from all majors. Its clients include a cross-section of the campus: first-year students writing for composition class, upper-level students writing term papers, seniors composing letters of applications for jobs and graduate schools, graduate students working on theses and dissertations, multilingual students mastering English, and a variety of others. The RWC serves mostly walk-in tutoring appointments; however, it also offers three different courses for credit that specifically target reading, undergraduate-level writing, and graduate-level writing. The tutors in the RWC, all graduate students in English with training and experience in teaching composition, use a process-centered approach to help students at any stage of writing: from generating ideas, to drafting, organizing, and revising. While the RWC does not provide editing or proofreading services, its tutors can help writers build their own editing and proofreading strategies. Our approach to tutoring is to help students grow as writers, readers, and critical thinkers by developing strategies for writing in a variety of situations. During the fall and spring semesters, the RWC is open Monday through Thursday from 10 - 6 and Friday from 10 - 2. Hours of operation vary in summer. Visit the RWC website or call 644-6495 for information.

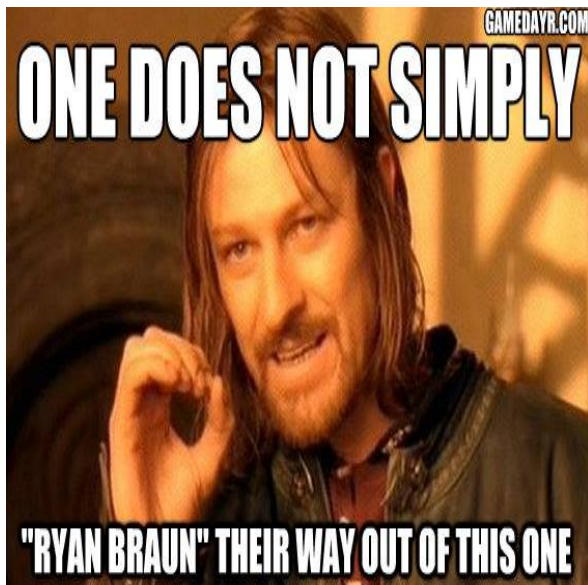
Strozier Satellite Location: The Strozier location serves students where it's most convenient for them and alongside the research and advising services the library offers. Only walk-in appointments are available at this RWC location, on a first-come first-served basis, but students can sign up in advance the day of an appointment at the tutoring area. Hours vary by semester, but are updated on both the RWC website and the Strozier Library website at the start of each semester.

Digital Studio: The Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing a website, developing an electronic portfolio for a class, creating a blog, selecting images for a visual essay, adding voiceover to a presentation, or writing a script for a podcast. Tutors who staff the Digital Studio can help students brainstorm essay ideas, provide feedback on the content and design of a digital project, or facilitate collaboration for group projects and presentations. Students can use the Digital

Studio to work on their own to complete class assignments or to improve overall capabilities in digital communication without a tutoring appointment if a work station is available. However, tutor availability and workspace are limited so appointments are recommended. To make an appointment email us at fsudigitalstudio@gmail.com or visit the Digital Studio in Williams 222-B. Hours vary by semester and are updated at website.

***While some instruction will be provided in regard to digital composing, it is highly suggested that you visit the digital studio to get help with your projects. Multimodality and digital composing are major components of this class as well as my assessment of your work. You are expected to be able to use the affordances of the mediums in which you compose.**

Plagiarism: Plagiarism is grounds for suspension from the university as well as for failure in this course. It will not be tolerated. Any instance of plagiarism must be reported to the Director of First-Year Composition and the Director of Undergraduate Studies. Plagiarism is a



counterproductive, non-writing behavior that is unacceptable in a course intended to aid the growth of individual writers. Plagiarism is included among the violations defined in the Academic Honor Code, section b), paragraph 2, as follows: Regarding academic assignments, violations of the Academic Honor Code shall include representing another's work or any part thereof, be it published or unpublished, as one's own. A plagiarism education assignment that further explains this issue will be administered in all first-year writing courses during the first week of class. Each student will be responsible for completing the assignment and asking questions regarding any parts they do not fully understand.

Gordon Rule: In order to fulfill FSU's Gordon Rule "W" Designation (writing) credit, the student must earn a "C-" or better in the course, and in order to receive a "C-" or better in the course, the student must earn at least a "C-" on the required writing assignments for the course. If the student does not earn a "C-" or better on the required writing assignments for the course, the student will not earn an overall grade of "C-" or better in the course, no matter how well the student performs in the remaining portion of the course. The University stipulates that students must write 7,000 words in ENC 1101 and 1102 (at least 3,500 words per course).

ADA: Students with disabilities needing academic accommodations should in the first week of class 1) register with and provide documentation to the Student Disability Resource Center (SDRC) and 2) bring a letter to the instructor from SDRC indicating the need for academic accommodations. This and all other class materials are available in alternative format upon request.

Articles and Projects:

***Your topic for every major assignment for this class will go through an approval process consisting of both myself and your classroom peers. Once you have chosen a topic, you must seek approval from me in order to switch to another topic. Any article written on a topic that you were not approved for will result in an automatic resubmission and/or potential failure of that assignment.**

Article #1:

“Did You Catch That Game Last Night?” (2 pages *max*)

Alright, rookie—so you want to write about sports? Here’s your first assignment. Either attend a sporting event in person or watch one attentively on television. Take meticulous notes on this game/match; you should have an in-depth knowledge of every pivotal moment, key play, questionable officiating decision, etc. Once you have finished viewing the game/match, you will compose a two-page summary/analysis. Review your notes. Decide what information, statistics, crucial moments, etc. would be critical for your reader to understand the events of the game/match if they did not see it or if they were looking for more in-depth commentary. For the purposes of this assignment, though, it will be best to assume that your audience did not witness the event/match.

As you compose your article, focus on providing a concise yet informative summary of the game while also expanding upon certain key moments. You might spend a page discussing how the game played out overall and then focus on a key coaching decision that caused a team to either win/lose the game. After your summary, you might discuss a questionable officiating decision and its impact on the outcome. You could even point to an “unsung” hero moment when a player made a contribution that went unnoticed but was vital to the success of his/her team. The choice is yours; however, make sure you convey enough information so that someone who did not watch the game/match could actually have a discussion about it amongst friends—your primary objective is to be informative.



While you are not required to use any outside sources (you can use quotes from interviews, box scores, etc. if you so choose), you will be required to compose with at least one other mode besides written text. You might choose to include a box score; you could embed a YouTube video of a critical play; perhaps you think a simple picture with a caption will suffice. The choice is yours yet make it wisely.

You will primarily be evaluated on your ability to concisely summarize, the depth of analysis you can provide within a limited space, the informative nature of your article, and the

entertainment value of your piece. Remember, for this assignment, brevity is the soul of wit—make sure each and every word has an impact.

Article #2:

“Between the Lines” (5-7 pages)

As much as the sporting press can have a tendency to cover controversial issues, off-the-field arrests, labor disputes, etc., sports fans are just as interested (if not more so) in what takes place on the field. In the end—as fans—we all love a good debate or to demonstrate our knowledge of certain strategies and tactics. For your second article, you will compose an article that accomplishes one of the following objectives: explores some particular strategically important facet of a sport and makes an argument for the benefits of employing a certain strategy (i.e. NFL teams should always attempt to go for the 2-point conversion rather than the extra point); explains a complex offense, defense, or tactical approach for an audience that does not possess in-depth, insider knowledge (i.e. an explanation of Syracuse basketball’s match-up zone defense); attempts to argue one side of a particularly fiery debate among sports fans (i.e. Tom



Brady is a better quarterback than Peyton Manning); or introduces a novice to a sport they might not be familiar with (i.e. an informative article on the basic dynamics of rugby for an American audience).

The most important factor for this article will be to tailor your rhetoric/writing to a particular audience. Before you begin, think of who you would want to read this article. What type of reader would be interested in such a piece? What

background knowledge can you assume? Are there any concepts/strategies they may not be familiar with? What biases might they hold that you will have to contend with to make an effective argument?

After you have contemplated your audience, you will need to consider your own strategies/tactics (writing is not as dissimilar from playing sports as you might imagine!). How will you structure your article? What are the most important topics to address to make your article informative and/or convincing? How will you use other modes to the benefit of your article? Who might hold an opposing stance and how will you address any possible objections?

Your article will be 5-7 pages in length including images, videos, drawings, etc. (however, although they are required, your article should not become too reliant on these modes). You are required to have at least 2 outside sources and a works cited page. All citations should be in MLA format.

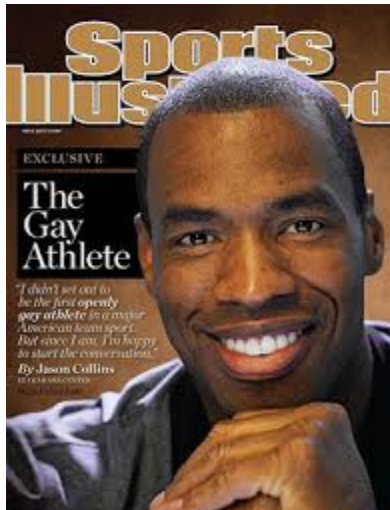


Evaluation for this assignment will primarily be based on the strength of your argument and/or explanation, how effectively you tailor your piece to the particular audience you are aiming for, your incorporation of multiple modes in a successful and strategic manner, and your ability to make this article entertaining and informative to read.

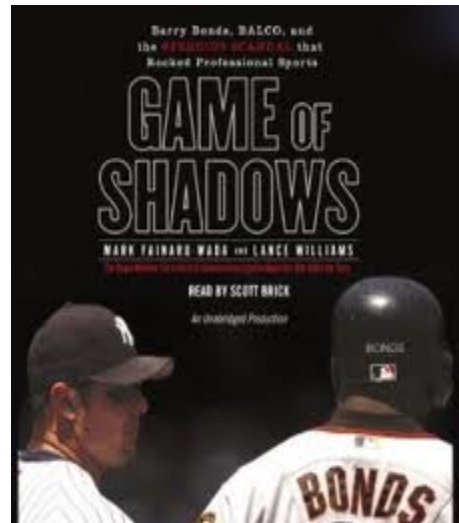
Article #3:

“Outside the Lines” (7-9 pages)

Although we frequently view sports as a form of entertainment, it is unquestionable that many of the debates and intriguing storylines that emerge in discussions of sports tap into larger societal/cultural issues. Whether it is labor disputes in professional sports, allegations of exploitation of high school or collegiate athletes, or issues of race on and off the field, sports are an integral part of the larger cultural context that surrounds them. This article is intended as an



exposé. I want you to connect broader cultural/social issues with a controversial topic related to sports. You may wish to explore proposed policies regarding PEDs in a specific sport; the focus of your piece could possibly be on the history of Title IX that either advocates for or criticizes the legislation; perhaps you want to address a particular athlete with



polarizing political or religious views (i.e. Tim Tebow or Chris Kluwe) and how those views affect that athlete’s career and/or public persona; you could even explore evolving perceptions of African American quarterbacks. No matter what direction you choose to take with this article, make sure that it delves into something deeper than what is happening on the playing field.

Much like “Between the Lines,” you will want to thoroughly consider your audience. Who will be interested in reading such a piece? What background information is necessary to have your readers become involved in this discussion? What can you assume they already know? Are there any biases your readers may bring to this piece? If so, how will you address them? Most importantly, why is this particular topic relevant to your readers’ lives?

Beyond audience considerations, you will need to contemplate other aspects of your writing as your compose



this piece. Tone will be an obvious facet of your writing that will carry great importance. What is your stance in regard to this controversial issue? Are you attempting to discuss this issue with evident biases or do you wish to try to present an “objective” account of both sides of this issue? Also, ponder how you will incorporate your research into this article. What sources are you going to use? Are they credible? How will they accentuate/support your argument? And—perhaps the most crucial aspect—what do you want your audience to take away from this piece? When they are finished reading, what conclusions do you want them to arrive at? Are there any ethical/philosophical questions you would like them to consider further?

Your article will be 7-9 pages in length including images, videos, drawings, etc. (however, although they are required, your article should not become too reliant on these modes). You are required to have at least 6 outside sources (with at least two coming from scholarly journals or books) and a works cited page. All citations should be in MLA format.

The evaluation process for this assignment will vary depending on the type of article you decide to write. However, primary components of my assessment will be the strength of your argument and/or exploration of the subject matter, your ability to use outside sources strategically and effectively, how well you addressed your audience, the implementation of various modes in a rhetorically beneficial fashion, and your capacity to compose a thought-provoking and engaging exposé.

Collaborative Project:

“Bristol, Here We Come!”

(8-10 minute audio or video recording with 2 page rationale)

If you’re a sports fan, you more than likely watch television channels like ESPN, Comcast Sports, NFL Network, etc, or listen to podcasts online at various sports-related websites. One of the staples of such programming/websites is the debate and/or discussion show. Sports writers/personalities like Bill Simmons, Mike Wilbon, and Woody Paige are renowned for their ability to not only write effectively, but also to discuss and debate sports on the air. Your final assignment will be a collaborative project in groups of 3-4; you will write, direct, and produce your own podcast or video clip for our class website.

These podcasts/video clips can be about any topic you desire and in any format you believe is suitable for your rhetorical aims. You might wish to have an unscripted debate show in which you talk about current topics in the sporting world; you could produce a preview show for an upcoming important game/match; you might have a fan-based call-in show where you have some of your friends call-in with their opinions/questions; you could even produce a highlight video of spectacular dunks, breathtaking throws, key moments in a championship season (E/C if you do the 2008 Phillies! j/k—or am I?). The possibilities are



endless; however, every group member must make a significant contribution and you must justify your choices in your 2 page rationale.



Your rationale should discuss the audience you intended for this project, rationales behind key decisions you made, and thorough discussion of any key factors in producing your podcast/video clip. You only need one rationale for the group, but composing this rationale must be a collaborative process.

Remember, your rationale will be crucial to my evaluation. I am looking to see that you can articulate the rationales behind your production as much as I will be assessing the overall success of said production. In the end, you will be evaluated on how well your particular project would intrigue/attract your intended audience. As I assess your work, I'll be asking myself—if I were your intended audience, would I want to listen and/or watch this production? The answer to that question will influence your grade heavily.

Electronic Portfolio:

The primary purpose of an electronic portfolio is not a matter of simply collecting your work for the semester and providing some cathartic reflection about how this class changed your life. Honestly, I am not that great of an instructor, and I highly doubt that you finally “saw the light,” so to speak. You might laugh; however, trust me—this tends to be a rather generic approach to portfolios that is more common than you might expect. When you construct your portfolio, I want you to dig deeper and examine what you have truly learned in this class, ways in which your writing has developed, concepts and ideas you may have been introduced to (and their value or lack thereof), areas of weakness that persist, etc.

For starters, your portfolio should contain the following items:

-a link to your individual blog or your blog posts actually on the website itself

-eight of your journal entries (typed, not scanned, please)

-your 1st, 2nd, and final draft of each of our two major class assignments along with an annotated version of your final draft

-visual representation of any major revisionary changes (not minor grammatical corrections) you made in your annotated final draft as well as discussion of any large scale structural and/or organizational changes (those that cannot be represented visually) in your reflection

-your collaborative project along with your rationale

You may choose to design your e-portfolio in any manner you choose and organize it using any logical method. While design aspects will not be a crucial factor in my assessment, I do want you to make your portfolio aesthetically pleasing to some degree and intriguing for a reader; however, primarily, I want to be able to navigate your work in an accessible manner.

The main objective of this portfolio is the reflection—it will also serve as one of the most crucial elements in my grading. As with the design element, you are free to reflect in any manner you choose. I require 4-6 pages double-spaced worth of reflection, yet you can fulfill this requirement in a variety of different ways. You could write a 4-6 page reflective letter; you could compose a brief reflective letter as an introduction and have individual reflections for each element of the portfolio; you could even have reflection within the work itself! The choice is yours, but make it wisely.

Although I do not want to give you detailed instructions as to how to accomplish your reflections, **use these guidelines for assistance:**

-Use the contents of your portfolio to generate your reflection. Truly examine your work before you begin your reflection.

-Tie specific assertions to specific examples from the portfolio. For example, do not just tell me that you experimented with an interesting use of graphics while composing your “Between the Lines” article—show me this in your work. I am encouraging you to quote and/or comment on yourself.

-Overall, the emphasis should be on YOUR writing. You can discuss the class or myself if it pertains to your writing, yet do not focus primarily on these aspects. Merely evaluating the class is not reflection. Besides, you will be given the opportunity to do this during course evaluations.

-Once again, I reiterate, do not turn the reflective portion of your portfolio into an overly dramatic chronicle of your journey in the class. Be analytical and descriptive. Examine your work and your learning.

-In class, we discussed how I consider a primary goal of this course to be the development of rhetorical awareness. This is your opportunity to demonstrate this. Discuss the thought processes behind various decisions you made throughout your writing for this class. Explain the rationale behind your choices. What influences had an effect? Did you consider genre? Who was your audience? Did you break a standard writing convention? Why? What motivated the decisions you made during revision?

Please use these guidelines merely as guidelines. Do not take them as the authoritative instructions for your portfolio and merely address the questions I have asked. Experiment and be creative.

In the end, I will be evaluating your portfolio on the progress you made as a writer, the diligence you spent in revision (your final drafts should not merely be the drafts you submitted to

me with minor punctuation changes), the polished nature and overall quality of your final drafts, the design and ease of navigation of your portfolio, and—primarily—through your reflection. The portfolio is 40% of your grade—do not “mail-in” the reflective aspect or your revisions. Take the time to truly reflect: you might be surprised by what you find out about yourself as a writer.



CHEERS TO A CHAMPIONSHIP SEMESTER!

Bruce Bowles Jr.