Genres as Boundary Rituals
A First-Year Writing Course

COURSE DESCRIPTION

English 131 introduces students to strategies, tools, and resources necessary to writing effectively in college. While it is impossible in this class to explore every potential type of writing situation you may encounter in college, it is both possible and necessary to learn key writing processes, skills, reading and research strategies, and ways of thinking that you can apply to other, future writing situations. To do this, we will engage in inquiry, analysis, synthesis, and meaning-making through argument—all writing habits emphasized by our course outcomes (or goals), which appear on this syllabus and which we will discuss throughout the quarter. And we will cultivate a practice of continual critical reflection on our writing choices, processes, and situations, because this is how we learn to apply our writing skills and experiences to new situations.

As we work toward those goals, we will use the concept of *genre* as a theoretical lens. We will consider the ways in which genres are more than just categories of texts; in fact, **genres are frameworks that present writers and readers with choices, constraints, and opportunities for meaning-making**. We will begin by considering our own histories with genres and work toward an inquiry into the ways in which genres work as a boundary ritual, as a way of distinguishing between insiders and outsiders, in a community. And because the way to become a better writer is to write, write, and write some more, the bulk of the assignments for the quarter will be written work. In a final portfolio, we will showcase our work and reflect on how that work exemplifies our course outcomes. By becoming a community of engaged and reflective writers, we will gain strategies and skills that will benefit us far beyond the realm of this class and maybe even this campus.

COMPUTER INTEGRATED CLASSROOM

As part of the English Department's Computer Integrated Classroom (CIC) program, we will have access to technologies not available in the traditional classroom. Half of our class periods will be held in Mary Gates 076, a networked computer lab. You will be using the computers to conduct research, participate in online discussions, complete group exercises, draft and share work, comment on your peers' essays, and keep a record (in your individual folder) of your written work. With these opportunities come a few additional requirements. All written assignments will be submitted online via Canvas before class on the day they are due, unless I specify otherwise. As this is a writing course (and not a tech course), you will be responsible for familiarizing yourself with several basic computer operations during the first two weeks of the term, after which computer-related issues will not be valid excuses for missed work. Be sure to have your UW net ID and password available during class time. Please review the CIC Student Guidelines at http://depts.washington.edu/engl/cic/sgonline.

REQUIRED MATERIALS
- *Contexts for Inquiry: A Guide to Research and Writing at the University of Washington* (white cover; without readings)
- Regular access to the Canvas course website (canvas.uw.edu) and to your UW email

- Either a laptop or tablet you can bring to class (on classroom days) OR access to a printer for in-class work on drafts and assignments
- A note-taking medium (notebook or electronic device)

RECOMMENDED
- *Writer's Help* (access can be purchased in bookstore or online at http://www.writershelp.com)
- Eli Review http://www.elireview.com (free access with code carafe452uplift; see Canvas for sign-up instructions)

ASSESSMENT AND POLICIES
GRADES
Portfolio (70%)
In this course, you will complete two major assignment sequences, each of which is designed to help you fulfill the course outcomes. Each assignment sequence requires you to complete a variety of shorter assignments leading up to a major paper. These shorter assignments will each target one or more of the course outcomes at a time, help you practice these outcomes, and allow you to build toward a major paper at the end of each sequence. You will have a chance to revise significantly each of the major papers using feedback generated by your instructor, peer review sessions, and writing conferences. Toward the end of the course, having completed the two sequences, you will be asked to compile and submit a portfolio of your work along with a critical reflection. The portfolio will include the following: one of the two major papers, three of the shorter assignments, and a critical reflection that explains how the selected portfolio demonstrates the four outcomes for the course. In addition to the materials you select as the basis for your portfolio grade, your portfolio must include all of the sequence-related writing you were assigned in the course (both major papers and all the shorter assignments from both sequences). A portfolio that does not include all the above will be considered "Incomplete" and will earn a grade of 0.0-0.9. **The grade for complete portfolios will be based on the extent to which the pieces you select demonstrate the course outcomes (see pp. 5-6).** The portfolio will be worth 70% of your final grade.

Overview of Assignments:

Sequence	Short Assignment	Short Assignment	Major Paper
Analyzing and Critiquing Genres	In Translation: Bazerman's "Speech Acts, Genres, and Activity Systems: How Texts Organize Activity and People" *Goal: learn core concepts and practice summary as translation (across language, medium, genre, etc.)*	Discourse Community Report *Goal: begin studying the communication practices of a community you belong to*	Genre Critique *Goal: make a complex, evidence-based claim about the rhetorical function of a genre in a community*
Using Genres to Cross Community Boundaries	Research Proposal *Goal: identify a community you want to join or learn more about and identify a boundary genre you can study and/or produce; begin*	Research Draft *Goal: continue building toward Major Paper 2 and get additional feedback from peers and instructor*	Genres as Boundary Rituals *Goal: use research (primary and secondary sources) to analyze and/or produce a boundary genre*

		developing introduction/literature review and methods sections		

Participation (30%)

The rest of your grade will be determined by your participation in and out of the classroom. Your participation grade consists of these components:

- **In-class participation and collaboration (10%).** You and I will collaborate in assessing your in-class participation periodically in the quarter via self-assessments that you will submit to me for review. (See below for more information.)
- **Out-of-class work and communication (10%)**. As we prepare for our Short Assignments and Major Papers, we will read (from our textbook and from articles posted on our Canvas site), answer critical reading questions, generate drafts, and respond to each other's work outside of class. To receive full credit for your work, please post all written out-of-class assignments before class on the day they are due. Please note that on-time submission of Short Assignments and Major Papers also counts toward this portion of your grade. (See below for more information.)
- **Conferences (10%).** You and I will meet twice during the quarter for individual conferences to discuss your drafts and progress. Each time, I will ask you to come prepared with a draft, a draft plan, and/or a list of questions for me. To earn full credit for conferencing, please attend both meetings and come prepared.

ACTIVE PARTICIPATION

I expect everyone to come to class prepared—meaning that you have thoroughly read any assigned material and completed any activities or documents assigned. I do not expect you to completely understand every assigned reading or activity, but I do expect you to read everything carefully and do your best, which may mean making a list of your questions about the reading or assignment. Please also note that being physically present in class is not enough; you must also be mentally present. Sleeping, engaging in distracting behaviors (such as interrupting discussions, inappropriately using technology, doing work for other classes, etc.), or refusing to participate in class activities and discussions is unacceptable and will result in a loss of participation grade points. If it is difficult for you to stay awake, concentrate, or sit still at your desk, you may stand up or move around, provided you do so in a non-distracting way. Please also see the special guidelines for conduct in the lab on pages 1-2 of this syllabus.

COLLABORATION

Much of your work in this class will involve collaborating with your classmates in class discussions and activities, peer review activities, and other group work. Group work can be both frustrating and rewarding, and it is an important part of academic and professional work. **I expect you to approach collaboration with an open mind and to treat your classmates and me with respect.** If you experience problems, please come talk to me.

An important part of your collaboration will be a class buddy system: you and a classmate will exchange contact information. **If you miss class or need clarification about an assignment or activity, check first with your buddy to get notes, assignments, materials, explanations, etc. If your buddy cannot answer your question, you may ask me.**

PORTABLE ELECTRONIC DEVICES

I expect students who use portable electronic devices (laptops, tablets, smartphones, etc.) in class to do so in a responsible manner. Texting, instant messaging, checking email and social media sites, gaming, listening to music, doing work for other classes/purposes, and other distracting uses of technology are unacceptable. **If I notice that you are using technology in an inappropriate way, I will not further distract the class by pointing it out, but I will deduct a point from your participation grade for each instance.** You are welcome to consult with me during the quarter about points lost due to inappropriate uses of technology.

EMAIL AND ELECTRONIC COMMUNICATION ETIQUETTE

We will do most of our writing in digital spaces—some formal, some informal. As we will discuss throughout the quarter, different spaces and situations require different styles of communication. An informal message to a classmate, for example, may be casual in style and tone, while a polished project should have a style and tone appropriate for an academic or professional audience. An important part of learning to be a successful student and writer is knowing what is appropriate in a given situation. **An email to me, to any other faculty or staff member on campus, or to anyone in any position of authority should be respectful and professional in tone, should have a clear subject line, and should come from your official UW email account.** Please note that emails sent to me between 9 a.m. and 5 p.m. on weekdays will receive the most prompt responses; emails sent on weekends or at night may not be answered until the following weekday.

LATE WORK

Late work will only be accepted if you can demonstrate that you have encountered a valid obstacle before the deadline (i.e., that you've been working on the project in good faith, but have run into some problems). If you feel you may be unable to complete an assignment on time, you should contact me as soon as possible, but *no later than 24 hours before the due date*. After reviewing all the work you've done on the assignment, we will set a new deadline together. **In all other cases, late work will cause you to lose 2 points from your participation grade per day past the deadline, beginning on the day the assignment was due.**

ACADEMIC INTEGRITY

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing--as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

COMPLAINTS

If you have any concerns about the course or your instructor, please see the instructor about these concerns as soon as possible. If you are not comfortable talking with the instructor or not satisfied with the response that you receive, you may contact the following Expository Writing Program staff in Padelford A-11: Director Anis Bawarshi, (206) 543-2190 or bawarshi@uw.edu or Assistant Directors Taylor Boulware, taylorjb@uw.edu; Yasmine Romero, yromer@uw.edu; Tesla Schaeffer, schaeffe@uw.edu. If, after speaking with the Director or Assistant Directors of the EWP, you are still not satisfied with the response you receive, you may contact English Department Chair Gary Handwerk, (206) 543-2690.

UNIVERSITY RESOURCES

ACCOMODATIONS

If you need accommodation of any sort, please let me know so that I can work with the UW Disability Resources for Students Office (DRS) to provide what you require. This syllabus is available in large print, as are other class materials. More information about accommodation may be found at http://www.washington.edu/students/drs/.

WRITING RESOURCES

I encourage you to take advantage of the following writing resources available to you at no charge. **If you attend a writing conference, write me a one-page, double-spaced summary of whom you worked with, what paper you focused on, and what you learned and I will add a point to your participation grade.**

- The CLUE Writing Center in Mary Gates Hall is open Sunday to Thursday from 7 p.m. to midnight. The tutors can help you with your claims, organization, and grammar. You do not need to make an appointment, so arrive early and be prepared to wait. More information at http://depts.washington.edu/aspuw/develop/writing-center/
- The Odegaard Writing and Research Center is in in Odegaard Undergraduate Library room 121 and is open Sunday noon – 9 p.m. and Monday – Friday 9 a.m. – 9 p.m. This writing center provides a research-integrated approach to writing instruction. Make an appointment on the website: http://depts.washington.edu/owrc

CAMPUS SAFETY

Preventing violence is everyone's responsibility. If you're concerned, tell someone.
- Always call 911 if you or others may be in danger.
- Call 206-685-SAFE (7233) to report non-urgent threats of violence and for referrals to UW counseling and/or safety resources. TTY or VP callers, please call through your preferred relay service.
- Don't walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206-685-WALK (9255).
- Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notification of campus emergencies via text and voice messaging. Sign up online at www.washington.edu/alert.

For more information visit the SafeCampus website at www.washington.edu/safecampus.

ADDITIONAL RESOURCES

- UW Counseling Center workshops include a wide range of issues including study skills, thinking about coming out, international students and culture shock, and much more. Check out available resources and workshops at: http://depts.washington.edu/counsels/
- UW Career Center offers career counseling and planning, workshops and career fairs, a listing of part-time jobs on and off campus, and much more: http://careers.washington.edu/students
- The University of Washington Q Center builds and facilitates queer (gay, lesbian, bisexual, two-spirit, trans, intersex, questioning, same-gender-loving, allies) academic and social community through education, advocacy, and support services to achieve a socially-just campus in which all people are valued. For more information, visit http://depts.washington.edu/qcenter/.
- Foundation for International Understanding through Students: FIUTS is an example of a campus organization that can bring together your social and academic learning. FIUTS is an independent non-profit organization which provides cross-cultural leadership and social programming for UW's international and globally minded domestic students. FIUTS is local connections and global community. FIUTS also offers a free international lunch on the last Wednesday of every month beginning with a lunch on September 28 from 11:30-1:30 in the

Kane Hall Walker-Ames room. Consult FIUTS' web site for a detailed calendar of events and links to many resources http://www.fiuts.washington.edu.

OUTCOMES AND EVALUATION

The Expository Writing Program Outcomes appear on the following page. Below is the rubric by which I will assess whether your portfolio demonstrates the outcomes:

Portfolio Evaluation Rubric
- **Outstanding**: Offers a very highly proficient, even memorable demonstration of the trait(s) associated with the course outcome(s), including some appropriate risk-taking and/or creativity.
- **Strong**: Offers a proficient demonstration of the trait(s) associated with the course outcome(s), which could be further enhanced with revision.
- **Good**: Effectively demonstrates the trait(s) associate with the course outcome(s), but less proficiently; could use revision to demonstrate more skillful and nuanced command of trait(s).
- **Acceptable**: Minimally meets the basic outcome(s) requirement, but the demonstrated trait(s) are not fully realized or well-controlled and would benefit from significant revision.
- **Inadequate**: Does not meet the outcome(s) requirement; the trait(s) are not adequately demonstrated and require substantial revision on multiple levels.

OUTCOMES FOR EXPOSITORY WRITING PROGRAM COURSES
University of Washington

1. To demonstrate an awareness of the strategies that writers use in different writing contexts.

- The writing employs style, tone, and conventions appropriate to the demands of a particular genre and situation.
- The writer is able to demonstrate the ability to write for different audiences and contexts, both within and outside the university classroom.
- The writing has a clear understanding of its audience, and various aspects of the writing (mode of inquiry, content, structure, appeals, tone, sentences, and word choice) address and are strategically pitched to that audience.
- The writer articulates and assesses the effects of his or her writing choices.

2. To read, analyze, and synthesize complex texts and incorporate multiple kinds of evidence purposefully in order to generate and support writing.

- The writing demonstrates an understanding of the course texts as necessary for the purpose at hand.
- Course texts are used in strategic, focused ways (for example: summarized, cited, applied, challenged, re-contextualized) to support the goals of the writing.
- The writing is intertextual, meaning that a "conversation" between texts and ideas is created in support of the writer's goals.
- The writer is able to utilize multiple kinds of evidence gathered from various sources (primary and secondary – for example, library research, interviews, questionnaires, observations, cultural artifacts) in order to support writing goals.
- The writing demonstrates responsible use of the MLA (or other appropriate) system of documenting sources.

3. To produce complex, analytic, persuasive arguments that matter in academic contexts.

- The argument is appropriately complex, based in a claim that emerges from and explores a line of inquiry.
- The stakes of the argument, why what is being argued matters, are articulated and persuasive.
- The argument involves analysis, which is the close scrutiny and examination of evidence and assumptions in support of a larger set of ideas.
- The argument is persuasive, taking into consideration counterclaims and multiple points of view as it generates its own perspective and position.
- The argument utilizes a clear organizational strategy and effective transitions that develop its line of inquiry.

4. To develop flexible strategies for revising, editing, and proofreading writing.

- The writing demonstrates substantial and successful revision.
- The writing responds to substantive issues raised by the instructor and peers.
- Errors of grammar, punctuation, and mechanics are proofread and edited so as not to interfere with reading and understanding the writing.

Tentative Schedule

This is a working schedule for the quarter that is, of course, subject to change. We will consider it to be accurate unless I inform you otherwise. Note that additional out-of-class work may be assigned in class that is not detailed on this schedule. Remember to consult with your class buddy about missed assignments if you are absent.

CFI = *Contexts for Inquiry*
CR = Canvas reading (will be posted as a link or pdf)
CD = Canvas discussion board
Eli = Eli Review (http://www.elireview.com/)
SA = Short Assignment
MP = Major Paper

WEEK 1	In-class activities	Homework
Tues. 4/1 LAB 076	Course introduction; in-class writing and Eli activity	•Re-read syllabus •Read and annotate pages 4-9 of the PDF: Bazerman: "Speech Acts, Genres, and Activity Systems: How Texts Organize Activity and People" (CR) •CD 1: Critical reading questions for Bazerman (see discussion board for prompt and instructions) •Bring CFI to class Thursday
Thurs. 4/3 CLASSROOM 074	Discuss genre; Discuss Bazerman; Discuss SA 1; Discuss "Shitty First Drafts"	•Post draft of SA 1 to Eli Review by 8 a.m. Tuesday 4/8
WEEK 2		
Tues. 4/8	**Class will not meet** (see Eli Review instructions)	•**Complete Eli Review activity for SA 1 Draft by 11:59 p.m. Tuesday 4/8** •**Submit SA 1 draft revision plan on Eli by 8 a.m. Thursday 4/10** •Read and annotate Swales: "The concept of discourse community" (CR) •CD 2: Critical reading questions for Swales (see

		discussion board for prompt and instructions)
Thurs. 4/10 CLASSROOM 074	Discuss CFI Introduction and Swales: Discuss SA 2	**•Use Eli feedback to revise SA 1 and submit it via Canvas by noon Saturday 4/12** •Compose and post a draft of SA 2 to Eli Review before class on Tuesday
WEEK 3		
Tues. 4/15 LAB 076	Peer review of SA 2 draft (Eli); In-class writing and revision	•Read and annotate Fish "Is there a text in this class?" (CR) •CD 3: Critical reading questions on Fish (see discussion board for prompt)
Thurs. 4/17 CLASSROOM 074	Critical reflection on SA 1 and 2; Discuss Fish	**•Use Eli feedback to revise and submit SA 2 via Canvas assignment link by noon Saturday 4/19** •Read and annotate CFI Ch 3 (especially pp 94-104) •CD 4: Post three sample texts that represent a genre in the discourse community you are studying
WEEK 4		
Tues. 4/22 LAB 076	In-class writing: genre analysis; peer review (Eli) of working analysis	•Read and annotate Ch 5 pp 178-180; 191-192; 195-204 •Read and annotate Ch 6 pp 214-220, 222-229
Thurs. 4/24 CLASSROOM 074	Discuss MP 1; discuss claims and intertextuality	•Post a **draft of MP 1** to Eli with the following components: 1. identify your discourse community 2. identify the genre you are analyzing 3. identify the intended audience for your genre critique (insiders or

		outsiders?) 4. include a working complex claim 5. include your complete genre analysis
WEEK 5		
Tues. 4/29 LAB 076	Peer review of MP 1 (Eli)	•**Use Eli feedback to revise MP 1 and submit it via Canvas assignment link by noon Saturday 5/3**
Thurs. 5/1 CLASSROOM 074	Discuss second sequence assignments; prepare for conferences	•**Prepare for and attend your scheduled conference in my office (SAV 417): Complete Mid-point Outcomes Reflection and Participation Self-Assessment #1**
WEEK 6		
Tues. 5/6	**Conferences (class will not meet)**	•Read and annotate Meyer and Land: "Threshold Concepts and Troublesome Knowledge: Linkages to Ways of Thinking and Practising within the Disciplines" (CR) •CD 5: Answer critical reading questions on Meyer and Land
Thurs. 5/8 CLASSROOM 074	Discuss Meyer and Land; discuss primary and secondary sources and literature review; discuss SA 3	•Read and annotate CFI Ch 6 pp 241-251 •Read and annotate CFI Ch 8 •Continue gathering primary and secondary sources and developing research question •Post a draft of SA 3 to Eli by 8 a.m. Tuesday 5/13
WEEK 7		
Tues. 5/13 LAB 076	In-class writing; Form research groups and discuss projects	•Read and annotate CFI Ch 7 •Continue gathering data and conducting analysis

		•**Use Eli feedback to revise SA 3 and submit it via Canvas by 8 a.m. Thursday 5/15**
Thurs. 5/15 CLASSROOM 074	Review intertextuality; Review Bazerman, Swales, Fish, and Meyer and Land; Discuss MP 2 draft	•Post a **draft of MP 2** to Eli with the following components: 1. identify your discourse community 2. identify the genre you are analyzing 3. identify the intended audience for your genre critique 4. include a working complex claim 5. include your genre analysis
WEEK 8		
Tues. 5/20 LAB 076	In-class peer review (in research groups) of MP 2 draft (Eli)	•Use Eli feedback to revise MP 2
Thurs. 5/22 CLASSROOM 074	Critical reflection on MP 2; Discuss Portfolio assignment and SA 4 (design-your-own + heads-up statement)	•**Complete and submit MP 2 via Canvas by noon Saturday 5/24**
WEEK 9		
Tues. 5/27 LAB 076	e-Portfolio set-up; In-class writing	•CD 6: Complete Portfolio Worksheet and post before your conference
Thurs. 5/29 CLASSROOM 074	Portfolio workshops and conferences	•**Prepare for and attend your scheduled conference** •Continue revising assignments for portfolio and drafting portfolio critical reflection •**SA 4 due on Canvas by noon on Saturday 5/31**
WEEK 10		
Tues. 6/3 LAB 076	Portfolio workshops	•Continue revising assignments for portfolio and drafting portfolio critical reflection
Thurs. 6/5 CLASSROOM 074	Course wrap-up	•Continue revising assignments for portfolio and drafting portfolio

		critical reflection

PORTFOLIOS DUE ON CANVAS BY 11:59 P.M. FRIDAY, JUNE 13.

Short Assignment 1 – In Translation: Bazerman's "Speech Acts, Genres, and Activity Systems: How Texts Organize Activity and People"

As we work toward an academic critique of a genre in a discourse community (MP 1), our first step will be to add depth and nuance to our understanding of the term "genre." In this Short Assignment, we will engage Bazerman's theory of genres as connected to human activity systems by translating his ideas into a genre with the goal of representing those ideas to a specific audience for a specific purpose.

We might liken this work to the act of translation between languages (or dialects, or different literacies). For example, if you are listening to a speech in a language that is not your first, you are focused primarily on understanding it for yourself and may not consciously engage in literal translation of words and phrases. But if you are serving as a translator for that speaker and her audience, you must not only engage in literal translation but also consider the purpose of the speaker, the purpose of the event, the audience's expectations, and any cultural differences between the speaker and audience.

Getting Started: To begin our work of translation, we must first ask ourselves some questions:
- Who is your audience? (At this point, you'll want to decide to whom you want to address your translation of Bazerman. What if you translated his key ideas into another language for a family member or friend? What if you wrote it for comic book fans? What if you wrote it as a play?)
- What is that audience's prior knowledge of (if any) the concept of genre proposed by Bazerman?
- What is Bazerman's main points?
- What key concepts or points in Bazerman's essay might be particularly relevant to your audience (whether the audience realizes it or not)?
- What cultural differences (if any) between Bazerman's intended audience (students and members of an academic community) and the community for which you are translating should you be cognizant of?

Putting It Together: Once you have answered these questions, you will want to choose a genre for composing your translation that is appropriate for your audience. You might choose to write your translation in the form of a letter, or a comic book, or an Op/Ed piece in an online or print media source, or a business case report, or a genre in the language preferred by your community (be it another language or version of English, or a poem, or a song or rap, or a recipe). The piece you turn in will have two components:
- The translation of Bazerman's essay (about one page, 300 words, or a multimodal equivalent)
- A "Heads Up" Statement (1-2 pages) in which you explain your choices in composing the translation:
  - What genre did you choose for composing your translation? Why?
  - What do you want your audience to get from your translation? Why?
  - What features of that genre will appeal to your audience? Why?
  - What features of that genre are helping you convey what you want to convey about Bazerman's essay?

Format: Your project should be the equivalent of at least 2 full pages and no longer than 3 full pages (typed, double-spaced, 12-point font, 1-inch margins). If you are interested in multimodal options for composing and submitting your translation and/or heads-up statement, I am happy to discuss them with you further.

Outcomes Practiced:
Due Date:
Assignment Rubric:

Key concepts:	Outstanding	Strong	Good	Acceptable	Unacceptable

Drawing on prior knowledge:
On the first day of class, we began discussing the concept of "genre," and you listed the genres with which you are familiar, and you have discussed these with your classmates.

Building toward future knowledge:
The act of translating Bazerman's concepts creates an opportunity for you to engage meaningfully with material you can use in MP 1 as theoretical framing for your own claims about a genre in a discourse community. Furthermore, the act of translating invites you to understand summary as purposeful and contextual, a skill you can build on in your work in the second sequence, which includes an annotated bibliography and a research article-style essay.

Short Assignment 2 – Discourse Community Report

Getting Started: In this assignment, we will engage John Swales' notion of discourse communities by applying his definition to communities to which we belong. The first step, then, is to choose a community to which you belong and that you believe fits Swales' definition of a discourse community. In your report on the discourse community, you will have to make an argument that the community is indeed a *discourse* community using Swales's criteria. And since we are working toward a genre analysis and critique in Major Paper 1, you should also include, at the end of your report, a list of as many genres as you can think of that are used by that community.

Putting It Together: Think about how you want to organize and present the information in your report. You may choose to use visual cues like headings (that reflect Swales' criteria) and bullet point lists, or you may choose to write your report in a paragraph-style essay. However you choose to organize and present your information, you should include the following elements:
- A brief overview of the community you are examining and your relationship to it
- An in-text reference to Swales' work (e.g., "In this report, I will draw upon Swales' (1990) definition of a discourse community by using his criteria to examine my community.")
- Specific evidence from your community (via your observations and understanding of the community) for each of Swales' criteria for a discourse community
- A list (perhaps at the end of your report, or associated with the criterion regarding means of communication in the community) of all the genres you can think of that are used by the community
- A reference or works cited page with a citation for Swales

Format: Your project should be the equivalent of at least 2 full pages and no longer than 3 full pages (typed, double-spaced, 12-point font, 1-inch margins). If you are interested in multimodal options for composing and submitting your report, I am happy to discuss them with you further.

Outcomes Practiced:
Due Date:
Assignment Rubric:

Key concepts:	Outstanding	Strong	Good	Acceptable	Unacceptable

Drawing on prior knowledge:
Because we conducted an individual and class-wide genre inventory on the first day of class and began associating those genres with communities, you can draw on your familiarity with the concept of a genre inventory for this project. We have also discussed Bazerman's theoretical framing of genres (in relation to speech acts and genre systems and activity systems), and you can draw on that perspective of genres, as well.

Building toward future knowledge:
MP 1: If you continue working with the discourse community you choose for SA 2, you will be able to draw on this draft to frame both the discourse community and genre they feature in Major Paper 1 (a genre critique). If you end up choosing a different discourse community, you will still be able to use the strategies from SA 2 in your MP 1.

Genre as Boundary Ritual

The second assignment sequence builds on our analytical work in the first sequence and incorporates research with both primary and secondary sources as a means of investigating the ways in which a particular genre functions in a discourse community you are interested in. Specifically, we will practice using a research question and analysis of preliminary data as a means of developing a complex claim about what we are studying. We will also practice breaking down the process of research into the following steps:
- finding a line of inquiry,
- defining a site to study,
- conducting a literature review,
- gathering and analyzing preliminary data
- using your questions and analysis to develop a claim in a research article format.

Thus, the Major Paper will be a 5-7 page research article-style paper that presents a research question and preliminary data and analysis and uses those elements to articulate a complex claim about the way a genre functions as a boundary ritual in a particular community.

Short Assignment 3: Research Proposal
The goals of this assignment are twofold: 1) it asks you to commit to a particular genre in a particular community and begin learning about it in order to develop a working research question, and 2) it gives you draft material for the Introduction and Literature Review, Research Question, and Methods sections of your MP 2 research article. As such, you should format your proposal using those first three sections and following the prompts for those sections (see below). In your Methods section, you can state your plans for analysis in future tense ("To analyze the community's use of this genre, I will select five samples and conduct a genre analysis. I will also interview community members X and Y about their use of the genre, and …." etc.).

Assignment Checklist:
- 2-3 pages
- Introduction and Literature Review section (that includes in-text references to secondary sources)
- Research Question section
- Methods section
- Works cited/reference page for secondary sources and any published primary sources

Due on Canvas (via assignment link) by noon on Saturday, 5/17.
Outcomes Practiced:
Outcomes for Feedback Rubric:
Prior knowledge: Concepts of discourse community, interpretive community, genre, and (most recently) threshold concepts; developing a working line of inquiry (research question).
Future knowledge: Working toward developing a complex claim that is grounded in both primary and secondary research (intertextuality; complexity).

MP 2 (Meta-Shitty) Draft
The goals of this assignment are also twofold: 1) it asks you to test your working hypothesis/question by conducting an initial analysis of your genre, which you can then synthesize and supplement with any additional primary research (interviews, observations, material from other written sources), and 2) it gives you a chance to revise your research question/hypothesis and methods and draft your material for the Results and Analysis section of your Major Paper research article.

Assignment Checklist:
- 2-3 pages
- Research Question section (revised)
- Methods section (revised)
- Results and Analysis section
- Appendix with genre samples

Due on Eli by 8 a.m. on Tuesday, 5/20.
<u>Prior knowledge:</u> Genre analysis methods; developing complex claim grounded in analysis.
<u>Future knowledge:</u> Working toward a more complex claim grounded in both primary and secondary research; working toward developing a discussion section that articulates how the study might be useful/built upon.

Major Paper 2: The Research Article

Your article should build on your work in Short Assignment 3 and MP 2 Draft, and it should include the following:

1. <u>Introduction and Literature Review:</u> *Begin with an introduction to the discourse community you have chosen to study.* How have you defined the boundaries of your research site? You should also include a brief rationale for choosing this community to study. In your literature review, you should *synthesize what has been said in academic, professional, and/or public sources about the values and practices of this discourse community* (or what has been said about similar discourse communities that could apply to your community). You should also *include academic sources that provide a theoretical lens for your inquiry* (like Swales, Bazerman, and Meyer and Land). *And you should also explain what genre you are investigating and in what ways it seems to function as a boundary ritual.*

2. <u>Research Question:</u> Provide the reader with a clear statement of your intended focus. *What, specifically, do you hope to learn from your investigation?* You may phrase this statement as a question or a hypothesis, or use a signal phrase ("In this paper, I plan to explore/examine…").

3. <u>Methods:</u> *Explain how you have gathered information*:
   a. Memory/experience (if applicable)
   b. Observation (if applicable)
   c. Reading (primary sources: textual artifacts of a genre produced by/within the community; you may also include other written source material from the community to help contextualize the community and genre)
   d. Interview (if applicable; be sure to use the consent form in CFW Ch. 8)
   Explain, also, your *methods of analyzing your data (genre analysis and critique for your primary textual artifacts).*

4. <u>Results and Analysis:</u> Present data from your fieldwork and primary sources. What patterns have emerged in your data? What can these patterns and observations teach us about the way this genre works in the community? In what ways does it incorporate threshold concepts and/or troublesome knowledge? To what extent does it rely on meaning that are specific to the interpretive community? What role does it play in regulating membership/participation in this discourse community? (*This is where you will turn your research question/hypothesis into a complex claim.*)

5. <u>Discussion and Conclusions:</u> Offer possible implications of your study for your audience of academic peers. Given what you have learned about the way this genre is used in this community, what do you think someone needs to know about this community's use of the genre to make the transition from outsider to insider status in the community? *How can your study of the community's use of the genre help facilitate this transition—for you or for someone else?*

6. <u>Acknowledgements:</u> In this brief section, offer thanks to anyone who helped you with your project (your research team, other classmates, writing center tutors, Studio instructor, etc.).
7. <u>References:</u> Provide an APA or MLA (or other appropriate citation system) style bibliography of all secondary sources and any primary sources that are published.
8. <u>Appendices:</u> Depending on the length of your genre samples, include at least one of the samples you analyzed as an appendix. You might also choose, again, depending on the typical length of the genre, to practice the genre by writing in it and offering your document as a second appendix.

OPTIONAL: If you would like to spend time actually producing your own engagement with the genre you are analyzing, you may make your research article shorter and include your genre engagement in the paper itself.

The total length should be 5-7 pages (double-spaced, one-inch margins, 12-point font). The research article should be written for an audience of academic peers.

Due on Canvas (via assignment link) by midnight on Monday, 5/26.
Outcomes practiced:
Rubric:

Key concepts:	Outstanding	Strong	Good	Acceptable	Unacceptable

<u>Prior knowledge:</u>
You will be able to draw from, revise, and expand upon your work in SA 3 and MP 2 Draft as you develop your MP 2 research article. Conceptually, you will be drawing from your work in both the first and second assignment sequences to conduct a critical examination of the relationship of genres to boundary crossing in communities.

<u>Future knowledge:</u>
My hope is that you will not only have gained practice in conducting primary and secondary research, in developing a complex claim from that research and their analyses, and in writing in an IMRAD-style academic form, but also have developed a critical mechanism for examining genres as boundary rituals. I hope this latter strategy will be useful to you as you establish yourself as a member of the UW community and as a future professional.