Do you fools listen to music or do you just skim through it?
“Renegade”

Fool enough to almost be it
Cool enough to not quite see it.
Doomed.
“Mayonnaise”

Hope when you take that jump, you don’t fear the fall.
“I lived”

“Young" every demon wants his pound of flesh. But I like to keep some things to myself.
“Shake it out”

There’s treasure maps well hidden and diamonds in the dirt. There’s a golden thread weaved into your shirt.
“Golden Thread”

Can the child within my heart rise above? Can I sail through the changing ocean tides? Can I handle the seasons of my life?
“Landslide”

Godspeed, little man.
Sweet dreams, little man.
“Godspeed”

You got that James Dean daydream look in your eye, and I got that red lip classic thing that you like.
“Style”

Texas A&M University at Corpus Christi
FALL 2015
INSTRUCTOR
Y. Isaac Hinojosa, PhD
Faculty Center ??
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T 11-12

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ENLG 3361-201
Strategies and Genres of Advanced Writing
MW – 3:30-4:45 ECDC 219B

CATALOG DESCRIPTION
Practice in techniques and tactics of the sophisticated writer. Focus on rhetorical strategies that succeed in specific discourse situations, both academic and non-academic.

COURSE DESCRIPTION
ENGL 3361 examines theories and processes of writing to advance rhetorical strategies (practices) within various discourse communities. Patricia Bizzell tells us that the “academic community is changing... and becoming more diverse,” and as a result, “nonacademic discourses are blending with traditional academic discourses to form the new “mixed’ forms” (2). This course explores writing conventions as a way to discover new literacy habits that adopt and challenge conventions of academic writing.

Writers create themselves through constant, diligent activity, and knowledge of subject matter, genre, rhetorical theory, and processes aid in establishing writing expertise for “becoming engaged in a particular community of writers who dialogue across texts, argue, and build on each other’s work (Beaufort 18). In this course, we will all write in various genres, hopefully out of our comfort zone, in order to build upon and improve our abilities as writers, and by engaging in various workshops, we’ll write-to-learn and learn-to-write simultaneously.

In addition, selective readings will aid our examination of discourse communities, the influence of beliefs and cultural habits (including our own) on rhetorical practices, and the collaborative effort a re-visioning strategy has to improve writing skills. Together, we will aim to understand grammar as acts of precision and to transform rhetoric into sophisticated concepts for thinking about writing, such as to recognize style as innovation, invention as creativity, organization as design, delivery as distribution, and memory as consumption.

What strategies can you identify in the course description?

COURSE OBJECTIVES
1) Gain factual knowledge (terminology, classifications, techniques, trends) to distinguish among various strategies, genres, theories and approaches of writing;
2) Develop rhetorical skills in expressing oneself orally or in writing – compiling and exhibiting a writing portfolio of work that studies and demonstrates the various strategies and genres advanced writers employ;
3) Practice in techniques and tactics of writing conventions of a discipline that involves research, documentation, and rhetorical sophistication of stylish academic writing.
4) Learn to analyze, critically engage, and discuss discourse communities by evaluating ideas, arguments, perspectives and by revising, evaluating, and reflecting on both individual and peer course work.

TEXTS AND MATERIALS

Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. ISBN 9780385480017

Supplemental readings (PDFs) will be provided and posted in Blackboard.
ESSENTIAL QUESTIONS

- What defines a sophisticated writer?
- What are the various strategies or tactics that sophisticated writers employ?
- What knowledge or activities improve our abilities as writers?
- What writing conventions challenge creative or academic writing conventions?
- What influences rhetorical practices in a particular genre?

STUDENT LEARNING OUTCOMES

The goals of this course are to increase student awareness of strategies and rhetorical decisions that writers make to create various genres for academic and non-academic settings. As advanced writers occupying diverse communities, students will be able to employ strategies to meet the needs of distinct audiences by producing textual artifacts of a particular genre or mixture of genres. In addition, upon successful completion of the course, students will be able to:

- Use writing process strategies (drafting, discussion, revision, editing, and distributing) to improve their writing style (word choice, syntax, and sentence structure),
- Produce a variety of polished pieces of writing in at least three different genres,
- Develop a theory of writing,
- Understand threshold concepts of writing and apply to their discipline/career,
- Generate meaningful and relevant research questions,
- Design and follow an effective research plan,
- Manage processes of composing,
- Demonstrate ability to analyze and evaluate discourse communities and apply rhetorical theories.
- Demonstrate ability to analyze and evaluate electronic journal articles, professional databases, and print sources in a particular major: Identify the purpose, main idea in an article, the presentation of evidence, and the organization of information.
- Effectively incorporate primary and secondary research into their writing, using appropriate documentation of their discipline(s).

COURSE REQUIREMENTS – GRADE DISTRIBUTION

To receive credit for this course, students must complete all four major projects, each a portfolio that highlights a specific assignment as well as processes of composing. Due dates are subject to change with advance notice by the instructor.

Daily Activities – In-class engagement and homework

- Maya Angelou: Words mean more than what is set down on paper. It takes the human voice to infuse them with shades of deeper meaning.
- Jay-Z: I also make choices in technique and style to make sure that it can touch as many people as possible without losing its basic integrity.
- Gloria Anzaldúa: Tu autohisotira is not carved in stone but drawn on sand and subject to shifting winds. Forced to rework your story, you invent new notions of yourself and reality...

Digital Footprint – E-chats

- Due ------------------------ Daily

Project One – Literacy Habits, Identity, and Discourse Communities

- Due ------------------------ 09/21/15

Project Two – A Remix of Discourse Communities

- A Cooperative / Collaborative Micro-Ethnography
- Due ------------------------ 10/19/15

Project Three – “Stylish Academic Writing”

- Rhetorical / Textual Analysis
- Due ------------------------ 11/11/15

Project Four – A Theory of Writing

- Grammar iExpo / Critical Reflection and Presentation
- Due ------------------------ 12/07/15
Daily Activities
This portion of your grade reflects participation, preparation, and engagement. Daily work will include in-class engagement (usually the various activities designed to support the readings or major projects), such as discussions, response to drafts, and oral presentations or facilitations, or quizzes on occasion. In-class activities are assignments that cannot be made up if you miss class. Note: if you miss class, or are late for class and miss the in-class activities, you do not receive credit for those particular assignments missed. Engagement is determined on a scale of 100 for any given week, the following grade is possible for any given day:

- 0: you weren’t in class and we missed you.
- 25: you attended but not prepared to engage yourself in a substantive manner.
- 50: you attended and demonstrated you were prepared based on qualified pro-active engagement.
- Other in-class activities, such as quizzes or other tasks, are graded on a scale of 100 for that activity.

Digital Footprint – A Major Project Component
A digital footprint is data left behind by users on digital services. You will complete a digital footprint for each major project. Small group discussions on the assigned readings sometimes take place through the Blackboard Learn chat rooms. There will be questions and directions; use these chats as prompts for your ideas. You need not address every issue as the prompts are intended to get you started writing and responding. There is an audience for these prompts beside yourself and you can always write more than required to finish the thought you are exploring. You may use these e-chats to engage in different kinds of writing: exploratory, personal, cultural analysis, rhetorical analysis, public writing, creative nonfiction, and experimental. These e-chats will engage you in a process of composing and at times can be beginning drafts of the writing to come in the projects ahead.

You start the e-chat with a response (at least 200 words), and you need to write short interactive responses (at least 50 words per posting) by responding to at least 3 other postings. The responses should contribute "something new" to the discussion, whether you ask a good question, articulate and interesting critique, or tell a story, etc. to cast the conversation in some new light. Do respond to three other students. At the end, a rejoinder (no word limit) is the "last word" so to speak on the thread you started.

E-chats for a particular project are due before the project due date. If you post after 11:59 on the project due date, your entry will be marked late, and this may affect your grade. If some of your chats are late or you miss replies, this may pull your score down. Moreover, the lengths stated above do matter, so if you are short of words on some, be long on others. 50% of the grade is based on quality, reliant on whether you (1) connect to earlier posts (b) synthesized various perspectives (c) responded specifically to issues raised (d) extended or complicated issues raised (e) raised new questions (f) reflected on and critiqued the issues. 50% of the grade is based on the quantity and timeliness: A = 20 entries; B = 17 entries; C = 15 entries; D = 13 entries; F = 11 or fewer entries.

These chats are considered public speech. Therefore, the statements you make are not considered private. It is advisable to not only be on your best and most polite linguistic behavior, but also think twice before hitting the send button. Please ensure that your chats are PG-13, so to speak. Adhere to netiquette. Failure to do so may result in your removal from the discussion board. For more info, please see www.albion.com/netiquette.

Grammar iExpo – A Project Four Component
Grammar iExpo is a short instructive exposition where a student provides a comprehensive description and explanation of an idea or theory related to grammar. We are reading Rhetorical Grammar: Grammatical Choices, Rhetorical Effects by Martha Kolln and Loretta Gray. With a partner, volunteers will facilitate a chapter, leading the class in an innovated activity that describes or explains the content of that chapter. The exercise/discussion should take about 20-30 minutes of class time and help other students understand the chapter. Partners, during the first week of class, should choose a chapter that they find meaningful and interesting. I know that it’s grammar, but try. Please meet with the instructor before you present your Grammar iExpo to discuss the game plan.
MAJOR PROJECTS

Project One: Literacy Habits, Identity, and Discourse Communities
This project examines how beliefs and cultural habits influence the rhetorical practices of particular individual or discourse community. We will examine and analyze processes of composing (including our own) and explore mixed genres. Under this project, students will produce a personal essay – an autohistoria-teoria – that theorizes literacy habits situated by identity and discourse communities. An autohistoria is a “genre of writing about one’s personal and collective history using fictive elements, a short fictionalized autobiography or memoir; an autohistoria-teoria is a personal essay that theories” (Anzaldúa 578). The assignment for this project will mix in the creative with the academic, and if a student has a prior “literacy narrative” from before, he or she may use this narrative as a foundation and revise the assignment as an autohistoria-teoria.

Project Two – A Discourse Community Remix
This project is an observation and examination of a particular discourse community and will ask students to engage in that process by managing writing activities as cooperative members of a group. Under this project, students will produce a group Micro-ethnography, choosing a discourse community shared by the group to represent that group and to make a claim about language use within that particular discourse community. To foster collaboration, the micro-ethnography will be assigned then to another group that will be responsible for the production and design of the micro-ethnography presentation to the class.

Project Three – “Stylish Academic Writing”
This project highlights the features of stylish academic writing as defined by Helen Sword. Under this project, students will produce a textual analysis sample as well as provide a literature review on what they classify as stylish academic writing of a particular discipline, field, or “academic” discourse community. In addition, contingent on individual needs, students will (1) enhance or reproduce a product as stylish academic writing and (2) reflect on how that piece of writing meets the criteria/principles described by Sword.

Project Four – A Theory of Writing
This project demonstrates the understanding of a sophisticated writer or writing. Under this project, students will produce a critical reflection that offers a theory of writing. Like a final exam, this product synthesizes course content and asks students to demonstrate knowledge of subject matter, genre, rhetorical theory, and processes in a theory of writing. Students are encouraged to produce a “stylish” product that highlights their understanding of basic theories of writing as well as key concepts/terms that define the expertise of a sophisticated writer within a desired discipline or field. Each student will present his or her theory at the end of the course.

Revision Policy
Students may revise the autohistoria-teoria if the assignment was turned in on time.

Late Work/Extensions
If there is a crisis that prevents you from meeting a deadline or attending class, you can request an extension to turn the work in late without a penalty. The approval of an extension is entirely at the discretion of the instructor and will depend on reasons for your absence, your record of completion of work, and attendance. All extensions must be confirmed by email. Please note that major projects submitted late without any authorized extension are penalized one letter grade.
ACADEMIC INTEGRITY/PLAGIARISM
University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, falsification, forgery, complicity or plagiarism. (Plagiarism is the presentation of the work of another as one’s own work.) In this class, academic misconduct or complicity in an act of academic misconduct on an assignment or test will result in a grade of F for the course.

DROPPING A CLASS
I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with the instructor before you decide to drop to be sure it is the best thing to do. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class. November 6th is the last day to drop a class with an automatic grade of “W” this term.

STATEMENT OF CIVILITY
Texas A&M University–Corpus Christi has a diverse student population that represents the population of the state. Our goal is to provide you with a high quality educational experience that is free from repression. You are responsible for following the rules of the University, city, state and federal government. We expect that you will behave in a manner that is dignified, respectful and courteous to all people, regardless of sex, ethnic/racial origin, religious background, sexual orientation or disability. Behaviors that infringe on the rights of another individual will not be tolerated.

Texas A&M University–Corpus Christi, as an academic community, requires that each individual respect the needs of others to study and learn in a peaceful atmosphere. Under Article III of the Student Code of Conduct, classroom behavior that interferes with either (a) the instructor's ability to conduct the class or (b) the ability of other students to profit from the instructional program may be considered a breach of the peace and is subject to disciplinary sanction outlined in article VII of the Student Code of Conduct. Students engaging in unacceptable behavior may be instructed to leave the classroom. This prohibition applies to all instructional forums, including classrooms, electronic classrooms, labs, discussion groups, field trips, etc.

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. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.

DISABILITY SERVICES
The Americans with Disabilities Act (ADA) 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, Room #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 at (361) 825-5816.

GRADE APPEALS PROCESS
Students who feel that they have not been held to appropriate academic standards as outlined in this class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, http://cla.tamucc.edu. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s Office.

STATEMENT OF ACADEMIC CONTINUITY
In the event of an unforeseen adverse event, such as a major hurricane and classes could not be held on the campus of Texas A&M University–Corpus Christi; this course would continue through the use of Blackboard and/or email. In addition, the syllabus and class activities may be modified to allow continuation of the course. Ideally, University facilities (i.e., emails, web sites, and Blackboard) will be operational within two days of the closing of the physical campus. However, students need to make certain that the course instructor has a primary and a secondary means of contacting each student.