CLASS EXPECTATIONS

Portfolios and Deadlines:
In addition to various exercises, you will be asked to write five papers and an online e-Portfolio this semester. For some of these projects, you will be required to hand in a proposal. For all five essays, you must hand in a full-length rough draft for in-class review, followed by a revised final draft written in response to peer editing. TO PASS THE COURSE YOU MUST PROCEED SATISFACTORILY AND IN A TIMELY MANNER THROUGH THE ABOVE CYCLE FOR ALL SIX ASSIGNMENTS. If you hand in all projects and drafts at the end of the semester, you will still fail the class. All work must be completed on time. Not only will you learn most from this course if you keep up with the pace, but also late papers will normally be penalized one letter grade per day unless you get my approval of an extension in advance (not five minutes before the paper is due). Your final paper grade will be lowered by one-third a letter grade if you don't have a substantial rough draft for the designated workshop day.

Revisions:
My goal is of course to help you help yourselves write to the best of your ability. If you fail a paper despite having made an effort, you may come to see me in my office about doing a revision. If I give you the ok, you must abide by the deadline I offer; under no circumstances will I accept any revisions for any reason past Keep in mind that in the event you do get approval for doing a revision, your grade will be based on revision work that reflects learning and effective writing, not mere cosmetic changes.

Academic Integrity:
I expect of course that the work you turn in will be your own. In this service version of E30, you will be doing a considerable amount of team work—and while it's good to share ideas, brainstorm, and peer edit together with a group or a friend, there is an identifiable limit. It is not O.K. to have another person correct or rewrite your paper for you (this will be considered plagiarism, which is grounds for failing the class; it also contradicts the entire purpose of the course, which is for you to learn by writing, writing some more, revising, writing again and again). If you borrow words or ideas from a published source, you must always acknowledge your source. To underscore how seriously you must take this honesty thing, I will be handing out the official University policy on academic integrity the first week of class.

Attendance:
You are required to show up to class. English 30 is a writing workshop; you can't catch up by getting notes from a friend. If you miss a class, you are responsible for all the material covered, assignments given, or revisions made to the syllabus during that class (while you are always welcome to come to my office hours for clarifications or help with specific writing problems, you cannot expect that I will redo classes that you have missed). This holds true even when you have an excused absence. Unexcused absences will affect your final grade after the third absence; after the
sixth absence, you will risk failing the course. I also expect that you will show up to class having read all assigned materials; it is our collective responsibility to make class interesting, and we all know what happens when there is a class discussion based on texts no one has read.

I would also request that you take responsibility for communicating with me if you are having trouble with the course. Do not wait until the last minute, please. If you can't make it to my office hours, then we can arrange another time.

Lateness:
To arrive consistently late to class is a clearly rhetorical act, one which your audience, peers and teacher alike, will interpret as conveying lack of respect. Late arrivals disrupt the coherence and continuity of a class dynamic. Clear message here: show up on time. Anyone arriving more than 15 minutes after the regularly scheduled class time will be counted as absent.

Unofficial Dress Code—a Plea:
Choice of dress is a rhetorical act as well, one in which a message is sent and received. I am not a particularly formal person, and I am aware that it is not within my jurisdiction to dictate dress codes. But I would like it on record that it would be helpful to maintaining a serious and respectful classroom climate if people would choose to wear pajamas and Saturday Night Fever Revealing Evening Wear in their appropriate contexts—NOT in class.

Email Correspondance:
I am available online 24/7, and will get back to you within 24 hours of a message unless my cable company fails me. I expect all assignments except the final online e-Portfolio project to be handed in non-virtually (that is, hand in hardcopy work in class); but in the event that you must send me something online, cut and paste your text. Because of viruses, I will not open attachments.

Grades:
Grades on individual papers are meant to reflect, quite simply, the quality of your work. You are not competing with your colleagues (there is no "curve"), but rather you are working to demonstrate how well you understand (and can use) the principles of rhetoric that we discuss in class and uncover in the assigned readings. In other words, your grades will reflect your effectiveness as a rhetorician—how effectively you say what you have to say considering the nature of your audience and your purpose in writing. Please understand that while effort will surely pay off, it does not guarantee an "A"—or even a "C" grade.

Percentage breakdown:
Paper #1: 5%
Papers 2-4: 15% each
Paper #5: 10%
Paper #6: 20%
Class Participation 20%

Paper Topics and Modes of Writing:
P #1: Service Proposal (formal report writing with subheadings).
P #2: Community Analysis Essay (narrative/personal essay form).
P #3: Rhetorical Analysis (close reading of text for authorial purpose).
Required Texts (in order of appearance):

Deans, Thomas. *Writing and Community Action*.
Martel, Yann. *Life of Pi*.
O'Conner, Patricia. *Woe is I*.
*MLA Handbook, 5th ed.*

SYLLABUS

This course is divided into 4 units of approximately 3 weeks (or 9 classes) each. For each unit we will devote 1 class period to a day for working with your chosen group on a service leadership project that will culminate in a presentation to your peers at the end of the semester; 1 class period to grammar/style lectures and workshops and/or e-Portfolio labs; and 1 class period for a peer editing workshop. The remaining 6 classes for each unit we will discuss readings and carry out writing activities.

In the following syllabus I have offered a sketch of likely happenings, but these dates could—and very likely will—be altered depending on the needs of our class. My point: you must stay informed about the possible changes made to the syllabus on an on-going basis. Due dates for papers will stay firm, but everything else is open to shape-shifting—and it is up to you to take responsibility for finding out what might have changed during your absence, excused or not. You may want to set up an online bulletin board or chat room with your service group, which will facilitate inter-group communication and give you a logical place to go for updates in case of class absences.
W 9.1 Introduction to course: defining service and rhetoric. Readings: Dean, chapters 1 & 7 all; all packet material on paper #1; read all assignment for project #6, and apply for web space using the e-portfolio website address.

F 9.3 Paired interviews. Begin your on-going journal assignment by reflecting on which service project interests you the most and why. Read closely Dean, pp 292-3 on journal writing and p. 346 on reflection. You will be handing in this journal entry along with your group service proposal so that I may verify that you understand the reflection process.

W 9.8 The writing process: of shitty first drafts and other professional expectations. Preliminary assignment of service groups. Prepare input for first group meeting: look at Dean, p. 126 to think about audience profile of service community and research paper reader; look ahead to Dean pp 318-329 and p. 343 for an idea of the goal of your service and research question.

F 9.10 Group Meeting: service and research question. Make contacts with chosen service agency; set up interviews and meetings.

M 9.13 Feasible, focused research questions. Context and models. The all-important Audience-Purpose connection. Readings.

W 9.15 Discuss ethics and perspective, point of view. Groups meet to draft proposal.

F 9.17 Prepare peer workshop; Revision (see Dean, p. 17 about the revision process).

M 9.20 Peer Workshop; bring 6 copies of your group proposal; use Dean, p.395 as guideline for writing up peer review. Readings: Dean, chapters 2 & 3 all. Assignment on page 96. Use “Writing to Discover” in Dean on pages 95, 99, and 127 (bottom) to get started; all packet readings on paper #2.

W 9.22 Elements of narrative personal essay genre: tension, turn, resolution; select for audience! Discuss O’Konski (Dean, 35) and McMurtry (50). Read Dean chapter 4 on language practices in discourse community. Paper #1 Service and Research Question Proposal Due; remember to hand in individual journal entries.

F 9.24 Introduction to discourse community: brainstorm values and assumptions embedded in the lexicon we use within our own communities. Begin collecting ideas and anecdotes and observations for paper #2.
M 9.27 Discuss de Tocqueville: description vs. commentary and analysis.

W 9.29 Rhetorical strategies for narrative/definition paper: show vs. tell (see Dean p.62); select for audience (Deans p. 25 and 63-64); evaluate meaning (Dean 125-132). In-class exercise: rewrite O’Konski. Write draft of paper #2 for Monday.

F 10.1 Peer Workshop (use p. 133 in Dean as guide). Read Life of Pi; Deans, chapter 5 all. Revise paper #2.

M 10.4 Grammar Workshop. Read packet on paper #3 and student models.


F 10.8 Using ethos, pathos, and logos as tools for excavation: in-class dissection.

M 10.11 Discuss Life of Pi: participating in textual understanding.

W 10.13 In-class rhetorical analysis: getting it right; going in-depth. Work on completing draft of paper #3 for Monday’s workshop.

M 10.18 Peer Workshop.

W 10.20 E-portfolio check-in (make sure to have applied for webspace well before this date). Revise paper #3.


M 10.25 Groups meet: data collection plan (see 1-3 of your assignment sheet). Begin research for paper #4.

W 10.27 E-Portfolio Lab (to be held in designated computer lab room to be announced).

F 10.29 Research essay thesis check-in: make sure you’re headed in the right direction.

M 11.1 Avoiding plagiarism by using stellar research methods: summary, paraphrasing, direct quotation; the meaning behind MLA.

W 11.3 Discuss Marin: hybrid approach to researched argument.

F 11.5 Integrating source material: use of signal phrases and tags. Complete draft of paper #4.
M 11.8 Peer Workshop (use Deans p. 329 as guide).

W 11.10 Citation/grammar workshop; Research Paper Rumble!


M 11.15 Service Groups meet for reflection on presentation.

W 11.17 E-portfolio peer workshop (bring hardcopy of text).

F 11.19 Design/grammar workshop

M 11.22 Groups meet to finalize presentation.

M 11.29 Final E-portfolio lab (in computer lab TBA).

W 12.1 Final group meeting.

F 12.3-W 12.8: Group presentations on service projects; Submit paper #5 binder on the day of your presentation; the E-Portfolio project (online and paper portfolio) is due Monday, December 6).

F 12.10 Last day of class.
Particularly helpful reading from the e-Portfolio website:

- For keeping journals, with focus on “reflective writing”: http://portfolio.psu.edu/reflect/rprocess.shtml
- For excellent breakdown of different kinds of essay writing (proposal, definition, analysis, advocacy), and for an in-depth discussion of plagiarism and academic dishonesty, look at http://www.portfolio.psu.edu/collect and click links to “Assignments” and “Statement on Plagiarism and Academic Dishonesty.”
- On Academic Learning Outcomes, see http://www.portfolio.psu.edu/select/create1.shtml.

Service Learning Choices:

- **Rescue Childhood.** A student-run organization advocating for at-risk children of developing nations. This group’s stated goal is to “…educate students, faculty, and local communities about children’s issues, and persuade them to help by providing opportunities to support the United States Fund for UNICEF.” Contact information: Ashley Waddell, rescuechildhood@yahoo.com.
- **Eco Action.** Student organization with interest in promoting education about and action towards sustainability. Contact: Suzanne Wittman, smw251@psu.edu.
- **Shaver’s Creek Environmental Center.** Attend one training day, and then volunteer in various capacities during the center’s Halloween Festival. Contact information: Bob Brownlee, rsb148@psu.edu.
- **Best Buddies.** An organization that links college students with persons with mild retardation for friendship. Contact Brandon Frank, bdf135@psu.edu.
- **Centre Region Senior Center.** Meet with staff to determine what kinds of contributions would be the most helpful/delightful for seniors. Plays, interactive activities have been successful in the past. Contact information: Barbara Lindenbaum, 231-3076.
E30
J. McKelvey

PAPER # 1: SERVICE PROPOSAL;
CLARIFYING GOALS, ANALYZING AUDIENCE, AND PROPOSING A RELATED RESEARCH QUESTION

1. Read Dean chapters 1 (writing process) and 7 (writing for community).
2. As a first step towards choosing the service project you want to be a part of, look at Dean p. 277 ("Writing to Discover"). This will help you jumpstart your writing process (which is mapped out on pp.4-7). It will also be the first entry in your ongoing reflective journal that will be an essential part of your E-Portfolio project (see assignment sheet for paper #6 immediately!).
3. Choose one of three designated service projects; form teams.
4. Make exploratory contact with community to be served. Keep all communications on file, in hardcopy, as you will eventually put it in your presentation binder (paper #5).
5. Decide what specific complementary hands-on service your group would like to offer; brainstorm feasibility, legitimacy, effectiveness given common purpose.
6. Brainstorm ethical concerns (pp. 276-7; read all of chapter 6). Discuss protocol and perspective: do an in-depth analysis of audience profile and point of view (see p. 126).
7. Apply early stages of writing process to an exploration of a possible research topic relevant to your chosen community service (look ahead to student models in your packet and to Deans, pp. 318-337 to get a glimpse of what your proposal will be aiming for: a research-based essay; also, see p. 343 for a project flowchart). Consider these questions related to the writing process:
   (prewriting, brainstorming, analysis) *What topics interest us?
   *What experiences/observations/opinions?
   *How does this topic relate to us? Why?
   *How does it connect to a bigger question?
8. Discuss as a class the ethics of point of view.
9. Find a focus for your proposal topic (pp. 278-9) and consider it in context (pp 292-3, "Writing to Discover").
10. Write a proposal draft (check out Deans, p. 285 and student models in your packet) Your proposal will have three main sub-headings: Problem (justify the need for your service help and for research/education in the subject area you have chosen); Service proposal (including contacts, logistics, and projected challenges); Possible Research Question (including general research topic; potential focused research question; connection to service project—that is, explain how it will offer insight into or enhance your service action; and a few potential source (which should pass the test of credibility and currency; see Deans, 297-300). Your proposal work for this assignment will serve you later, as part of your group binder (see assignment #5) and as a starting point for paper #4 (researched essay).
11. Begin applying research methods (p. 291-296): for now, as a team you will focus on interview techniques (pp.168-170) and field notes (see pp 126-133 on observation, definition, and commentary). Individually, you will all begin keeping a reflective journal (see pp. 292-3 and p. 346 and all of assignment #6) which will eventually become an important source for your final online e-portfolio submission.

12. Revise proposal after attending a peer workshop in class (see pp. 64-67 on peer workshop protocol and the revision process; p. 395 for specific proposal workshop questions).

13. Hand in proposal with paper trail of all elements of the writing process in a standard manila folder with the names of all group members and this course number and section prominently displayed on the front. Remember that each member of the group must also put into the folder their first reflective journal entry, so that I can verify that you all understand the difference between description and reflection.
PROJECT #2: COMMUNITY ANALYSIS ESSAY; EXPLORING DEFINITION AND MEANING OF A COMMUNITY YOU BELONG TO

1. Read Deans chapters 2 and 3. Your assignment is on page 96. You will be using the personal essay genre described in chapter 2 for this paper, but a part of your purpose will involve using definition skills. Your main goal in writing this paper is to discover/reveal something about yourself through your examination of your place in a community (however large or small); by no means are you to attempt to exhaustively answer the questions offered by Dean on page 96. Consider this list a part of the collection process: answer the questions as part of your pre-writing, but select only what you need for a successful narrative once you start composing.

2. Begin your own brainstorming process by writing up “Writing to Discover” questions on pages 95, 99, and 127 (bottom).

3. To understand the question of language practices in a discourse community, read chapter 4, pp. 134-141 and 166-171 (the tips for analysis and gathering data sections will apply to the next paper especially, when you begin doing source research for your service topic).

4. Discuss de Tocqueville (pp.107-116) in class, looking at the difference between pure description and the more in-depth (and the more revealing to an audience) element of commentary and analysis. Because you are writing a personal essay of the narrative type, you will find that anecdote, dialogue, and reflection will enhance your description of the community you are defining.

5. Study/try out various rhetorical strategies for the community analysis essay (pp. 125-132): identifying patterns of sameness; recognizing differences; using direct observations; sharpening definitions; evaluating meaning.

6. Peer workshop your draft of a personal essay on community analysis (p. 133).

7. Revise.

8. Hand in your final paper with a complete paper trail of pre-writing/brainstorming work, drafts, a process note (see Dean p. 67 for relevant questions to be answered), and revision in a standard manila folder with your name and our course and section number prominently displayed. Remember to follow the tip sheet precisely: always include a title, and print the words FINAL DRAFT on your final draft.
1. Discuss *Life of Pi* using Dean’s strategies for reading literature (pp.188-192 & 245-248) as a guide.

2. Take careful notes on our in-class lecture on the rhetorical analysis of texts.

3. Choose a persuasive piece from amongst your secondary sources (collected for paper #4) to analyze in-depth. If you prefer, I can provide you with an article to rhetorically analyze.

4. Dissect your text, using a stand-back perspective, looking for clues from the text that indicate the author’s apparent purpose and targeted audience. Find examples of ethos, pathos, and logos. Take notes about the implications of the writer’s choices.

5. Evaluate the successes and failures of the author’s rhetorical choices, given his/her apparent purpose and audience. Explain how/why these choices work/don’t work.


7. Revise.

8. Hand in analysis with paper trail—and don’t forget to include a copy of the text you analyzed. I will consider your marginalia part of your pre-writing.
PAPER #4: RESEARCHED ESSAY

1. Read Deans, chapter 5 all. Re-read chapter 7, all.

2. Read assignment on pp. 274-5 (research essay) and 171-177 on the rhetorical features of an empirical research report. To begin, you will be doing team research, distributing the load of field notes, primary and secondary source research, interviews—but remember to keep a reflective journal of your own throughout the project, as it will be used for your e-portfolio assignment. Once you have collaboratively collected research, you will each write your own researched essays, coming up with an angle, argument, and thesis of your own.

3. Meet with your group and come up with a data collection plan: identify goals for the three tools mentioned on p. 291 (field notes; interviewing; using sources). Pay close attention to Deans' treatment of *working with statistics* on pages 201-206; Barbara Ehrenreich’s *Nickel-and-Dimed* is a terrific model of a narrative, hands-on approach to reporting on a social issue that incorporates statistics well. Our primary model will be Peter Marin's “Helping and Hating the Homeless” (Deans, p. 305); he uses a hybrid combination of narrative and researched persuasion.

4. Research, research, research. Get to know Pattee Library; better yet, get to know the library librarians. Ask questions—make their day!

5. After your group teams have collected all the data you need to write on a topic related to your service project, you will begin working individually on your research essay. Remember the imperative need to keep clear research notes so that you can distinguish between summary, paraphrasing, and direct quotation (all of which require slightly different methods for handling citation of your source: see p. 301). Remember to consider your audience at all times by using clear signal phrases (p. 302) and consistent documentation. Also, recall Dean’s summary of ethos, pathos, and logos as rhetorical tools necessary (in different proportions, depending on your audience and purpose) to convince your audience of the credibility of your sources and the worthiness of your recommendations and observations. Use the student models on pp. 279-284 and 321-29 (research essay) as arrangement models.

6. Consciously choose the structure and arrangement that will best serve your report (pp.319-20).

7. Peer Workshop: have someone in your group and outside of it look at your work. Use p. 329 for peer review questions.

8. Revise

9. Assemble folder with paper trail (you know the routine).

* A major part of my evaluation of the success of your researched paper will depend on the sufficiency, credibility, diversity, and currency of your sources, and on your careful, conscientious use of source paraphrasing in your text, and on your perfect use of the MLA format for in-text citation and the works cited.
PAPER #5:
GROUP PRESENTATION OF SERVICE PROJECT

1. At this point you have worked hard as a team and individually to investigate a topic relevant to your chosen community project while simultaneously offering hands-on service with and for that community. Now it's time to share your process with your classmates—and to celebrate your success. Think of this oral presentation as a draft of the document you will each be creating for your final paper (the online e-portfolio page).

2. As a group, identify and evaluate successes and failures, obstacles and miracles. Remember to come up with ideas to share with your audience that are on the reflective side of the spectrum: what did this project mean to you? Why? How does your role in service connect you with what you had learned before your project and what you know now? How will your participation in this project affect the rest of your college experience?

3. Organize your presentation. This will be an informal presentation for a closed audience of peers in your classroom—but remember that even a cheering audience expects a streamlined, practiced presentation. You may use PowerPoint, but only if you plan to use it well, as just one of several elements designed to keep your audience engaged and clear. Remember that because your audience is part of your college classroom discourse community, you can easily invite them to actively participate in your presentation with questions for and from them.

4. Put together a group project binder, to be handed in on the day of your presentation. This binder will be a reflection of the process your group has undergone over the course of the semester. Include sections on correspondence, schedules, division of labor, meeting minutes...Also, translate your original proposal (paper #1) to reflect your completed goals: in other words, write a report that details your initial goals (the proposal), and your eventual successes and failures. In addition to this collaborative piece of writing, every member of your group must write a process note to me, including a section on the dynamic of your group. Let me know how each member contributed, and what you have learned from this collaborative project. Hand in your process notes to me individually.
PAPER #6: Design and Publication of an Online E-Portfolio Page.

In the first few weeks of class, look up the e-Portfolio website at www.eportfolio.psu.edu. Browse its contents; check out student samples, offered on the website and in your E30 packet. By the second week of class at the latest, apply for your own personal web space at www.work.psu.edu. It will take at least three days for your application to be processed, so do not wait. Now, read pp. 346-347 on reflection vs. description and journal writing, and all of chapter 10 of Deans. As noted in your first assignment, you will be keeping a weekly journal in this class, starting the very first week of classes. This journal (where you will go beyond describing events by pushing yourself to reflect on the meaning and implications of your experiences) is considered the essential pre-writing portion of your final portfolio. You will hand in your weekly entries (as hardcopy) at the end of the semester, as part of your paper-trail portfolio.

Soon after you have acquired your own web space, we will have a lab tutorial in a computer lab during class time. The e-Portfolio initiative representative running the lab will help you with the technological aspect of creating an online portfolio; I will be there to help you with rhetorical choices in design and content. After having browsed the e-Portfolio website the first week, you will by now know that the goal of the e-Portfolio assignment is to empower you with web design skills early in your college career, but also to enhance your rhetorical skills. To generate appropriate content for you site, you will be prompted to go beyond gathering and passively accepting information; I will be encouraging you to actively understand, shape, and present your reflections about what you are learning in this course and from your service project, all taken in the context of your entire educational experience.

The process you will be using for preparing your e-Portfolio closely parallels the writing process paradigm we have used all semester: you will need to collect (evidence, ideas, observations); select (according to the needs of your audience and the demands of your purpose); and reflect (on the implications and meanings of what you have found/reported).

Your final project, then, will be a the culmination of both your technological and rhetorical work in the form of a clean, well-designed website that lets your browsing audience know what you have accomplished this semester (description) and what it means to you and about you (reflection). Your e-Portfolio should include at least three links: biography; reflection on E30 (how your writing has improved/changed; how this course might contribute to your ultimate goals); reflection on your service project. Your e-Portfolio should be online as of the due date given. You will also hand in a paper-trail folder (including your entire journal, the URL address of your site, and hardcopy of your website for me to write commentary on) in class on the due date.