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AUDREY CHRISTENSEN

MASTER'S PORTFOLIO
SHAWNEE STATE UNIVERSITY
FALL 2024

Contents

Reflective Introduction	3
Teaching Philosophy.....	9
Scholarly Writing.....	11
Teaching Materials.....	28
Sample Syllabus.....	29
Sample Assignment	36
Sample Lesson Plan	39

Reflective Introduction

Upon entering my undergraduate program, I was determined to teach high school English and help change the world by empowering students to write with clarity and conviction. The romanticism waned and disillusionment set in as I experienced the woes of the public school system during my observations, and I graduated in the height of a global pandemic with a lack of direction. Eventually, I earned a full-time teaching assignment at a classical Christian school, though I had very little idea of what classical education actually was. Pushed into the deep end, I quickly fell in love with the tenets of classical education and became convinced of its merits. While I no longer teach at an explicitly classical school, I have carried much of what I learned there into my present teaching assignment.

Classical education emphasizes virtue as the purpose of learning: as students learn, they also grow to love that which is good, true, and beautiful. These virtues can be seen in every facet of education and every facet of life. The pedagogical approach of classical education also differs greatly from the modality of traditional schools. Classical educators teach by emphasizing high-order cognitive functions, asking open-ended questions, and allowing ample time for exploration and discovery. Failure is celebrated as an important part of the learning process because, after all, one never stops learning. The culmination of classical education is rhetoric, the stage in which students learn to defend all they learned during their earlier years. I came to believe, however, as I transitioned from teaching at a classical school to a traditional private school, that the skills employed in classical rhetoric would be beneficial to all students—classical or not. These skills include clear composition, eloquent oration, and passionate defense. All students ought to know how to effectively communicate what they believe.

While working as a sixth-grade grammar and composition teacher at this classical Christian school, I decided that I wanted to lean into these values of rhetoric and the good, true, and beautiful and pursue a master's degree that would push me to be a better writing teacher and to understand rhetorical strategies more. One day, I stumbled upon the M.A. of Composition & Rhetoric at Shawnee State University and quickly discovered that it ticked all my boxes, even though it is not explicitly classical in nature. I eagerly jumped in, knowing that this program would provide me with exposure to diversified views when it comes to rhetoric and its implementation. Throughout my time in the M.A. Composition and Rhetoric program, I have been consistently challenged to be a better, stronger composition instructor. I have watched my own practices change in the classroom as I have learned how to better serve my students. It is my foremost goal to ensure that I have equipped my students to write clearly and with their own voice.

While my top priorities in teaching writing have always been clarity and conviction, I have been better equipped in this program to successfully teach elements like clarity and conviction. Through greater exposure to scholars in the discipline, I have come to value the emphasis of revision in portfolio systems like Elbow and Belanoff champion. Even now, as I am in the thick of teaching my seventh-grade students how to write a strong thematic analysis essay, we are significantly slowing down—in comparison to the previous times I have taught this essay—in order to ensure that students value progress over perfection, since perfection is unattainable. Where this used to be a two-week-long process, I now lengthen it to a four-to-five-week span, with extra opportunities for peer feedback, teacher feedback, and revision activities. In Elbow and Belanoff's portfolio system, students are continually writing, and that practice alone builds confidence for students. As they revise, they learn to view their work not as a failure because it

needs revision, but as a living document that should be constantly evolving until it successfully accomplishes its purpose.

As a scholar, I have grown to feel strongly about integrating rhetorical practices into daily composition instruction, and I have been given the opportunity to dive into this research. While I have grown to better understand rhetoric throughout my studies, I have consistently seen gaps in the literature regarding implementing rhetorical strategies in everyday composition instruction in both the high-school and middle-school classrooms. Scholars like Moss and Bordelon present data suggesting that rhetorical devices are the best way to equip students for college writing, yet so many English teachers do not truly understand how to do that. Perhaps it is the seemingly abstract nature of rhetoric that intimidates English teachers, but if we want our students to be strong and confident writers, we must learn how to incorporate rhetorical strategies into daily instruction instead of just teaching a unit on argumentative writing. Through research and study, I believe we should incorporate practices like rhetorical analysis; evaluating *logos*, *ethos*, and *pathos*; and considering texts from the reader's perspective instead of the writer's. Further, I have consistently observed that building student confidence and voice may be strengthened through rhetorical composition instruction. For example, starting with a simple persuasive letter writing activity, the foundation may be laid for students to grow in their convictions and their ability to confidently communicate them (Robertson and Goss 32). By learning more about the history of rhetoric, its stages throughout history, and its great dilution now, I feel more equipped to employ rhetorical strategies in my own composition instruction.

Many of these rhetorical strategies which I feel should be present in all writing instruction are quite simple and approachable. Easy-to-remember acronyms like S.P.A.C.E.C.A.T.—Speaker, Purpose, Audience, Context, Exigence, Choices, Appeals, and

Tone—are making activities like rhetorical analysis more accessible to all students in all formats. By breaking texts down to look at these elements, students may texts may better understand texts. By starting with a unit on argumentation or persuasive letter writing, as previously mentioned, a foundation may be laid for students to write with greater clarity and conviction. However, creating an environment in which students feel comfortable to passionately convey their opinions is crucial, so offering students writing practice is important. Throughout this program, I have had the opportunity to learn more of the value of holistic writing assessment from works by scholars such as Huot, and holistic writing assessment aids in the development of student voice. By taking a holistic approach and not deteriorating student writing during the grading process, composition instructors may be able to better create an environment of confidence. Holistic assessment, in practice, is offering whole-writing feedback instead of zeroing in on a misplaced comma or a dangling participle. There is nothing more discouraging than a low score on an essay on which a student spent so much time and effort, and a holistic grading method can help mitigate those feelings of failure. After all, students' worth is not tied to the papers they write. If holistic grading offers actionable feedback upon which the student may readily act, they can grow in their confidence to ask questions and grow as writers.

Lastly, I have most notably grown as a writer during my time in the M.A. program. The primary ways I have developed my personal writing skills have been through constant practice and thoughtful feedback—as I have grown in my own ability to offer similar holistic feedback to my own students. My professors have graciously been willing to spend extra time discussing my thoughts and questions in the midst of overwhelming assignments. In particular, they have pushed me to place greater emphasis on the revision process. By tackling assignments such as rhetorical analysis research projects and assignment sequencing with syllabus development, I

have gained a better understanding of much of the “why” behind composition instruction. In particular, the scholarly writing in the Rhetoric of Health and Medicine (RHM) course challenged me as a writer. Considering both qualitative and quantitative research and the many prominent voices in RHM in comparison to Lois Lowry’s *The Giver* challenged me to be articulate and precise. Ultimately, I have been empowered in my research pursuits and have been encouraged to seek out the answers to their fullest end and experiment in my own classroom to determine what is effective. By strengthening my writing skills through this research, I feel more confident as a composition instructor to lean into clarity and articulation. Before entering the M.A. program, I felt confident in my writing skills, but I lacked direction when it came to research writing. Now, after much more practice and exposure, I feel much more confident in my ability to truly get to the bottom of an issue. Since I feel more empowered to lean into the revision process as not only a necessary part of the writing process but a joyful part of the writing process, I have been able to view my writing as a continual work in progress—instead of feeling the pressure to craft a flawless draft on the first try.

Through all these experiences, my time in Shawnee State University’s M.A. Composition and Rhetoric program, I have been challenged as an instructor, as a scholar, and as a writer. Greater exposure to instructional methods, assessment theory, and the history of rhetoric and its many implications have made me a better composition teacher. My professors have enabled me to implement the things I have learned in my own classroom, and I am a better teacher because of it.

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Teaching Philosophy

As a composition teacher, my primary goal is to encourage students to see the power held by the written word. Students possess an innate ability to express themselves—who they are and what they believe—though that capability must be crafted and honed. I believe it is the composition instructor's job to guide students along the journey of developing their voice as writers. Empowering them to clearly articulate who they are and what they believe. The composition teacher ought to challenge students, encourage them, and support them so that they may flourish as writers.

With this principle in mind, my objective as an instructor is to guide students to becoming stronger, more confident, and more articulate writers. I believe the best way to strengthen students' writing is through continual practice—not dissimilar from Elbow and Belanoff's concept of a portfolio system, in which students are always writing. Journal writing, revising, peer workshops, and student-teacher conferences are some ways that I implement continual practice while ensuring that students are receiving guidance and thorough feedback throughout the process.

First, journal writing gives students the opportunity to do some low-stakes writing that both encourages the habit and encourages the sharing of experiences, opinions, and reactions as students respond to prompts that I give them. By keeping a journal, students may also look back on their writing and evaluate how they have grown as writers. That is, at the end of the semester, students can view their writing progress as summed up in one document to see how they have developed confidence in their own voice, and I give them the chance to reflect on their progress in a personal reflection essay. Furthermore, I believe that student voice should be upheld as foundational to individual writing because of its foundation in student confidence. Thus, writing journal entries can afford students a creative outlet to discover their voice and convictions. For example, when a student first begins his journal on a novel such as *The Hiding Place*, he lacks confidence in answering the questions. *What if I don't give her what she's looking for?* he may wonder, so his responses are short and apprehensive. However, over time and with consistent practice, the student grows confident in sharing his opinions and is more eager to share them because of the habit of journal writing. Additionally, this practice serves as the foundation for larger writing assignments such as research papers wherein those convictions and opinions are developed and defended in a unique yet powerful way.

Next, throughout the writing process, I emphasize revision as a crucial aspect of writing development. Students ought to be invited into an environment where both successes and failures are celebrated as important to learning instead of a negative thing or simply extra work. As an integral part of this process, I encourage students to actively participate in both peer workshops and student-teacher conferences. These workshops occur after students have written a first rough draft of major essay assignments. Peer workshops afford students both social interaction and peer feedback, so the process is both enjoyable and educational. However, I do not want students to feel embarrassed or apprehensive to share their writing with peers with whom they may not feel comfortable. Because of this, the first peer feedback they will receive is anonymous. Taking this approach may also lead to more unbiased feedback from peers. After the anonymous round,

students may connect with their reviewers in order to discuss any follow-up questions they may have. Students are then encouraged to sit with their writing and revise, returning to it and making changes for growth. As the classroom environment establishes, peer workshops will move away from being anonymous. After peer feedback, I offer students some more feedback in student-teacher conferences and help them think through the comments they received in the peer workshop process. Ultimately, though, my goal for the workshopping and revision process is to ensure that students are viewing their writing holistically: as representations of themselves, their voices as writers, and the work that they are putting into the course. Therefore, the focus is not necessarily on creating a flawless piece of writing but rather on creating a piece of writing that is an authentic representation of who they are and the organizational skills they are developing.

In essence, I believe the writing process should be continual and habitual, and that all writers should embrace the process of revision as essential. It is through these practices that students are able to hone the power of written word and communicate through their authentic voice. As a composition instructor, my goal is to come alongside students and give them consistent practice and in-depth feedback so that they may become more confident communicators and may find their voice as writers. Many students view writing as difficult and abstract, but I believe that, by empowering students to share convictions and opinions, they may see that writing is an overflow of what is within: the opportunity to articulate who they are in a powerful, authentic way.

Scholarly Writing

I wrote this piece for the course The Rhetoric of Health and Medicine. The goal of the assignment was to pick a specific health or medicine topic and study how that topic is represented in an artifact. I chose to evaluate the rhetoric of death and dying in *The Giver* because of my proximity to the novel as a seventh-grade English teacher. The author, Lois Lowry, explores the difficult topic of death in a way that is not censored yet perfectly suited for the YA dystopian genre. Throughout my research, I discovered that Lowry never intended to write a dystopia; rather, her goal was to explore a world without pain and suffering. That exploration led her to the extremist society described in *The Giver*: where memories are stripped from citizens in an effort to comfort and protect.

This paper has evolved significantly since its inception. Originally, I focused more on death and funeral rituals represented in the novel and contrasted them with American death and funeral rituals. This resulted in a bit of a clunky presentation, so I changed my approach while revising for this portfolio. During final revisions, I learned more about Lowry's intentions in writing *The Giver*: that she did not necessarily intend for it to be a dystopian novel but more so an exploration of memory. Knowing this helped me more clearly articulate the role of death in the novel.

The Rhetoric of Death and Dying in Lois Lowry's *The Giver*

Death and dying can be sensitive topics to discuss on a personal level. Some families and cultures find that jokes about death are ever present in their everyday speech; others find that the subject of death is far too taboo to discuss in the open. Regardless of the context, we are no strangers to the concept of death. The rhetoric of death and dying—or how these concepts are spoken of in the public realm—is a common aspect of literature. Countless picture books, such as *The Brightest Star* by Kathleen Maresh Hemery, exist for young children grappling with the death of a loved one. Young adult fiction regularly explores the rhetoric of death and dying but often in more explicit ways than children's picture books. Young adult (YA) novels like John Green's *The Fault in Our Stars* explore death upfront, dealing with themes as harsh as a teenager dying from cancer. Perhaps the prevalence of the rhetoric of death and dying in YA fiction serves a purpose to help teenagers grapple with such difficult topics, giving them a sense of community when dealing with a difficult, obscure concept such as death. Lois Lowry's *The Giver*, a YA dystopian fiction, explores the rhetoric of death and dying in a much different way. In the world of *The Giver*, the protagonist Jonas has no concept of death. Lowry uses Jonas's naivete to reveal the problems that come with shielding people from the reality of death. What may have begun as an attempt to shield people from difficult emotions ultimately ends in the enslavement of a society.

Rhetorical Context

Published in 1993, *The Giver* is a YA dystopian novel set in a community that has discovered how to control memories. Lowry admits in an interview that this novel was inspired by her father's death and his gradual loss of important memories. Reeling from the pain, Lowry briefly envisioned a society in which painful memories are taken away to ease suffering (Ulaby

para. 5). While the motives of those controlling the memories is unclear, this aspect of the community greatly impacts the townspeople's understanding of death. Even the language has been modified so that it is euphemistic—intended to eliminate any feelings of displeasure or discomfort that may arise with bluntness or the like (Waldman para. 24-25). Every aspect of this society has been fine tuned to function seamlessly. However, it is not long before Jonas, the protagonist, begins to discover different disturbing aspects of his society, and he realizes that the elders have control over both the citizens' daily life and the citizens' death. Death occurs at specific, controlled instances. However, in *The Giver*, citizens do not die; they are “released.” Release happens when a citizen fails to either comply or conform or simply reaches the end of useful life. That person is then euthanized; but since this novel is a dystopia, the citizens are not aware that life is being taken. They are, instead, led to believe that these citizens are simply sent to another community where they will be better suited. Release, then, is concerned with the common good. This “good” is determined by high-profile leaders. The rhetoric of death and dying in *The Giver*, then, comes directly from and is dictated by these leaders. Citizens are shamed into silence, and those who learn too much can easily be released.

The Giver fits into an important space in YA fiction because it deals with concepts of both death and memory: things of which few American teens have on the forefront of their minds. This “vicarious” exposure (Wallis para. 3) aids teens in the formation of their own language and a personal rhetoric of death and dying.

Literature Review

Young adult literature is particularly powerful and potent because it reaches people during their most formative years as teenagers. Authors like Wallis argue that, while it is controversial, frankly speaking about death is an important feature of YA literature because it

lessens the load as teenagers age and come face to face with death. While the rhetoric of death and dying is prevalent in many YA genres, it seems to be most prevalent in dystopian literature. Novels like *The Hunger Games*, arguably a successor of *The Giver*, deal with the collapse of a society and the execution of children for sport. Unlike the world of *The Giver*, their language has not been softened, and their memory has not been stripped, and the inevitable result is a revolt. Stories like this spark in readers a passionate zeal for the maintaining of individuality and personal freedom. The themes in these stories are mature but important for personal growth and identity development.

Among the articles consulted for this essay, discussions of eugenics and death language were most prominent. Scholars like Segal draw from personal experience to explore the ways we speak about death as individuals and as a culture. Similar to Lowry, Segal's work was most affected by the painful death of a parent. These chasms in personal narrative shake the foundations of what we know to be most constant. As Lowry imagines a society free from the bonds of painful memory, Segal addresses a medical community that inadvertently attempts to quell personal inquiry at the end of life. In both instances, death is a fact of life, and how we deal with it is vital to our personal narratives.

Other authors like Gross discuss eugenics and child murder. While eugenics is an undeniable factor of American history, it is often shoved down and ignored. What if a society existed in which community members embraced such a cruel practice—for the betterment of a society? By promoting certain features over others, there is a stifling of personal freedom and individuality: two themes that are foundational to YA literature. In *The Giver*, what Jonas finds most horrifying about his society is the lack of care. No one seems to care that they are taking the lives of innocent children to promote “sameness” in the community, just like societies that have

historically practiced eugenics. Lowry frames the story in such a way that readers uncover hidden truths about the society with Jonas.

Methods

The Giver is on nearly every seventh-grade reading list in America. Since my first exposure to the novel as a seventh grader, I have read it upwards of a dozen times, and I read it five times this past school year and got to teach it to my seventh-grade students. Teaching the novel to my seventh-grade English students provided contextualized and nuanced conversations surrounding hard topics like death and eugenics. Most of my coding comes from those preparations and notes that I made during live instruction. Thus, I consulted my students' viewpoints as a part of my preparation, and I heavily annotated my teacher's copy of the novel with some of their questions as well as my own.

For the purpose of this essay, I took the approach of analyzing the usage of "release" throughout the novel. Upon rereading the novel and thinking about its contents through the lens of the rhetoric of health and medicine, I was struck by the rhetoric of death and dying—or lack thereof—in *The Giver*. Most of the conversations that happen between citizens about death are actually not about death at all. When comparing that context with the majority of American culture, we are no strangers to speaking about death. We mourn the loss of loved ones, but we also easily joke about the nature of death itself. Much of our media contains portrayals of death. What would happen if our society suddenly became like that of *The Giver*: devoid, yes, of painful memory but also devoid of personal memory? A fundamental shift in the rhetoric of death and dying would necessarily occur. Therefore, this paper is focused on contrasting the rhetoric of death and dying in the dystopian *The Giver* with the rhetoric of death and dying in

American culture. Both cultures contain aspects of benign discussions of death, but American culture more directly acknowledges the topic.

Rhetorical Analysis

Death talk is a normal aspect of American speech. Children say, “My mom will kill me,” when they realize they forgot to clean their room like they were instructed. Teenagers say, “I’m dying,” to convey a state of hilarity. Athletes say, “We came in dead last,” upon losing a match. The language is pervasive. However, Lowry creates a dystopian atmosphere of danger around speaking of death. By doing so, citizens are not only unprepared for death, but they also do not realize that it is their leaders who hold power over their life and death.

Just like its comparable YA dystopian counterparts, *The Giver* contains some shockingly accurate, before-its-time sage prophecy of what the future could look like if privacy rights were disregarded and democratic governmental societies dismembered. However, in *The Giver*, the words “death,” “dying,” and so on are not used frequently. Memories of societal suffering—including memories of pain, war, death, and dying—are held by one community member, for it is too painful for more than one member to bear. There is no room for individual processing of the end of life. In fact, the first usage of either the word “death” or “dying” does not come until nearly halfway through the story: once the Giver—the keeper of the memories—begins to give his memories, little by little, to the protagonist. However, that first mention is not simplistic. Jonas, the protagonist, is experiencing the memory of war. Lowry writes, “But the noise continued all around: the cries of the wounded men, the cries begging for water and for Mother and for death” (151). Jonas, like all other community members, has no context for what he is witnessing since he has no memories of death, though he is now feeling its sheer weight. Moreover, this young soldier’s life has been taken from him, just like the Elders are taking life from community

members. In his crisp, sterile environment, *to die* simply does not exist. Instead, citizens are *released*. This is a significant shift in language. “Death” is passive; in the context of natural causes and illnesses, death is an invisible force, against which no man is invincible. “Being released,” on the other hand, is active; it is man acting against man to end life based on his own sovereign will.

Unlike *death*, however, *release* is mentioned early on in the novel, first in chapter one. After an apparent pilot-in-training “misread his navigational instructions and made a wrong turn” (Lowry 3), it is announced to Jonas’s community that the pilot will be released. Not just released, though: “NEEDLESS TO SAY, HE WILL BE RELEASED, the voice had said, followed by silence. There was an ironic tone to that final message, as if the Speaker found it amusing; and Jonas had smiled a little, though he knew what a grim statement it had been” (3). However, it becomes increasingly clear to the reader that Jonas does not, in fact, understand the grimness behind the true meaning of release.

Contexts of Release

To the members of the community, being released can carry different meanings for different circumstances. The secrecy surrounding release in the novel reveals the shame often associated with death and dying and the pain inflicted by the lack of memory, and it also demonstrates that there is frightening power in holding the keys to someone else’s life, death, and recollection. Lowry explores this shame and power in four primary instances of release: the release of a criminal, the release of the Old, the release of a Newchild, and the release of memory.

First, to be released can be a form of punishment. Typically, this is the most severe punishment—reserved for repeat criminals, nonconforming citizens, and, apparently, confused

pilots. (Though there is certainly more to that story, but that is another essay entirely.) While the community members do not fully understand that being released is to be euthanized, they do associate it with a finality. Once a citizen has been released, there is no re-entry into the community. Citizens believe that release is rehoming to another community, where the offending citizen can, presumably, be rehabilitated.

Second, there are two different circumstances in which release is viewed as a positive thing. Lowry writes:

There were only two occasions of release which were not punishment. Release of the elderly, which was a time of celebration for a life well and fully lived; and release of a newchild [infant], which always brought a sense of what-could-we-have-done. (9-10)

The conflicting circumstances for release contextualize the rhetoric surrounding death and dying throughout the novel. This dichotomy is united in the fact that the rhetoric of death and dying in *The Giver* is centralized around what is deemed best for the community, contrary to typical American culture wherein death and dying are focused around the individual by focusing on care and comfort in the last days of life.

Release as Punishment

Criminals or nonconformists are released in *The Giver* for failure to comply. The powerful rhetoric surrounding these cases instills fear in citizens to not offend lest they, too, be removed from their home. The basis of this fear is silence. Lowry writes, “There was a boy in [Jonas’s] group of Elevens whose father had been released years before. No one ever mentioned it; the disgrace was unspeakable” (11). While citizens feel strongly about the release of criminals, they are left to internalize their opinions for fear of getting into trouble. A central

aspect of a healthy rhetoric of death and dying is communication. Americans implicitly speak of death not only in a respectful way but also in a way that neutralizes the power of fear it holds. Citizens in *The Giver*, on the other hand, are implicitly discouraged from openly discussing release for fear of being punished themselves. There is no honor for honest questions, and there is no respect for human life. Lowry is warning that by removing open discussions of death or euphemizing them, we may begin to neglect these discussions as important to individual memory and crucial to living life.

Segal, in her article “Contesting Death, Speaking of Dying,” discusses how the American rhetoric of death has made it a benign topic (31). Media outlets readily explore the day’s greatest killers, whether it be smoking or cancer. However, the rhetoric of death and dying is not without its flaws; a gap exists between medical professionals and family members, so “[d]eath without death talk” (38) happens far too often. Meaning, when death finally arrives, the individual is often unprepared, and their families are often unprepared. This unpreparedness often stems from “some distance between theory and practice” (36), or medical professionals’ lack of rhetorical skill in preparing patients and families. Regardless of how it plays out, most of the time, an honest intent to care for patients and families is present. Certainly, the types of conversations we have surrounding death can be improved. Dying individuals and their loved ones can be better prepared and better loved.

In *The Giver*, however, the lack of death talk is the rhetorical move itself. By associating a great sense of shame with release (Lowry 11), community members have no vernacular for discussing the end of life in the comfort of the community, let alone the end of life itself. Though messages regarding release to solve a problem—as seen in the release of the lost pilot at the beginning of the novel (3)—are released to the public at large, there is no follow-up discussion. In

fact, no media exists to explore the arbitrariness of release decision making. Citizens may quietly chuckle to themselves, but since they do not understand the extent of release, they do not understand that they are laughing at societal collapse. In modern American society, perhaps we speak of death with the same cautious candor, but *The Giver* should warn readers to maintain a respect for death.

Release as Reward

In American culture, when an individual dies, a funeral follows in a timely manner. The funeral is a social rite, most often viewed as a celebration of life (Turner and Caswell 870) and focused on maintaining human dignity. This dignity is maintained when loved ones uphold the wishes of the deceased, whether it be playing a certain song at the service or spreading the ashes at a beloved vacation spot. Early on in *The Giver*, while Jonas is still discovering facets of the secretive world around him, he is told about what happens when a member of the Old is released. At the House of the Old, when a citizen is about to be released, there is a ceremony in which someone tells about the person's life: their occupation, their family unit, and other general accomplishments (Lowry 39-41). Two interesting aspects of this dystopian ceremony stand in sharp contrast to the traditional American funeral. First, the citizen being released is present at the ceremony. Second, no family is present at the ceremony—only people who live and work in the House of the Old. Turner and Caswell discuss the inauthenticity of funerals without loved ones present, and they state: “Death offers a vantage point from which to review and reflect on the life that has been lived” (879). The only way in *The Giver* to uphold this powerful rhetoric of the value of a life lived is to have the person present. Because privacy exists among community members but not between individuals and rulers, the only people benefiting from the telling of life are the Old and the person being released.

However, there is no sadness to feel when someone is being released, because at the ceremony, only accomplishments are being shared. Korai, et al. associate sadness and guilt as the most common emotions associated with funerals (187-188), and I would argue that those emotions are important parts of the grieving process. In *The Giver*, though, because the citizens do not fully connect release with death, there is a sense of finality, but it is not grasped in the same way. The rhetorical shift from death being something controlled versus uncontrollable determines the way people perceive death and dying. It is crucial that we remember that death is unpredictable, and viewing it with casualness can be dangerous, and maybe Lowry is warning against that.

In *The Giver*, release happens at a scheduled time. In real life, death is unpredictable. Korai, et al. go on to identify the vulnerable emotions associated with the death of a loved one by discussing the importance of delicateness for funeral staff (192). There is no need for delicateness in *The Giver* because they believe that this person is going to live a new life in another community. Further, Western funeral staff are dealing with grieving family and friends who are reeling from their loss. Community members in *The Giver* are not even informed when an elderly family member is released because their lives are assigned and compartmentalized. This compartmentalization certainly reflects the lack of individual memory among members of the community; while it is lessening their suffering, it is also weakening their ability to live a relational life.

Release of a Newchild

The second instance in *The Giver* in which release is not perceived as negative is when a Newchild is released. In these instances, though rare, a Newchild may be released if it is failing to develop or acclimate properly. There are negative feelings associated with this release,

bringing “a sense of what-could-we-have-done” (Lowry 10): one negative feeling that could not be mitigated by milder language. However, “issues of quality of life” (Segal, “What is a Rhetoric of Death?” 73) are not prominent issues in the novel. The issue is not even, as Segal further explores, the result of poorly equipped medical professionals since medical professionals are not the deciding or informing factor in the novel. Instead, eugenics lies at the heart. In the early 1900s in American culture, eugenics was viewed as a viable basis for population formation (Turda 2470). Eugenics is concerned with “Physical and intellectual achievements... [which] were determined by heredity. To control heredity, eugenicists claimed, was to ensure the betterment of future generations and the survival of the species” (Turda 2470). Turda goes on to argue that eugenics transcended both religious and cultural norms in order to weed out problematic features or those who were deemed “unfit” for assimilation (2472). This thinking is obviously problematic and has no concern for the individual but concern for the community at large, just like in *The Giver*. In this dystopian society, higher powers determine who is and is not fit to live, to serve the perfect role in the perfect society. While *The Giver* never mentions race or cognitive differences, it does mention characteristic differences: characters with non-brown hair are deemed odd (Lowry 119). If things as miniscule as hair color are deemed important, cognitive or developmental delays in Newchildren would certainly be deemed sufficient cause for release.

If members of the community had more direct language and more memories of things like death and infant loss, they would realize this selective, murderous process only serves the wishes of the community’s leaders. Additionally, there is an element of a lack of completion. While the release of the Old is no more excusable, there is something shocking and abrupt about taking the life of an infant who has had no chance to live a meaningful life. Jonas ultimately

realizes what is happening. Even his own father is participating in slaughtering children. Ultimately, Jonas's anger fuels his escape from the community.

Release of Memory

Finally, *The Giver* offers an interesting commentary on memory and its role in release. The novel reads as a grim warning against what happens when memories—or history, in this case—are stripped from people. The final, contrasting example when the term “release” is used is when the Giver is discussing memories being released to the people at the death of the Receiver, the person who is meant to succeed the Giver in holding the memories (Lowry 131). When the Receiver dies, all of the memories that have been passed from the Giver to the Receiver suddenly go back to the people. The people then feel the weight of these painful memories and are led to shock and suffering. This usage of “release” clues in the reader to the fatal connection between memory and death. The death of collective memory eventually leads to death of the individual and vice versa. When memory fails, the person fails. When we stop talking about a loved one who has died, the memory of that person fades away, and so does that person in a lot of ways. Lowry is cautioning against the loss of “the history of human experience...[because in] this process the people also relinquish choice” (Gross 112). There is an abandonment of the self associated with forgoing memory; one must submit to the collective memory and rule in order to live a sterile life, devoid from the painful memories of human experience.

Why speak of death in such a casual way? If dystopian fiction offers a glimpse into a future without individuality and personal freedoms, then death is the ultimate end of that reality. Because people exist simply to fulfill the needs of the community, their ceasing to exist can also fulfill the needs of the community.

Conclusion

These four contexts for release lead to the ultimate discussion of the rhetoric of death and dying in *The Giver*. Liberty is conforming. Nonconforming results in release. Death is not a natural part of life; death is imposed upon citizens in a controlled manner. As Poorghorban and Sadjadi eloquently assert in “Post-Apocalyptic Subjectivity and Nature/Culture Duality in Lois Lowry’s *The Giver*”:

Jonas acquires knowledge of the concealed truths that underpin his society's professed flawlessness, which entail the curtailment of individuality and emotional expression, the administration of euthanasia, and the adoption of “release” as a euphemistic expression for the termination of nonconformists. It is a society which has attempted to create an absolute unity as the only way of acquiring happiness. (106)

Therefore, the rhetoric of death and dying is actually the rhetoric of life. By imposing a society in which eugenics is unquestionably implemented, the collective view of release, or death, is focused on the greater good. This greater-good perspective contradicts all of the articles consulted for this essay, outside of the context of the dystopia. While individual families may discuss death and dying more openly than other families, the rhetoric of death is so ingrained in American culture that we joke about it. These linguistic features do not necessarily better equip us to face death when it inevitably arrives, but by casually speaking of death, it maintains the collective and individual memory and integrates death as a relevant part of society. However, by impersonalizing or even diminishing death in *The Giver* and by severing memory from its important role in the end of life, citizens do not have to be equipped to face death because they

never truly face it. Perhaps the warning for Lowry's readers, then, is to speak of death often, to recall, and to hold death in healthy fear for the uncontrollable force it is.

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Teaching Materials

I created and assembled these teaching materials in fulfillment of the course Composition Pedagogy. These are practical materials that I could use in the context of teaching dual-enrollment English to high school seniors at my current school. In the state of Alabama, most freshman English courses (ENG 101) culminate in an MLA research paper. However, Elbow and Belanoff's portfolio system has influenced my work significantly throughout this program, so I have modified the standard MLA research paper to fit a more revision-focused format. In order to do this while also meeting the standard of an MLA research paper, students in this course would turn in a rough draft and then participate in peer workshopping before turning in the final draft. They would receive continual feedback from the instructor and grades throughout this process.

While this course was designed for ENG 101 in Alabama, the course syllabus is flexible enough that it could be adapted to a variety of course contexts. The sample assignment and lesson plan are centered around the final MLA research paper. Unfortunately, for many students, ENG 101 is the first time they are writing an MLA research paper, so my lesson plan focuses on teaching in-text citation.

Sample Syllabus

ENGLISH 101-1: English Composition I Calhoun Community College, Fall 2024

Instructor: Audrey Christensen

Email: audrey.christensen@whitesburgchristianacademy.org (This is my preferred method of contact)

Phone: 256-527-0193, EXT. 1211 (office)

Office Hours: M-F, 11:15-1:10

Section Number: 1

Days/Time: Tuesday & Thursday, 9:00-10:20 am

Room: US108

Course Description

English Composition I provides instruction and practice in the writing of at least four extended compositions and the development of rhetorical strategies, analytical and critical reading skills, and basic reference and documentation skills in the composition process. English Composition I may include instruction and practice in library usage and information literacy.

Students must be approved by a faculty member at Whitesburg Christian Academy in order to qualify to dual enroll in this course.

Information about Course Materials

There will be two required texts for this course.

Writing for Success.

ISBN: 9781946135285

This is an open-source textbook, meaning you can access it for free at:

<https://resources.saylor.org/wwwresources/archived/site/textbooks/Writing%20for%20Success.pdf>

MLA Handbook, ninth edition.

ISBN: 9781603293518 (Paperback)

This book will need to be purchased by each student. There are a variety of used options online.

Any additional texts used throughout this course will be published on our course page with a corresponding link.

Course Policies

Attendance and participation are both required and expected. Students will receive one unexcused absence (barring extenuating circumstances), but any absences beyond that will hinder your ability to succeed in this course. Missing three or more classes will result in the drop of one letter grade; missing five or more will result in the drop of two letter grades; students who miss seven classes will not pass the course.

Late work will not be accepted (barring extenuating circumstances).

All of your assignments must be submitted electronically via Calhoun Community College's Canvas platform. Your grades will be recorded in both Canvas and RenWeb.

Course Requirements

There are 3 major writing assignments: Personal Narrative Essay, Expository Essay, and Research Essay. Your Research Essay Draft will also be taken as a major grade.

- Personal Narrative Essay: 3-5 pages about a specific event from your childhood that helped shape the person you are today
- Expository Essay: 3-5 pages comparing and contrasting your high school life with your college life thus far
- Research Essay: a 5-7 page argumentative essay taking a stance on college education and whether or not everyone should pursue a college education

Over the course of the semester, you will also complete 5 Journal Entries and 9 Editing Assignments. The journal entries will be homework assignments, and the editing assignments will take place in class.

It is necessary that you have a personal laptop with Internet access that you can bring to class each meeting. It must be charged and ready to use.

Grading Procedures

Major Assignments = 60% of course grade

Personal Narrative Essay = 150 points

Expository Essay = 150 points

Research Essay Draft = 100 points

Research Essay = 200 points

Minor Assignments = 40% of course grade

Journal Entries = 150 points (30 points each)

Editing Assignments = 180 points (20 points each)

In-Class Participation = 70 points

Since this is a dual enrollment class, we will follow Whitesburg Christian Academy's grading standards.

A = 90-100%

B = 80-89%

C = 70-79%

D = 60-69%

F = 0-59%

You will not receive high school credit for this course if you make below a C.

Methods of Evaluation

You will receive a rubric for each major essay. For a sample, please see the last couple of pages of this document. Since the nature of each essay is different, minor details will change, but you will receive a printed copy in plenty of time that we will go through together as a class.

Your Journal Entries will be graded on word count and thoughtfulness. Each Journal Entry should be at least 200 words and a thoughtful reflection of your writing progress, satisfying the given individual writing prompts.

Your Editing Assignments will be graded based on accuracy and attention to detail. We will go over the answers together as a class. You will be graded based on your corrections.

Course Calendar

TR, 9:00-10:20 am, RM 108

Week 1

- Textbook/course exploration and introductions
- Diagnostic essay
- Journal Entry 1

Week 2

- Read chapter 1 of *Writing for Success* (W4S)
- Journal Entry 2
- Editing Assignment 1

Week 3

- Read chapter 3 of W4S
- Journal Entry 3
- Editing Assignment 2

Week 4

- Read “How to Write a Thesis Statement” <https://wts.indiana.edu/writing-guides/how-to-write-a-thesis-statement.html>
- Read “How to Create a Strong Thesis Statement” <https://www.vwu.edu/academics/academic-support/learning-center/pdfs/Thesis-Statement.pdf>
- Write personal narrative thesis statement
- Read “Essay Planning: Outlining with a Purpose” <https://www.sjsu.edu/writingcenter/docs/handouts/Essay%20Planning%20-%20Outlining.pdf>
- Write personal narrative outline
- Journal Entry 4

Week 5

- Read chapter 6 of W4S
- Write personal narrative draft
- Peer Editing Workshop at the end of the week

Week 6

- **Personal Narrative Essay Due**
- Read chapter 7 of W4S
- Editing Assignment 3
- Essay Reflection 1

Week 7

- Read chapter 8 of W4S
- Invention Strategies workshop
- Write thesis AND outline for expository essay

Week 8

- Read chapter 9 of W4S
- Editing Assignment 4
- Write expository essay draft
- Peer Editing Workshop at the end of the week

Week 9

- **Expository Essay Due**
- Read chapter 10 of W4S
- Essay Reflection 2
- MLA Handbook workshop

Week 10

- Read chapter 11 of W4S
- Begin brainstorming topics for research essay
- Editing Assignment 5
- Write a thesis statement for research essay

Week 11

- Read chapter 12 of W4S
- Library Workshop
- Collecting sources for research essay
- Write outline for research essay

Week 12

- Read chapter 13 of W4S
- Editing Assignment 6
- Write draft for research essay
- Student-teacher conferences

Week 13

- **Research Essay Drafts Due**
- Read research essay samples (will be provided in class)
- Editing Assignment 7
- Finish research essay drafts
- Finish student-teacher conferences

Week 14

- MLA Bootcamp
- Editing Assignment 8
- Journal Entry 5
- Peer editing workshop

Week 15

- Editing Assignment 9
- Finish revising essays

Week 16

- **Research Essays Due**
- Essay reflection 3

Course Goals

After successfully completing freshman English, students will be proficient in the following areas:

1. *Critical Reading and Thinking:* Students who complete this English course will be skilled at analyzing texts for themes, main ideas, plot, character development, and symbolism. From reading and analyzing these texts, students will be able to create a written piece that further explores these themes or main ideas as either the author intended them or as the audience perceived them.
2. *Thesis Development and Outlining:* Students who complete this course will be skilled in writing a three-point thesis statement and using that thesis statement to create an outline. These skills will enable students to craft more organized essays.
3. *Peer Editing:* Throughout this course, not only will students hone greater attention to the grammatical and mechanical aspects of writing, but they will also become skilled in the collaborative effort of peer editing. Along with this comes collaboration skills, following a rubric, and evaluating minute details of essays.

School Resources and Policies

Notice of Available Accommodations for Students, Employees, and Applicants with Disabilities:

Students who are requesting academic adjustments and modifications for the first time at the College must submit a completed Request for Services packet to the Student Disability Services/ADA Office. Packets are available in the office or online at <http://www.calhoun.edu/student-resources/student-disability-servicesada>. Continuing students must complete a Semester Request for ADA Services form each semester. This form is available in the office or online at <http://www.calhoun.edu/student-resources/student-disability-servicesada>. A student who has not been enrolled in classes for two consecutive terms or more must contact the office.

Students with questions, concerns, or complaints should contact Calhoun Community College's ADA Compliance Coordinator, whose name, address, e-mail, and phone number are shown below:

Dr. Brandon Brown
Director of Student Disability Services/ADA
Chasteen Student Services Center, Room 220E
P.O. Box 2216
Decatur, Alabama 35609-2216
brandon.brown2@calhoun.edu
Office Hours: 7:45 a.m. - 5:15 p.m., Monday - Thursday
7:45 a.m.-11:45 a.m., Friday

Employees and applicants with questions, concerns, or complaints should contact Calhoun Community College's Human Resources Director, whose name, address, e-mail, and phone number are shown below:

Ms. Kim Gaines
Director of Human Resources and Payroll
MSA, Room 360
P.O. Box 2216
Decatur, Alabama 35609-2216
kim.gaines@calhoun.edu
Phone: (256) 306-2591
Fax Number: 256-306-2874

Academic Honesty Policy

You are expected to be honest in all of your work by completing the assignments according to your own, independent effort. Using any form of AI, including but not limited to ChatGPT, committing plagiarism, or cheating will result in a zero on that assignment and may lead to your removal from the class. The following is taken from Calhoun's website concerning academic dishonesty:

Disciplinary Action by Instructor. With regard to a matter of academic dishonesty in taking a college course, the College's respective faculty members are authorized to administer certain appropriate disciplinary action. If a given faculty member has substantive evidence of a student's having committed, attempted to commit, or solicited an act of cheating, plagiarism, or any other form of academic dishonesty, the faculty member shall have the authority to (1) impose a grade of "F" for the respective assignment or test; (2) impose an "F" for the respective course; (3) require that an assignment be redone or a test be retaken; (4) impose other similar sanctions designed to preserve academic integrity. The faculty member shall not have the right to suspend or expel a student. That authority is reserved for the Vice President of Student Services and the College Disciplinary Committee. If the faculty member believes that the improper conduct should be subject to greater punishment, or additional punishment, then the case should be referred to the Vice President of Student Services for disciplinary review.

In any situation where a student is alleged to have committed academic dishonesty of any nature, the faculty member making the allegation shall, within three (3) business days after the alleged wrongful act or the faculty member's first knowledge of the act, give the student written notice of the allegation and give the student the opportunity to respond to each allegation made. The student shall have a maximum of three (3) business days to respond to any allegation made. No disciplinary grade imposed by a faculty member shall be considered final unless and until the student has been given written notice of the alleged wrongdoing and the opportunity to respond. It is not necessary that the student give a response for a grade to be finalized, only that the student has been given an opportunity to respond and that the instructor give due consideration to any response which is made. Each instructor shall keep a confidential file of any and all written allegations of academic dishonesty and all actions taken with regard to such allegations.

Any student against whom a sanction is imposed by a faculty member as a result of an allegation of academic dishonesty shall have the right to appeal the sanction to the Vice President of Student Services. The appeal must be filed with the Vice President within five (5) business days after the student is first made aware of the date that the decision has been made to impose a sanction and must include: (1) a copy of the faculty member's written allegation of academic dishonesty; (2) a statement of the sanction imposed; (3) the dates on which the student received the written allegation and on which the student responded to the allegation; (4) the nature of the student's response to the faculty member concerning the allegation; and (5) the rationale for the appeal of the sanction. The student shall have the option of admitting to the Vice President the act of academic dishonesty and proposing an alternative sanction.

The Vice President of Student Services shall, within fifteen (15) business days after receipt of the appeal, issue a report by which the Vice President will (1) affirm the sanction; (2) overrule the sanction; or (3) modify the sanction. The Vice President of Student Services shall not overrule or modify any sanction imposed by a faculty member except where there is a compelling and substantial academic or legal reason for doing so.

The decision of the Vice President shall be final and binding as to each party, and any grade affected by the Vice President's decision shall be recorded so as to reflect the Vice President's decision.

Sample Assignment

ENG 101 - Research Essay Prompt

Fall 2024

Mrs. Christensen

*PROMPT: Write a 5-7 page argumentative essay taking a stance on college education and whether or not everyone should pursue a college education. Contemplate your own experience, and then conduct research. Be sure to include sources from both sides of the argument so that your essay is well-rounded. Include examples from your own life, and be sure to use a mix of your own experiences and appropriate research. *Note: Only use first-person pronouns when sharing your personal anecdote(s). Stick to third-person pronouns for the rest of the essay.*

REQUIREMENTS: Answer this prompt in 5-7 pages. See attached for the rubric. Your essay should be outlined as follows:

- I. Introduction: Introduce your topic, and explain what a college education is. Give the reader a hint about which way your argument leans. (1-2 paragraphs)
 - II. How might a college education benefit someone? (1-2 paragraphs)
 - III. What are the downsides of a college education? (1-2 paragraphs)
 - IV. Alternative paths: Options for someone to consider other than college (1 paragraph)
 - V. What your sources say: Be sure to collect sources from both sides of the argument and some that are neutral to the issue. (2-3 paragraphs)
 - Make sure you analyze the sources, synthesize their information, and add your own thoughts and commentary. This should not simply be quotes and paraphrases from the sources.
 - VI. Reveal your stance and explain. (2-3 paragraphs)
 - VII. Share your personal anecdote. (1-2 paragraphs)
 - VIII. Conclusion: Summarize your sources and your stance, emphasizing why you came to your particular conclusion and why people should agree with your perspective. (1-2 paragraphs)
- You should have at least 5 reputable sources: online newspapers, EBSCO, JSTOR, or other library sources. Each of the 5 sources must be referenced throughout the paper via paraphrases or quotes and in-text citations in addition to Section V of the essay. On a separate page at the end of the paper, these references should be alphabetized and cited in MLA formatting.

FORMATTING: This essay must be typed in size 12 Times New Roman font and double spaced. Include a proper MLA heading, running head, and a separate Works Cited page.

TURN IN: Rough Draft due Week 12. Final Draft due Tuesday of Week 16.

Attachment:

Research Essay Rubric for First-Year Composition

Assignment Due Dates: Research Essay Rough Drafts due Week 12. Research Essay Final Drafts due first thing Tuesday, Week 16.

Formatting: MLA heading, in-text citations, and Works Cited Page. *MLA Workshop is happening during Week 9, so make sure you don't miss those classes.

Minimum Requirements: 1,250-2,000 words (5-7 pages double spaced) plus Works Cited page. You should have at least 5 reputable sources. (Again, you don't want to miss MLA Workshop during Week 9.)

The Writing Process: As we do Editing Assignments along the way, the feedback I'll be offering you here on mechanics is crucial to that portion of your grade for the Research Essay. The workshops we do—both the Peer Workshop and Student-Teacher Workshop—are crucial to the organizational development of your essay. Because of the Student-Teacher Workshop in particular, you should not be surprised by the grade you earn in the end because we'll spend a good chunk of time talking about how you feel things are going.

Grading: As I read through your completed essays and assess them for a grade, I'm looking for progress and strong effort toward creating a cohesive, well-researched, and well-organized piece. This will look different for everyone which is why a large portion of your grade will come from your rough drafts submitted in Weeks 12 & 13. I will be making workmanship observations along the way, looking for you to be putting forth your best good-faith effort. I'm here to help and guide you along this process, so please reach out *when—not if*—you have any questions.

An A (90-99) Paper Will Have...

- I. Organization**
 - a. A well-worded, three-point thesis statement in the introduction which guides the rest of the essay
 - b. An inviting Introduction Paragraph and an appropriate Conclusion
 - c. At least 3 Body Paragraphs
 - i. Each begins with a topic sentence which directly connects to the Thesis Statement, telling the reader what the paragraph will be about
 - ii. You should incorporate your sources throughout each Body Paragraph, making sure to cite them appropriately and relying on your own thoughts more than that of your sources
 - iii. Each topic should be thoroughly explored
 - iv. Your paragraphs should not be repetitive. Know when it's time to move on!
- II. Continuity**
 - a. Your essay stays on topic
 - b. Your essay doesn't hop around from point to point but instead has a nice flow from each subtopic
 - c. Your ideas are the strongest represented ideas in the essay
- III. Strong Mechanics**
 - a. Few to no major grammatical errors
 - i. Things like incomplete sentences, run-ons, misspelled or misused words, etc.
 - ii. Editing Assignments are key to your success here!

- b. Strong wording: strong adjectives, verbs, and adverbs
- IV. Sound Formatting**
- a. Follows MLA formatting with:
 - i. MLA Header
 - ii. MLA Running Head
 - iii. Works Cited Page
 - iv. In-Text Citations throughout the Body
 - b. Again, make sure you're there for MLA Workshop!
- V. Reputable Sources**
- a. Contains at least 2 print sources and at least 3 online sources
 - b. These authors' words should be informing your essay but NOT writing it for you! No more than 25% of your essay should be direct quotes or paraphrases.

B (80-89) Paper will do most of these things well.

C (70-79) Paper will likely lack organization and attention to detail (like things taught in Editing Assignments and MLA Workshop)

D (60-69) Paper does about half of these things well and lacks attention to detail.

F (0-59) Paper disregards assignment details.

Sample Lesson Plan

ENG 101 - Lesson Plan

Fall 2024

Mrs. Christensen

- I. Lesson Topic
 - a. MLA Bootcamp (Part 1)
- II. Objectives: At the end of this lesson, students will be able to...
 - a. Effectively use resources such as the Purdue OWL and MLA Handbook
 - b. Differentiate between direct quotes versus paraphrases
 - c. Identify appropriate scenarios for in-text citations
 - d. Insert basic in-text citations with direct quotes and paraphrases
- III. Instructional Materials
 - a. MLA Handbook (part of the required materials)
 - b. Highlighter (1 per student)
 - c. Sample sources
 - i. Teacher should print these to hand out to students
 - d. Sample paragraphs
 - i. Teacher should print these to hand out to students
 - e. Research articles, printed
 - i. At this point, students have already done some preliminary research for their own essays.
- IV. Scaffolded Knowledge: Students already understand...
 - a. The necessity of in-text citations
 - b. The purpose of in-text citations
 - c. The concept of plagiarism
 - d. How often direct quotes should be used versus paraphrasing
- V. Anticipated Questions
 - a. How often should in-text citations be used?
 - b. How should they choose between using a direct quote and a paraphrase?
 - c. How should it be handled when referencing two separate ideas from the same source in one paragraph?
 - d. How many in-text citations are appropriate per paragraph?
- VI. Lesson
 - a. Activities
 - i. Begin with a brief introduction to the MLA Handbook and Purdue OWL.
 1. The purpose of this lesson is not to write full citations for a works cited page. These resources will be revised at a later time.
 - ii. Introduce to students the basic formula for an in-text citation.
 1. In-text citations are generally formatted as author last name-page number, but there are exceptions.
 - a. (Smith 74).
 - b. (Smith para. 1).
 - c. ("How to Use a Dictionary" 12).
 - d. ("How to Use a Dictionary" para. 3).

2. Remind students that in-text citations should be used any time they are directly quoting, paraphrasing, or alluding to something from someone else's writing.
 3. Model an example.
 - a. Using a predetermined quote, walk students through how to incorporate an in-text citation with punctuation on the outside of the parentheses.
 - iii. Begin with handing out sample paragraphs. This is a sheet with 2 samples of writing: one lacking proper in-text citations and one with proper in-text citations.
 1. In small groups, compare and contrast the differences. Which is stronger and why?
 2. Using a highlighter, small groups should identify both the quotations and paraphrases cited by the proper paragraph.
 - iv. Next, hand out sample sources.
 1. In the same small groups, students should skim through the articles. These are short, only 2-5 paragraphs.
 2. Using a highlighter, identify one key quote to use and another idea to paraphrase.
 - v. Finally, give time for independent practice.
 1. Students should use the sources they highlighted in small groups to complete two of each: two direct quotes with in-text citations and two paraphrases with in-text citations.
- b. Homework
- i. Before next class, students should read through their printed sources and highlight information they would like to reference in their essay, whether direct quote or paraphrase.