Senior Capstone:
20th- and 21st-century Literature and Writing
ENGL 4351.001 – TR 5:30-6:45 – Bay Hall 206
Fall 2013
Topic: Ritual, Community, and Culture

Henri Matisse, *La Danse* (1910)

Instructor: Prof. Josh Epstein (joshua.epstein@tamucc.edu)
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Office Hours: Monday, 3-4 p.m.; Tues. and Wed., 12-2 p.m.; or by appointment.

Course Description:
Exploring the relationship between ritual and community in literature and other art forms, this "capstone" class will draw upon your understanding of literary genre and cultural context, which you have been developing throughout your time in the English major. Culture is ritualistic by definition: religions, nations, and communities of various other kinds turn to shared customs and ceremonies as a way of forging and defining bonds with others. In the 20th and 21st centuries, as technology, globalization, and global war have tested the limits of human community, British and European artists have turned to imagery of collective ritual, including those of non-Western artistic traditions, as ways of rethinking their own cultural practices. This class thus explores a subtheme in modern art that stands to enrich our own understanding of genre and medium.

Accordingly, this class will entail three major assignments that reflect your ability to write in different genres: (1) a Wiki project, developed collaboratively over the semester; (2) a major research project drawing on literary analysis and contextual research; and (3) the capstone portfolio that marks your completion of the major, leading to the greatest college ritual of all: commencement.

While we will examine how British and European artists have been shaped and challenged by non-Western cultures, many questions will be left unanswered about how non-Western artists themselves have rethought these issues. My hope is that some of your independent and group projects will fill in this gap or complicate it. I look forward to seeing what you come up with.

Required Texts for Purchase:
Friedrich Nietzsche, *The Birth of Tragedy* (Penguin; PLEASE USE THIS EDITION)
D.H. Lawrence, *The Plumed Serpent* (Wordsworth Classics)
Virginia Woolf, *Between the Acts* (Annotated version; Harcourt. This edition strongly encouraged.)
Dylan Thomas, *Under Milk Wood* (New Directions)
Margaret Atwood, *Oryx and Crake* (Knopf)

Other Materials:
- Students are expected to access their Islander email daily. This is a course requirement. If you prefer a different email address, you can set up automatic forwarding (http://bit.ly/IslanderForward).
- Course materials—including this syllabus, some readings, and major assignments—will be posted to Blackboard. Please get in the habit of checking Blackboard for all assignment details and deadlines.

English Department Goals for the Capstone Class: Over the course of the semester, you will
- explore course readings and issues with your peers in open and engaged discussions;
- expand and share your knowledge of literature, contexts, and genres in relation to our thematic focus;
- organize and reflect upon a portfolio of your college writings in three different discourse genres;
- engage in sustained research that you will share with your classmates and use to develop your own independent project.
Student Learning Outcomes (SLO): Students who successfully complete this course will be able to
1. apply professional standards in argumentation, research, and documentation;
2. evaluate various uses of genre and textuality;
3. create independent research projects by applying the skills of literary and cultural analysis.

Coursework:

Capstone Portfolio (SLO 2):
Explained on the final page of this syllabus. You will need to complete the bottom portion of this page and submit it as the cover sheet for your portfolio. A week before the portfolio is due, we will have an in-class workshop to help you make the final choices of what to include in the portfolio, and to help you prepare to write the introductory essay or letter. In grading your portfolio I will be looking for (1) completeness; and (2) the quality and relevance of the reflective letter/essay. The goal of this portfolio is for you to reflect on the discourse genres in which you yourself have written.

Wiki Project (SLO 1, 2, 3):
A series of individual and group assignments in which you develop a course Wiki page, to be found at <capstone4351.wikispaces.com>. The primary goal of the Wiki is to think about literature, art, and historical context in a more complex, non-linear way than is sometimes possible in a traditional essay. The project aims to facilitate thinking about genre and medium, both in the materials you read and in your writing. It aims, finally, to prompt thinking, research, and analysis that will prove fruitful for your independent research projects. The specifics of each stage are uploaded to Blackboard. They will include:

- **A personal introduction**—introduce yourself to the world. Due Sept. 13.
- **An individual exploration of a "ritual in culture"**: a modern behavior, activity, ceremony, or practice, etc. that you think qualifies as a "ritual." You will explain the implications of thinking of it in those terms, drawing on our course readings and integrating multimedia, hyperlinks, and your own writing into a thoughtful and cohesive page. Link this page to your personal intro page. Due Sept. 20.
- **A group introduction page**, which will serve as your group’s home base for the rest of the course. It should include links to each individual’s introduction page. Due Sept. 24.
- **Group Wiki entries**: In five groups of five (depending on numbers), you will develop the Wiki in three stages, producing new material and linking to old material. Due Oct. 8, Oct. 24, Nov. 14.
- **Presentations**: your group will give a couple of short presentations on what you found, what you wrote about, and how those materials relate to our course discussions. Due: Oct. 3 and Nov. 14

*** You are welcome to use your Wikis as springboards for the research project/essay. However, the paper should not regurgitate writing from the Wikis; rather, it can use the thinking from those projects as prompts for further analysis and reflection. See me if you have questions about this.

Independent Research Project (SLO 1, 2, 3):1
Your independent research project, culminating in an essay that you will include on the course wiki, will address the broad theme of ritual and community by formulating an argument built on (1) close reading of texts and (2) thorough and rigorous scholarly research into social, historical, or cultural contexts. (You are not limited to Britain and Europe, though that may be the focus of this particular class.) You might think about a specific form of ritual, a specific cultural phenomenon that can be helpfully rethought as ritualistic, a specific historical attitude toward ritual, attitudes toward a particular non-Western culture that reflect specific mindsets toward ritual, a specific feature of ritual traced through

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1 I gratefully acknowledge Dr. Sharon Talley for much of this assignment design.
art (or in a specific art movement), etc. "Ritual" is a very big concept—anything can be thought of as ritualistic—so your task is to offer a scholarly rethinking of this concept. Having looked deeply into a specific context, problem, implication, etc. of ritual and community, you must study its representation in at least three primary texts of at least three different genres (poetry, fiction, non-fiction essay, memoir, drama, film/TV, music, painting, etc.). At least one of these texts must be written (poetry, biography, letter, etc.); at least one must be non-written (film, music, painting, etc.). No more than one text can come from our class (you aren’t required to use any texts from this class).

This project is meant to represent the culmination of your work as an English major. Unsurprisingly, then, it will require a great deal of time and sustained effort over the course of the semester. We will have several checkpoints along the way, as follows:

Step 1 – Topic Selection
Students will develop their own individual essay topics. Working in our Wiki groups, you will develop "panels": in other words, you will connect your essays within some larger topic, problem, theme, or issue, forming a coherent whole in which each individual has a distinct approach. Topics such as "Ritual and Sexuality," "Apollo and Dionysus," "Ritual and Games," etc.—these might be a bit broad but they are places to start. Your individual topics and your panel topics will both evolve over the semester, as the group finds new interests and the individual members rethink their essays accordingly. To leave room for this development, you should start thinking early. Time frame: mid-to-late September, with two proposed panel topics due on Sept. 26. (A firm commitment to a topic will be due Nov. 14, before your presentations—see Step 6, below.)

Step 2 – Research
Here is where you study the facts on the ground—the social, historical, cultural, political (etc.) contexts that shape the issue you’ve chosen—by doing in-depth secondary research. You have many decisions to make as you begin to consider the focus you have chosen. Do you want to anchor your research in a specific point in time, or do you want to study it across a historical range of time? How do you want to use this context to think through a set of primary texts? Etc.

In choosing primary texts, you must include at least three media/genres: poetry, fiction, literary non-fiction (e.g. essays, memoirs), film/TV, visual art, music, or drama. Other formats, e.g. video games or digital media, may be acceptable if cleared with me in advance. At least one of your three choices must comprise written text, and at least one must be audio-visual. Think broadly—cast a wide net, so that you have plenty of materials to work with as you refine your topic. Time frame: mid-September to early November.

Step 3 – Article Review
Select a secondary scholarly journal article or a book chapter from your outside research (not something read for class) that you find particularly interesting, thought-provoking, or informative. Write a one-page, single-spaced review of it (length limit is strict; I will not read past the end of the first page). What is the thesis of the argument? What evidence does it bring to bear, and how would you evaluate this evidence? What is useful, helpful, or significant about this piece of work? Include a correct MLA Citation for your article at the top of the page. Due date: Thurs., Oct. 31.

Step 4 – Analysis and Interpretation
Once you've gathered your research, analyze your materials. Consider intended audience; balance differing positions or competing perspectives; assess, as appropriate, the possible biases of the authors. Interpret the representation of your issue in your primary texts to determine how they intersect with the research you've done. How, in other words, do these texts construct, reflect, critique, question, mediate, (etc.) relevant ideologies or cultural practices? In view of your findings and analysis, formulate a working thesis—a "hypo-thesis," if you like—that will enable you to make a meaningful and specific argument. Time-frame: early-to-mid November. See above regarding using the Wikis in relation to the paper.
Step 5 – Working Bibliography
You will compile and submit a working bibliography of your research, in three sections:

- A. The sources (secondary and primary) that you plan to use for your oral presentation (see step 6).
- B. The sources you anticipate citing in your final paper.
- C. The sources you have consulted, but do not anticipate using.

Please review all the source guidelines from Step 2. Remember: you must include at least three primary sources of three different genres, as well as at least fifteen secondary scholarly sources that you anticipate citing. You may include articles assigned for class, but if you do, they will not count toward your required 15 secondary sources (which doesn't mean they won't be helpful for your thinking). So that I can evaluate your body of research, include your working hypothesis (see step 4) at the top of your bibliography. Format the bibliography in MLA style; each section should be alphabetized by the authors' last names. The due date for your Working Bibliography is Tuesday, Nov. 12.

*** Sources used for the Wiki projects may count toward your fifteen sources, provided that I did not explicitly assign them. Be selective in which sources you elect to reuse from the Wikis—please reuse no more than two.

Step 6 – Oral Presentation
As you research your topic and refine your thesis, you will work with your group to organize a panel of presentations. Each individual presentation needs to include a specific analysis of one primary text; the group should plan so that the papers represent a mixture of genres and media. You should also plan so that the panel as a whole is thoughtfully organized: the papers should speak to each other productively and should be purposefully ordered (for example, some panels may organize the papers chronologically, others thematically). The first presenter may want briefly to prepare the larger panel topic, while the last speaker may want to close the panel by probing some of its implications.

Each individual presentation will need to summarize a portion of your research, and in so doing, to define and support an interpretive thesis in a way that sheds new light on our course topic. You'll want to find ways to help the audience engage both with the content of your analysis and with the genre-specific features of your primary texts; films, music, poems, etc. call for different "reading" experiences; help us engage with those materials effectively. Each presentation needs to be practiced, polished, and persuasive in communicating its critical and historical insights. You need to plan to finish your panel in 75 minutes, leaving 10 minutes at the end for questions, answers, and discussion. Have your own questions ready, in case they're needed to stimulate discussion. Presentations: Nov. 21 - Dec. 5.

Step 7 – Final Essay, Included on the Course Wiki
The work done for the presentation, naturally, is intended to help you organize your ideas in the service of your final essay, which you will post to the Wiki. The essay will integrate research, analysis, and interpretation, developing an insightful argument that applies the skills we have used all semester. The essay should show a deft attentiveness to the question of genre in how it handles the range of genres and media in question: it should be thoroughly attentive to the differences among genres and to the rhetorical decisions and contextual forces that shape those genres. Since you're doing this on the Wiki, you can of course include examples of these media and genres in the Wiki itself.

Essays should be at least 3500 words in length. You may, if you like, break these 3500 words into several (linked, interconnected) pages, or assemble them all into one page. Whichever you choose, think about readability, effectiveness of layout, and ease of navigation.

Your essay must cite at least 15 scholarly secondary sources, as well as your three primary texts. Again, no more than one of these primary texts can come from ENGL 4351. Remember to represent at least three genres: one written and at least one non-written. The Wiki format offers an excellent opportunity to integrate these sources effectively into your discussion.
Include a Works Cited list in correct MLA format. When in doubt, adhere to MLA. Since this essay is posted as a Wiki, however, you can sometimes be flexible about the methods you use to cite sources. You must cite everything, of course, but there may be times (for example) when you can link directly to a source rather than citing it parenthetically. (Be savvy—if you simply link to a 35-page article, are we really going to read through the whole thing looking for your eight-word quotation? Probably not. If you're going to link to something, make it undisruptive, and worth our time, to click on the link.)

VERY IMPORTANT: if you use someone's exact words, you are obligated both to put the words in "quotation marks" and to cite/link to the source. Failure to do so is plagiarism (see below). Use good judgment—and, of course, ask me if you have questions.

Finally, your essay should link to at least two other pages (written by other groups) from our class Wiki: use specific ideas or examples from the Wiki to develop and add depth to your points. In turn, once you've uploaded your essay, you should go into one other Wiki page (either the Rituals in Culture pages or one of the group Wiki pages) and create a link to your own final project.

The final project must be uploaded to the Wiki page by Thursday, December 12, 8:00 p.m., i.e. the end of our scheduled final exam session. Include a link to this essay on your personal intro page.

The essay will be assessed on its strengths in the following categories:

- an original and sophisticated interpretive thesis, developed and nurtured throughout the essay;
- critical and insightful analysis and commentary; avoidance of unsupported generalizations;
- effective integration and analysis of your topic taken from at least three different genres/media;
- effective incorporation of research materials from at least 15 scholarly sources;
- effective verbal, visual, and intellectual presentation of your argument, including...
  o a logical development of ideas, supported by well-developed paragraphs and clear transitions;
  o effective visual layout to support the intellectual organization of your ideas;
  o effective use of links and multimedia materials; and, not least,
  o fluid and elegant prose that avoids surface errors and masters academic writing conventions.
- appropriate, complete, and ethical documentation and citation, as explained above.

Daily Work and Participation (SLO 1, 2):
This course is discussion-based. You are expected to keep up with all readings, to think critically about them, and to come to class ready to participate in discussion. Each student begins this semester with a zero for participation; this credit must be actively earned, not passively received. You will be asked to participate and to demonstrate preparation through discussion, small-group-work, writing, quizzes, and through small presentation assignments. Such work may be collected and graded, or it may simply be used to prompt discussion or to help you prepare for writing the essays. Please do not assume that work is valuable only if it is tested or graded; the work is valued for its own sake (I don't do "busy work"). In-class work cannot be made up for any reason. Please see the attendance policy below.

Course Policies

- I am happy to meet with you, during office hours or by appointment, to discuss any aspect of this course. Please remember: I cannot reverse time. Once a deadline has passed, it's passed; once you've missed a class, you can't un-miss it; etc. I will help however I can, but don't ask me to rewind the clock.
- Please turn off your cell phone prior to class. Enough said.
- Email works best for quick administrative questions; lengthier exchanges are better handled in person. For example, I do not discuss grades via email, but I'm more than willing to discuss them in office hours. Please treat emails as professional communications (bit.ly/prof-email).
• I will not grant extensions except in severe and documented emergencies. Late work will be penalized half a letter grade (e.g. A- to B+) per calendar day, including weekends, from what the assignment would normally have received. Please note: technology problems—computer crashes, running out of ink, etc. etc.—do not excuse late work. Plan ahead and back up your files obsessively.

• Attendance is counted as part of your participation. If you miss three or more classes, you will earn at best a C for participation. No student can pass this course having missed seven or more classes.

  I do not distinguish between excused and unexcused absences—as in the workforce, either you’re here or you’re not. Exceptions are made only for documented TAMUCC commitments, or for severe emergencies documented with Student Engagement and Success (studentaffairs.tamucc.edu).

  Be on time. Significantly late (5+ minutes) arrival to class, or early departure from class, will be counted as an absence. If you must leave early, it is courteous to let me know before class begins.

• Please respect the diversity of the classroom by avoiding racist, sexist, homophobic, or otherwise dehumanizing language. If offensive language appears in a text, simply make it clear what you are quoting and why. This can be done respectfully and in good faith.

• Academic Misconduct: Please (re)familiarize yourself with the TAMUCC Academic Honesty policy (http://cla.tamucc.edu/forms/academicmisconductprocedures.pdf). Any incident of academic misconduct will result in a zero on the assignment and a referral to Judicial Affairs. A second offense will result in an F for the course, and a referral to Judicial Affairs with a recommendation for disciplinary action. All assignments are subject to this policy: formal or informal, online or offline, in class or out of class. For group assignments, the entire group is accountable for what it produces.

  Among other things, academic misconduct includes plagiarism, forgery, collusion, or (unless you have explicit permission in advance) resubmission of work from other classes. Plagiarism refers to the unacknowledged use of another’s words or ideas. Any use of someone’s words or ideas, whether paraphrased or quoted directly, must be fully cited. If ever in doubt about what you are doing, consult with me before submitting the assignment. Uncertainty about the rules is not an excuse for violating them.

Campus Resources

Veterans/Students with Disabilities: The Americans with Disabilities Act is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at 361.825.5816 in Corpus Christi Hall 116. If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom, or on campus, please contact the Disability Services office for assistance.

  In accordance with University policy, I cannot make accommodations retroactively. If you have special needs, it is important that you notify me of them as early in the semester as possible.

Academic Advising: The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College’s Academic Advising Center is located in Driftwood 203E (361.825.3466).

Writing Center: Consultants at the CASA Writing Center (http://casa.tamucc.edu/wc.php; Glasscock 112) are trained to work with writers on all matters of writing: finding ideas, organizing and outlining ideas, citing sources correctly, and expressing points clearly. I strongly encourage all students, regardless of confidence or skill level, to consult with the Writing Center at least once this semester.
Assessment

Grading Standards:

- A grade of A represents work that *exceeds expectations* for intellectual originality, analytical rigor, and organizational and expressive clarity. A-level work may have minor flaws, but it stands out as *excellent*.
- A grade of B represents *good* work that *meets expectations with merit* in the above categories.
- A grade of C represents *adequate* work that *meets expectations*, but is shaky or inconsistent in one or more of the above categories.
- A grade of D represents *passing* work, which fulfills the assignment but shows major deficiencies in the above categories.
- Grades of F represent *work that fails to complete the assignment adequately, or is plagiarized.*

Assignment Weights:

- Wiki project—30% total:
  - Rituals in Culture project (Individual): 10%
  - Group Wiki project (three stages): 20% total
  - Other auxiliary assignments (introduction pages, self-evaluation, presentations) are not given discrete grades, but will be considered as part of your total performance on the Wiki project.
- Capstone Portfolio: 15% (see back page).
- Independent Research Project—45% total
  - Article Review: 5%
  - Working Bibliography: 5%
  - Oral Presentation: 10%
  - Final Essay (to be uploaded to Wiki): 25%
- Daily Work and Participation: 10%

These percentages indicate the relative weight of each assignment. Because the assignments are interconnected, and entail a non-traditional mix of independent and group work, oral and written work, etc., I will use letter grades rather than numbers to assess your performance. Yes, this means you will occasionally have to cope with not knowing whether you have an 89.4 or an 89.5. An obsessive focus on grades is inimical to your academic development. Focus on the material and on the quality of your work, and let the grades take care of themselves. I am confident that you will receive more than enough feedback to know where you stand, but feel free to visit office hours if I can help you reflect further on your performance.

If a student is on the cusp between two grades at the end of term, I may weigh improvement, effort, and diligence as mitigating factors, considered *solely on the basis of submitted coursework* (not last-minute sob stories, desperate pleas, etc.). I do not give extra credit; please don’t ask.

Grade Appeal Process: As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules Web site ([www.tamucc.edu/provost/university_rules/index.html](http://www.tamucc.edu/provost/university_rules/index.html)). For assistance and/or guidance in the grade appeal process, students may contact the Division of Student Engagement and Success.
Schedule:

Sept. 5 (R): Introductions; discuss first Wiki assignment; form groups.

Sept. 10 (T) Emile Durkheim, from *The Elementary Forms of Religious Life* (posted to Blackboard; print out, read, and bring to class). Browse the "Curated Collection on Ritual" ([www.culanth.org/?q=node/462](http://www.culanth.org/?q=node/462)). Read the editorial introduction (everyone), and choose at least one of the essays (Kaplan, Chao, Lyons, Sheriff, Howe) to read in depth. Prepare to be called as an "expert" one of these essays. **Before class, set up your Wikispaces account.**

Sept 12 (R) Selections from *The Birth of Tragedy* (TBA).

Sept. 13 (F) **Personal Introduction Wiki page due by 11:59 p.m.**

Sept. 17 (T) *The Rite of Spring*, watch online, and read articles.

Sept. 19 (R) *The Waste Land* (TWL). Read entire poem, as well as CLEANTH BROOKS's essay at the back of the Norton. Observe the footnotes but don't get bogged down in them. **Don't skim!**

Sept. 20 (F) **Ritual in Culture Project due by 5 p.m.** Link the page to your personal intro page.

Over the weekend, set up a Group Wiki page. Give your group a team name, and create a page that includes links to each member's personal introduction. (Design that page as you like.)

Sept. 24 (T) Continue discussing TWL. **Meet in Wiki groups to plan.** Read articles assigned to your Wiki group for this week, so that you can talk and plan intelligently. **By the end of your planning session, submit two potential topics for your research panel.**

Sept. 26 (R) *The Plumed Serpent*, through end of ch. 11 (p.161).

Oct. 1 (T) *Plumed Serpent*, through end of ch. 21 (p. 297).

Oct. 3 (R) *Plumed Serpent*, cont. (finish).

Oct. 8 (T) **Group Wiki Stage One due before class.** Presentations of Wiki work (10 min. each).

Oct. 10 (R) **Capstone Portfolio Workshop.** Bring the syllabus, as well as papers you are considering using in your portfolio.

Oct. 15 (T) *Between the Acts* (finish).

Oct. 17 (R) **Between the Acts.** Meet in Wiki groups to plan. Read articles assigned to your Wiki group for this week.

Oct. 22 (T) *Between the Acts.** **Capstone Portfolio due in class.** Presentations of Wiki work (10 min. each).

Oct. 24 (R) **Group Wiki Stage Two due in class.**

Oct. 29 (T) *Under Milk Wood*. Read and listen to sound file (on Blackboard).

Oct. 31 (R) **Article review due in class. Under Milk Wood*, cont.

Nov. 5 (T) *Oryx and Crake*, 1-200.

Nov. 7 (R) *Oryx and Crake*, finish. Meet in Wiki groups to plan.

Nov. 12 (T) **Working Bibliography due in class.** Atwood, cont.

Nov. 14 (R) **Group Wiki Stage Three due in class, with self-evaluations.** Wiki presentations (10 min. each).

Nov. 19 (T) Panel Presentations: Group One.

Nov. 21 (R) Panel Presentations: Group Two.

Nov. 26 (T) Panel Presentations: Group Three.

Nov. 28 (R) **No class! Happy Thanksgiving! Gobble gobble!**

Dec. 3 (T) Panel Presentations: Group Four.

Dec. 5 (R) Panel Presentations: Group Five.

Dec. 10 (T) Computer Lab—work day!

Dec. 12 (R) Final Essay Due to be Uploaded by 8:00 p.m. (No extensions.)

********** **SEE THE NEXT PAGE FOR THE CAPSTONE PORTFOLIO FORM.** **********
CAPSTONE PORTFOLIO
Fall 2013

The portfolio is due **Tuesday, October 22**. Whatever portfolio binding you use, make it simple and flat (so when stacked the portfolios won’t topple over). Your portfolio must contain:

1. Four writings that you have done for classes in college. Clean copies (without teacher commentary/grade) are preferred. Each submission should come from a different course.
   • The selected pieces must *display* or *exemplify* at least three different discourse genres.
   • One piece must be a literary analysis from an upper-division English class.
   • One piece must be a documented research paper from an upper-division English class.
   • One piece must show your ability to analyze a written text from historical, social, and/or theoretical perspectives.

2. Introductory essay or letter, between three and four pages long, discussing and analyzing your use and understanding of genre as illustrated by the pieces in the portfolio. In this letter/essay, you should show your understanding of the different contexts, functions, audiences, and rhetorical purposes of the academic discourse genres you chose. In addition to the required literary analysis and research paper, other choices may include, but are not restricted to:

   **Fiction**: short story, poem, novel chapter, scene from a script.
   **Nonfiction**: biography, autobiography, argument, report, proposal, editorial, letter, memorandum, editorial, printout of a PowerPoint file created for an oral presentation.

   Most of your grade for the portfolio will be based on this introductory essay/letter. Keep in mind, however, that English faculty will also use your portfolio to assess the “outcomes” of the English program. That is, you are producing this for an audience outside of our classroom.

3. Data sheet—please submit this page with the information below filled out.

   Name: ____________________________________________  A#: _______________________

   Class (circle one): First-year Sophomore Junior Senior

   **Writings Submitted:**

   Short Title  Genre type  Course/Level  Semester/Year  Institution

   1.__________________  ____________________  __________  __________  __________
   2.__________________  ____________________  __________  __________  __________
   3.__________________  ____________________  __________  __________  __________
   4.__________________  ____________________  __________  __________  __________

   [Place an asterisk by the number of the piece you are submitting as evidence of your ability to analyze a text from historical, social, and/or theoretical perspective.]