

Genre Project

Due: Mar 7th

What key questions are framing this assignment?

- What is rhetoric?
 - What is the role of rhetoric in different professional spaces?
 - What is a rhetorical situation and how can we locate, form, or respond to rhetorical situations within different professional spaces?
- What is genre?
 - What is the role of audience in our understanding of genre?
 - What is the role of materiality in our understanding of genre?
 - What is the role of design and medium in our understanding of genre?
- What is audience?
 - How does audience influence our understanding and applications of rhetoric and genre?
- What is a composer?
 - How do we assess our own work in different professional spaces?
 - How can we help others improve upon their work?

Purpose: The purpose of this project is to help you master a genre that you will encounter in your professional environment. It is okay if you have never written in this genre before as part of the assignment's expectations is that you will learn about the genre in which you are composing. The goal is for you to end this project with a polished example of this genre which can be featured in your eportfolio.

Components:

- A genre proposal in which you introduce us to the genre, its purpose, its conventions, and its uses within your specific professional community (750-1000 words).
- A polished version of the genre, revised from the drafted versions you have engaged with in class and meeting the expectations for style, organization, arrangement, length, medium, and design.
- A designer's statement (750-1250 words) explaining your thought process in style, arrangement, design, and a self-assessment of this text.

Helpful Tips:

Take the time that is necessary in mastering the genre.

Book (Fiction) Assessment Edit

Conventions:

- Tone/Style: Clear, generative feedback for authors to revise manuscript. Revision

	<p>feedback should be framed as a way the author could revise, so instead of giving directive feedback (e.g.: change to “this,”), editor should give suggestive feedback with guiding questions (e.g.: consider adding more sensory details in this scene. For example, how what is the character experiencing in her body when she....). Feedback should address global concerns, not sentence level errors.</p> <ul style="list-style-type: none"> ● Audience: Editor will be speaking directly to the author of the manuscript. Editing is a very personal endeavor, so feedback should be conversational, yet clear and suggestive. Understand author’s storyline and author’s big-picture vision for manuscript--the assessment is not meant to revise the book as if the editor was the author; the assessment should recognize the author’s role as content creator, and the editor should provide <u>suggestive</u> feedback for improvement and development. ● Structure: Approximately ten pages worth of suggestive revision material. Use the assessment as a teaching guide for the author.
Process of Production:	<ul style="list-style-type: none"> ● Editor will read through entire manuscript twice: the first time as a reader-experience and general read through and the second to formulate revision guidelines ● The revision guidelines can be presented in multiple ways depending on how the editor feels will be most helpful for the reader: <ul style="list-style-type: none"> ○ Revision guidelines can be targeted advice given by chapter (so listed out as a chronological guide the author can use to go step-by-step through the book). ○ Revision guidelines can be split into major revision categories (story arch and pacing, scene development, character development, suggested cuts, and grammar.) ● Address repetitive grammar concerns with a few selected examples from the text for the author to go through the manuscript and address on a large scale. ● Keep track of page numbers of the original manuscript but also use chapter numbers and scene/context clues. This will make it easier for the author to revise. ● Also point out what is working: the assessment should encourage as much as it guides. If a scene, character interaction, or storyline is working well, point it out to the author. ● Check out examples here.
What Is Expected:	<ul style="list-style-type: none"> ● Conventions of genre met ● Revision guides are generative, address global concerns, and use examples of text as a learning moment for author ● The document is navigable for the author to begin revising

Chapter Line Edit	
Conventions:	<ul style="list-style-type: none"> ● Tone/Style: Clear, generative, and specific feedback for author to revise manuscript. The tone should be suggestive and encouraging. ● Audience: Editor is speaking directly to the author of the manuscript. ● Structure: Track-change edits for grammar and sentence structure occur in the document. Should include in-document comments for specific content revisions (e.g.: suggestions for improving dialogue, adding sensory details, or altering “telling” areas). Editing changes and revision suggestions should happen on a sentence-level.

Process of Production:	<ul style="list-style-type: none"> ● If the entire book is not available (as it will not be for this project), read the novel's summary or conversations with the author to get a good idea of how this book functions on a global scale (What is the genre? What is the major storyline? Who are the major characters? What is the story arch?). Knowing these answers will help when giving specific sentence-level feedback. ● Line edit for grammar and correct sentence-structure. Remember that fiction genre conventions are not as tightly bound as academic genre conventions, so artistic choices for sentence fragments, for example, may be intentional and are often considered acceptable. As the editor, if you feel the possible intentional error is disruptive to the reader or takes away from the manuscript, suggest a change but do not make this change in the document yourself. ● Look for areas that are telling and not showing. For example, when do you feel like characters are telling you about a moment instead of having the reader experience the moment? A good editor will be able to recognize when telling is appropriate but can also guide the author into developing scenes that are more showing. ● Examine point-of-view concerns. When does the POV shift unnaturally? Address these concerns to the author. Before doing this, it is important to know what POV scheme the author is following: single person, multi-person, single person by scene, etc. Consistency is key in POV. POV is also a way to ensure mystery for the reader. Consider using these tactics when giving feedback to authors. ● End each chapter with a few sentences of global feedback: what was generally working well in the chapter, what do you feel needs to happen in the next couple chapters to keep the pace of the story, what are some reoccurring grammar errors the author can address in future chapters? ● Want to see some examples of fiction editing? Check out this link.
What Is Expected:	<ul style="list-style-type: none"> ● Conventions of genre met ● Correct copy-edit changes ● Generative feedback on sentence-level for development ● Addresses dialogue, telling/showing, sensory detail, and POV

Syllabus	
Conventions:	<ul style="list-style-type: none"> ● Tone/Style: Addresses students in a clear and descriptive manner ● Audience: students who are in the course ● Structure: Has clearly identifiable outcomes and clear student expectations and student responsibilities. Includes course policies and school policies and an outline of major assignments. Includes weekly schedule -- learning goals that guide class sessions, homework assignments, and due dates
Process of Production:	<ul style="list-style-type: none"> ● First become familiar with the school's expectations for the course, including course description and set of outcomes. ● Understand your student learning progress: where is their learning at at the beginning of the course and where should they be at the end of the course?

	<ul style="list-style-type: none"> ● Develop major projects that will facilitate this learning ● Scaffold learning through class activities and out-of-class assignments so students are prepared to complete major projects ● Set clear expectations for assignments; developing this will help you decide on what in-class learning should occur
What Is Expected:	<ul style="list-style-type: none"> ● Conventions of genre met ● Syllabi will vary depending on class and grade-level. This should be clearly articulated through the text.

Business Proposal	
Conventions:	<ul style="list-style-type: none"> ● Tone/Style: formal mix of informative/persuasive ● Audience: written to cater to a specific company/organization ● Structure: Original product/business name, table of contents, introduction, executive summary, table of contents, body, conclusion, appendix--read a fuller description here.
Process of Production:	<ul style="list-style-type: none"> ● Student will produce a product/business proposal for a potential product/business idea they may have. This is a product/business that the student would be interested in researching and the proposal is a full, polished draft which could be further developed and submitted after the conclusion of the class.
What Is Expected:	<ul style="list-style-type: none"> ● Conventions of genre met ● Developed idea of potential product/business (something that could really exist) speaking to a real company. ● Helpful resources: <ul style="list-style-type: none"> ○ Conventions/reader preferences: http://journals.sagepub.com/doi/pdf/10.1177/002194360203900403 ○ Overall tips from Forbes: https://www.forbes.com/sites/paulinaguditch/2017/07/31/amazons-director-of-new-ventures-explains-how-to-write-a-business-proposal/#32a5d0497ee3 ○ Tips on language and style: https://www.proposify.biz/blog/writing-business-proposals-language-tone-style ○ On structure: http://open.lib.umn.edu/businesscommunication/chapter/9-3-business-proposal/

Grant Proposal	
Conventions:	<ul style="list-style-type: none"> ● Tone/Style: formal with a mix of informal and persuasive ● Audience: You'll want to find a real grant application to respond to. Although you don't have to actually submit the project to that proposal ad, this will allow you to

	<p>identify a specific audience for which to write.</p> <ul style="list-style-type: none"> ● Structure: cover letter, executive summary, need statement, goals and objectives, methods/strategies/program design, timeline, budget, evaluation, other sources of funding/sustainability, about your organization, project budget, additional materials,
Process of Production:	<ul style="list-style-type: none"> ● Student will produce a grant proposal for a real grant application they have found. This project exposes the student to grant-writing experience as well as allows them to gain feedback on a potential grant draft.
What Is Expected:	<ul style="list-style-type: none"> ● Conventions of genre met ● Helpful Resources: <ul style="list-style-type: none"> ○ Sample grant: https://www.kurzweiledu.com/files/proof_resources_grant1.pdf ○ On sections: https://www.thebalance.com/how-to-write-a-grant-proposal-2501980 ○ http://www.chronicle.com/article/How-to-Write-an-Outreach-Grant/46879 ○ How to find grants: https://www.grants.gov/

Website Redesign	
Conventions:	<ul style="list-style-type: none"> ● Tone/Style: less formal than a business genre, but still professional and fitting the identity of the brand/product you are representing ● Audience: You'll have to identify this--but your audience is never everyone. Who is interested in the product, who is open to engaging with the types of texts you are creating, who is the market audience for the brand? ● Structure: Homepage, navigation, sub pages, images that are correctly attributed via Fair Use, hyperlinks. Sometimes the website's structure depends on its purpose: is your goal to introduce your audience to an organization? Inform them? Sell them something? How does the content of the subpages facilitate that?
Process of Production:	<ul style="list-style-type: none"> ● Students will compose or re-design a website that is meant to target a real audience with a real goal. Not only must they then show the ability to visually design an engaging and effective webtext, but they must also create effective and engage content to host on the site as well. ● If you choose to redesign, you need to take before screenshots of each of the site's pages before transformation/editing occurs. You can either re-design a site for an organization you are working with or pretend-redesign a site for an organization you'd like to work for.
What Is Expected:	<ul style="list-style-type: none"> ● Conventions of genre met ● Helpful Resources: <ul style="list-style-type: none"> ○ On web design: https://www.smashingmagazine.com/2008/01/10-principles-of-effective-web-design/ ○ https://blog.hubspot.com/blog/tabid/6307/bid/30557/6-guidelines-for-exceptional-website-design-and-usability.aspx ○ https://webdesignledger.com/20-dos-and-donts-of-effective-web-

Designer's Statement Assignment Sheet

Rhetorical Situation

- What is your rhetorical situation? More specifically, what is the purpose of this text, who is your audience, what is the purpose?
- What did you do to keep the audience in mind as you composed this text?
- How do you make sure your audience gets what they are meant to from interacting with this text?
- Who (people) and what (materials/technologies) played a role in you achieving these rhetorical goals?

Genre

- What genre did you work in and why is that an appropriate choice considering your professional community?
- What are the conventions of that genre? How do you see these conventions being enacted in your final text?
- How significant of a role did genre play in the creation of this remediation?

Materials and Design

- What medium (print, screen, network, audio, etc.) did you use to deliver this text? Why?
- What platforms did you use to create this text (YouTube, Twitter, Facebook, etc.), what software, what materials?
- How did you arrange and organize this text and how does this arrangement create meaning for your audience? How do you feel you composed a logical and cohesive whole text that works to achieve your rhetorical goals?
- What modalities (text, image, audio, moving image, etc.) are at work here? What does each mode contribute to the text? Do all the modes reinforce the same meaning or do different modes do different things for the audience?
- What specific choices did you make with regards to style and design? How do details work to further your rhetorical goals?
 - What choices were made for you because of timing, accessibility, human/nonhuman elements, etc?
- What issues arose with regards to materials and design and how did those issues affect your overall product?
- What affordances did the materials you use have and how did you utilize those affordances effectively?

Reflecting and Connecting to the Course

- How do you see the key terms from the class at play in this project? Key terms: circulation, audience, assemblage, exigence, material, network, design, genre.
- If you had more time or could re-do this project, what might you revise, change, and/or do differently?
- What is the relationship between composing and assemblage? Will you include assemblage on your theory of composing? Why (not)?