



ARIZONA STATE UNIVERSITY

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## GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 2<sup>nd</sup> Feb 2012

1. ACADEMIC UNIT: English

2. COURSE PROPOSED: ENG 474 Review Writing 3  
(prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Dr. Sarah Duerden Phone: 480 727 6097  
Mail Code: 0302 E-Mail: Sarah.Duerden@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

### Core Areas

Literacy and Critical Inquiry-L ☒  
Mathematical Studies-MA ☐ CS ☐  
Humanities, Fine Arts and Design-HU ☐  
Social and Behavioral Sciences-SB ☐  
Natural Sciences-SQ ☐ SG ☐

### Awareness Areas

Global Awareness-G ☐  
Historical Awareness-H ☐  
Cultural Diversity in the United States-C ☐

6. DOCUMENTATION REQUIRED.  
(1) Course Description  
(2) Course Syllabus  
(3) Criteria Checklist for the area  
(4) Table of Contents from the textbook used, if available

7. *In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.*

See attached

CROSS-LISTED COURSES: ☒ No ☐ Yes; Please identify courses: \_\_\_\_\_

Is this amultisection course?: ☒ No ☐ Yes; Is it governed by a common syllabus? \_\_\_\_\_

Dr Maureen Goggin  
Chair/Director (Print or Type)

Chair/Director (Signature)

Date: 4-16-12

## Description of How English 474 Review Writing and English 475 Popular Periodical Writing Meet L Credit Criteria

**English 474: Course description:** Advanced writing course exploring rhetorical approaches to writing reviews

Meets the criteria for Literacy Credit:

- **At least 50% of the grade should depend upon writing.** In this course, 85% of the grade is derived from polished writing; the remainder is invention work that takes the form of writing.
- **The composition tasks involve gathering interpretation, and evaluation of evidence.** In Review Writing, students must gather, interpret, and evaluate the reviews they read before they write their own reviews and they must gather, interpret, and evaluate a different set for their critical analysis of review writing in their specialty area.
- **The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to clear in-class essay exams:** Review Writing requires four major writing projects in addition to a written Critical Analysis in place of the final exam along with 6 analytical journal responses.
- **These substantial writing or speaking assignments should be arranged so that students will get timely feedback on each assignment in time to help them do better on subsequent assignments.** In this course, students submit 3 major invention activities that are returned on the following class period with written feedback. Each major writing project is submitted for two peer reviews. The final draft is returned with written feedback no later than 10 days after the submission date, usually two-three weeks before the next polished draft of the subsequent assignment is due.

**English 475: Course description:** Advanced writing course analyzing and imitating genres in popular periodical writing.

Meets the criteria for Literacy Credit:

- **At least 50% of the grade should depend upon writing.** In this course, 85% of the grade is derived from polished writing; the remainder is invention work that takes the form of writing.
- **The composition tasks involve gathering interpretation, and evaluation of evidence.** In Popular Periodical Writing students must gather, interpret, and evaluate the articles they read before they write their own articles.
- **The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to clear in-class essay exams:** Popular Periodical Writing requires four major writing projects (two service type articles and a profile based on an interview and longer issue based article) in addition to a written Reflection in place of a final exam along with 6 analytical journal responses.

- **These substantial writing or speaking assignments should be arranged so that students will get timely feedback on each assignment in time to help them do better on subsequent assignments.** In this course, students submit 3 major invention activities that are returned on the following class period with written feedback. Each major writing project is submitted for two peer reviews. The final draft is returned with written feedback no later than 10 days after the submission date, usually two-three weeks before the next polished draft of the subsequent assignment is due.

**Arizona State University Criteria Checklist for**  
**LITERACY AND CRITICAL INQUIRY - [L]**

**Rationale and Objectives**

**Literacy** is here defined broadly as communicative competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

**Notes:**

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [L] CRITERIA			
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 1:</b> At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. <i>Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report</i>	See Syllabus page 2 and 3
1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.			
2. <b>Also:</b> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;">             Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "C-1".           </div> C-1			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 2:</b> The composition tasks involve the gathering, interpretation, and evaluation of evidence	See syllabus page 2 and 3
1. Please describe the way(s) in which this criterion is addressed in the course design			
2. <b>Also:</b> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;">             Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "C-2".           </div> C-2			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 3:</b> The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams	See syllabus page 2 and 3
1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements			
2. <b>Also:</b> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;">             Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "C-3".           </div> C-3			

ASU - [L] CRITERIA			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 4:</b> These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed</i>	See syllabus page 8
1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;"> <p>Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "C-4".</p> </div>			
C-4			

Course Prefix	Number	Title	Designation
ENG	474	Review Writing	I

Explain in detail which student activities correspond to the specific designation criteria.  
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Criterion 1: 50% of grade depends on writing	Over 90% of course grade comes from polished writing (5 writing projects, one set of reading responses) in addition to invention work for the remainder of the grade	See pages 2-3 "course requirements" that lists the five projects and provides details of the assignments.
Criterion 2: Composition tasks involve the gathering, interpretation, and evaluation of evidence	Each of the five Writing Projects must use at least 3 written outside sources. In addition, the reading responses are evaluation papers in themselves	See pages 2-4 for details of the four assignments and the research requirements. Students must evaluate the evidence in order to deploy that evidence in their projects. In addition, the six reading responses are mini evaluation papers of articles they find.
Criterion 2: The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams	There are four major reviews, an 8-10 page critical analysis, and 6 reading responses	See syllabus pages 2-4 for details about the assignments
Criterion 4: timely feedback	Multiple drafts and instructor and peer feedback	For each assignment, students submit two rough drafts and 3 heuristics. Instructor gives written feedback on this work along with extensive comments on polished drafts. All polished drafts are returned within 10 days of submission which is always at least three weeks before the next polished draft is due. See syllabus pages 8-9 to see this at work

**Dr Sarah Duerden**  
**English 474 Review Writing Spring 2012**  
**Line #17903 MWF 11:50-12:40**

**Office:** LL 210 A      **Phone:** 727 6097      **Email:** [Sarah.Duerden@asu.edu](mailto:Sarah.Duerden@asu.edu)  
**Class meets:** MWF 11:50-12:40      **All course materials on Blackboard**  
**Office Hrs:** Mon 1:30-4; W 1:30-3:15 and by appointment

**Course Description**

This course is designed to introduce you to professional review writing, a genre which approaches creative writing more closely than other professional writing genres but one which also relies on journalistic techniques. The course will be based upon a firm foundation of rhetorical concerns including purpose, audience, situation, style, arrangement, delivery, and content as well as ethical, logical, and emotional appeals. We will read general theory of review writing as well as sample reviews from various venues and write various reviews for specific venues. Reviews appear most commonly in newspapers and magazines, but also on television and radio and increasingly on web sites. A change in venue causes a change in all other rhetorical considerations. The most common reviews are film and book reviews. However, reviews also address the areas of art, architecture, restaurants, resorts and hotels, television, theater, dance, music, radio, television, photography, and sculpture. You will focus on the primary areas but will be encouraged to explore additional areas and especially to specialize in one particular area by the end of the semester. The course will use active learning techniques, including peer review, small-group discussion and research, and in class writing and electronic research since we are in a computer mediated classroom

**Course Goals**

- You will learn to write different genres of reviews
- You will develop expertise in a specialty review area and write a critical analysis of best reviews in that genre.
- You will learn to evaluate professional reviews analyzing them for how they fit with the publication venue.
- You will learn fundamental methods of research regarding review writing practising more thorough approaches to researching topics.
- You will become familiar with the professional concerns of review writers, including ethics.
- You will research and develop an awareness of how to tailor your work to particular publications.
- You will study techniques of style, including ways of changing your styles depending on genre, venue, and audience.
- You will leave this course with a portfolio of four reviews, each targeted toward a particular publication.

**Required Texts**

- 📖 Tichener, Campbell B. *Reviewing the Arts*. 3<sup>rd</sup> Ed. Mahwah, New Jersey: Erlbaum, 2005
- 📖 Myers, B. R. *A Reader's Manifesto*. Hoboken, NJ: Melville House, 2002.
- 📖 Additional Readings available on Blackboard

**You should also familiarize yourself with the following policy documents:**

Writing Programs FAQs for students. Located at:

<http://english.clas.asu.edu/writingprograms>

Student Codes of Conduct. Located at

<http://students.asu.edu/srr/code>

**Remember:** You are responsible for all University, Departmental, and Writing Programs policies, whether you have read them or not.

### Course Requirements: Assignments

Criterion 1: 50% of grade from Writing

Criterion 2: Composition tasks involve gathering, interpreting and evaluating evidence

Criterion 3: Minimum of two substantial writing tasks—here there are five

Review 1: A review of a current film	15%
Review 2: A review of a current book	15%
Review 3: A review of a restaurant	15%
Review 4: Specialty review	15%
Critical analysis of reviews (final)	20%
Journal (includes reading responses and heuristics & in class writing)	15%
Reflections (4)	5%

You will write four reviews substantial and well informed reviews throughout the semester. All reviews must focus on contemporary work, i.e., films and books from the last two years or so. Each assignment will be targeted toward a particular audience and publication such as The New York Times, The New Yorker, The Times Literary Supplement, or Salon where reviews generally run 4-5 double spaced pages. These reviews are always informed by extensive research on the part of the author. The author must be familiar with more than the work under review. Instead, the author will be familiar with previous films, previous books, even other restaurants and food writing. All of that helps the author of the review then develop appropriate criteria and appropriate language for the review. So in order to write each review, as you will see on the assignment sheets, you must complete a series of invention activities designed to help you develop that depth of knowledge you need to write the review. For example, in order to write the book review, you must do much more than read the book you are reviewing. You must also research the writer (I suggest the Literature Resource Center database for contemporary authors), and you must read reviews of previous works. You need to become familiar with the genre of novel you are reviewing and then you must read at least 5 or 6 reviews for the publication you have targeted. The same methodology will be required to write the film review and the restaurant review and the specialty review. So each review will require extensive research and multiple drafts before you submit the final draft.

Please note that for your specialty review, ASU offers many exciting exhibits and performances. Please check the various sources for these activities, which will be more easily available and cheaper than “at-large” Phoenix or Scottsdale activities. You may also incorporate any activities in other cities if you are already planning on travel. Also, note that restaurant reviewers do not always review the fanciest, most expensive restaurants. You could easily dine at an In-and-Out Burger and write a lively, interesting review for the “right” audience.

### Journal of Reading Responses(15%) Criterion 2

Your Journal comprises reading responses (6) and heuristics for each assignment. Each piece will be collected and graded for completeness on a 4.0 scale. Reading assignments are an essential component of this class; thus, you will write a reading response on a number of assigned reviews. These responses will be one-two pages (double spaced) and will follow the format guidelines described later. In addition, each assignment will involve a number of heuristics designed to help you develop material for the assignment and they are part of your overall journal grade. The grade for your journal will comprise your reading responses and your heuristics. Not doing these will seriously impact your overall course grade.

### Instructions for Reading Responses Criterion 2

Like most teachers, I hate assigning reading only to find that no one has done the work. I also hate to resort to reading quizzes as a way to ensure that students do assigned reading. However, one of the best ways to improve your own writing is to study carefully the writing of others especially in a writing course. So instead of quizzes I ask that you write a reading response

Comment [WU1]:

Comment [WU2R1]:

Comment [WU3]:

Comment [WU4]:

Comment [WU5]:

Comment [WU6]: Criterion 2 & 3: this is a longer book review that involves reading a current book, researching the author, interpreting the book, evaluating the book and 6 page book review

Comment [WU7]: Criterion 2 and 3: This is a substantial research paper of 10 pages that involves researching, interpreting, and evaluating reviews

Comment [WU8]: Criterion 1: 100% of the grade comes from writing

Comment [WU9]: Criterion 2: Each reading response involves interpreting, evaluating, and gathering reviews.

to the assigned reviews. Each reading response should be typed, double spaced, and should **not exceed two pages**.

In your response I want you to focus specifically on how the review is written and what makes the review successful or not. Open your response by giving the author's name, title of the review, and the publication and the writer's thesis or judgment: "In her review of Twilight, "Vampire Weakened" published in The Guardian, novelist Anne Billson considers this to be a poor adaptation of the vampire genre. Specifically she complains that the film has "robbed the vampire of his power, reducing him to an emo teenage heart throb." Then follow this with one page of writing in which you comment on the writing. For example, consider what topics the author chooses to focus on, the arrangement or order of those topics, the opening and closing of the review, the judgment and support, plot synopsis (too much or too little), quotations from the work reviewed, title of the review, tone, language, and overall stylistic features. Consider the publication venue and audience for the review and how well the reviewer has written for the venue and audience. Your response is then an analysis of the review, focusing on various aspects of the review. Consider what you can learn from this review and how it differs or would differ if the publication venue changed. Use quotes to support your claims.

#### **Reflections and in-class writing (5%)**

For each review you will do an in-class reflection and along with other in-class work, they will make up 5% of your course grade. We will also engage in various workshop activities such as "instant" reviews, revising one of your reviews for another venue, stylistic revisions, and peer reviews. Small-group work will be used extensively. You must be present to receive credit for any class writing.

#### **Review 4: The Specialty Review (15%)**

Review 4 will focus on one of the following content areas, and each student will choose a targeted venue:

Television DVD Live Music/Concert CD Contemporary Literature Contemporary Non-Fiction Dance Performance Videogames	Art Exhibit Architecture Sculpture Exhibit Performance of a Play Website
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You may propose another content area for instructor approval. Note that it is crucial that you plan your semester carefully. You need to be thinking about which book you'd like to review for the book review now, and you should begin reading it soon. If you are planning on attending a live performance for your specialty review, then you must schedule attendance now. If you would like to write about an art exhibit, you must discover what will be available to you.

#### **Critical Analysis of Reviews: Final (20%) Criterion 2**

You will collect 10 reviews of a particular type that you consider outstanding examples of the genre (film, book, theatre, videogame etc.) that you did for your specialty review. Each review should be printed carefully or Xeroxed from a print source. You will then write a critical analysis based on these reviews addressing the stylistic and rhetorical features of a successful review in that specialty genre. Note, this is not a "how to" paper but rather an analysis of what makes for a successful review in that genre. This paper should mirror the length of a chapter in our textbook so I would expect at least 7 double spaced pages from you excluding the works cited page. In order to write this chapter, you must first read at least 20 reviews in the genre you are working with and then distill a list of 10 best reviews. Next, you must identify the key features of this particular genre of reviews and match up the best reviews to those features. You

Comment [WU10]: Criterion 3

will then use the 10 best reviews to develop a critical analysis of the genre of reviews that could be a chapter in our textbook.

**All work for class:** All work for this class must be typed or computer printed and double-spaced. Do **not** put work in columns or other newspaper/magazine formats: this is never the writer's job. Put your name, my name, the course title, the date, and title of your work on the first page. Use one-inch margins and a readable 11 or 12-point font. Number all pages and put your name on each page, staple your paper. For grading, submit in your paper in a manila folder with invention/heuristic work, drafts, and peer reviews. Reading Responses and heuristics not need to be submitted in a folder, but please make sure that you put your name on each page and that you staple pages.

**Keeping all work:** Keep all your writing for this course including in-class and out-of-class working notes, drafts, revisions, final drafts, reflections on your writing, and workshop responses. When you revise a paper, save it under **a different file name** so it's clear to you that this is the next revision. Keep several back-up versions of your work (USB, My Files, AFS space) because computers regularly become infected with a virus. It could be disastrous for you grade wise if you cannot produce evidence of your work at semester's end.

#### Peer Review **Criterion 4**

Peer Review only works if you have a draft that someone else can review. I will assign peer review groups and you should bring print copies of your paper with you. Make sure that you print your paper **before class**. Too often students email themselves a copy and hope to print in the classroom. Unfortunately, email is a very poor way of accessing your draft since programs often scramble drafts and student machines in the classroom cannot read drafts written in WordPerfect or Microsoft Works. If you must try and print in the classroom, make sure your draft is saved in Word or RTF. Your drafts should be printed before class, so make sure that you arrive early. **Failing to come with a completed draft will affect your polished paper grade. Your polished paper grade will be reduced by 1/2 grade for each peer review you miss.** Even if your draft is incomplete, it is better to attend the peer review class rather than miss class since missing too many classes could result in your failing the class.

#### Revision **Policy**

Since this class will involve multiple drafts and peer review, graded papers may not be revised for a higher grade.

**Comment [WU11]:** Criterion 4: Comments are put directly on the graded papers

#### Grading System

During the semester plus minus grades will be assigned to papers; final course grades will use plus minus system also.

##### Individual Paper Grades

A = 4.0	A- = 3.67	B+ = 3.33	B = 3.0	B- = 2.67	C+ = 2.33
C = 2.0	C- = 1.67	D+ = 1.33	D = 1.0	D- = .7	E = .3
No paper = 0					

##### Final Course Grades

A = 4.0	A- = 3.67	B+ = 3.33	B = 3.0	B- = 2.67	C+ = 2.33
C = 2.0	D = 1.0	E = .3			

#### Reading Responses **Criterion 2**

Like most teachers, I hate assigning reading only to find that no one has done the work. I also hate to resort to reading quizzes as a way to ensure that students do assigned reading. However, one of the best ways to improve your own writing is to study carefully the writing of others **especially in a writing course**. So instead of quizzes I ask that you write a reading response to the assigned reviews. Each reading response should be typed, double spaced, and should not exceed two pages.

In your response I want you to focus specifically on how the review is written and what makes the review successful or not. Open your response by giving the author's name, title of the review, and the publication and the writer's thesis or judgment: "In her review of Twilight, "Vampire Weakened" published in The Guardian, novelist Anne Billson considers this to be a poor adaptation of the vampire genre. Specifically she complains that the film has "robbed the vampire of his power, reducing him to an emo teenage heart throb." Then follow this with one page of writing in which you comment on the writing. For example, consider what topics the author chooses to focus on, the arrangement or order of those topics, the opening and closing of the review, the judgment and support, plot synopsis (too much or too little), quotations from the work reviewed, title of the review, tone, language, and overall stylistic features. Consider the publication venue and audience for the review and how well the reviewer has written for the venue and audience. Your response is then an analysis of the review, focusing on various aspects of the review. Consider what you can learn from this review and how it differs or would differ if the publication venue changed. Use quotes to support your claims.

To avoid plagiarism, I will ask in addition to submitting paper copies of your reviews, you submit an electronic copy to "my safe assignment" before the due date and include a printed copy of the report it generates with your review.

### Standard Writing Programs Policies

#### 1. Policy on class attendance

**Students are expected to attend all class sessions. Because Writing Programs courses incorporate frequent small- and large-group activities into lessons, students who are absent affect not only their own learning, but that of their fellow students. Therefore, only *two weeks'* worth of absences (see below) will be allowed for the semester, regardless of reason, including documented illness or emergency. Students who exceed two weeks' worth of classes will fail the course, unless they withdraw (see <http://students.asu.edu/withdrawal>). For Fall and Spring semesters, classes that meet three days a week (MWF, for example), the maximum number of allowed absences is six (6).**

- **Note:** Students who participate in **university-sanctioned activities** and/or who will be unable to meet the attendance requirements for a particular section should move to another section where their activity schedules will not interfere with their classroom obligations (students can freely switch sections during the first week of the semester). To accommodate students who participate in university-sanctioned activities, ASU Writing Programs offers sections of many courses online and at various times of the day and week. We have asked advisors across campus to help students enroll in appropriate sections. If you think that this course may conflict with a university-sanctioned activity in which you are involved—athletics or the debate team or another—please see me immediately.
- **Note:** Writing Programs is sensitive to the religious practices of the various religious faiths represented in the student body of the university community. Writing Programs' standard attendance policy listed here provides reasonable accommodation for individual religious practices. Students who anticipate absences due to religious reasons should plan their absences in the course accordingly. To accommodate students' religious practices, ASU Writing Programs offers sections of many courses online and at various times of the day and week. We have asked advisors across campus to help students enroll in appropriate sections. If you think this course may conflict with your religious practices, please see me immediately.
- **Arriving 5 minutes after class begins will mean that you have a tardy. Two tardies result in an absence. Arriving 15 minutes late means that you are**

**counted as absent that day.** Should you arrive for class after I have called the roll, it is your responsibility to ensure that I correct the roll at the end of that class. If you are five minutes late, you will be marked as absent. Again, if you miss more than 6 classes, you will fail the class.

## **2. Attendance: first week of classes**

According to university policy, students who are registered but do not attend any of the first week of classes may be dropped.

- Students enrolled in **hybrid/online courses** must make every reasonable attempt to attend class or contact the instructor during the first week. After the first week those who do not show up either in person or by calling or e-mailing the instructor may be dropped.

## **3. If I am absent**

If I need to cancel class for any reason, I will contact you via e-mail. If possible, I will also try to get someone to post a sign. However, if you come to class and I have not arrived by the time 15 minutes have elapsed (from when class is to start), please assume that class is cancelled, and check e-mail frequently afterwards for further instructions.

## **4. Grading**

Grading is based on specific assignment criteria, and will follow English Department standards for content, organization, expression, and mechanics. To compute final course grades, the following values are assigned to the standard letter grades of A through E:

- A+ = 4.3 (only used internally at ASU)
- A = 4.0
- A- = 3.7
- B+ = 3.3
- B = 3.0
- B- = 2.7
- C+ = 2.3
- C = 2.0
- D = 1.0
- E = 0.3
- No paper = 0.0

## **5. The public nature of writing and discussions**

Please consider every piece of writing you do for this class to be "public property." Remember that you will often be expected to share your writing with others, so avoid writing about things that you may not be prepared to subject to public scrutiny, or things you feel so strongly about that you are unwilling to listen to perspectives other than your own. This does not mean that you are not entitled to an opinion but that you adopt positions responsibly, contemplating the possible effect on others. This course may contain content (assigned readings, in-class discussions, etc.) deemed offensive by some students. If you have concerns about any course content, please bring these concerns to the attention of your instructor.

## **6. Technological Distractions**

Please refrain from any unauthorized usages of technology during our class sessions. In this usage, 'unauthorized' means unrelated to the tangible learning activity or activities taking place during the class period. Please put all hand-held electronic devices away. I will expect computers and laptops to be used for classroom activities only. Using Facebook etc., text messaging, and reading and responding to email during class is unacceptable. Failure to abide by these guidelines may have a negative impact on a student's participation grade. Repeat offenders may be seen as disruptive and asked to leave class. If that occurs, you will accrue an absence for that day.

## 7. Late Writing Projects

I do not accept late assignments. If you are sick on the day any assignment is due, you should send me an email with your paper attached before class begins. **Make sure that your paper is saved in Word or RTF.** If this is an extended absence, you should phone or email me as soon as possible to discuss your return and submission of work. You will need a complete doctor's note so that I can accept your late work; however, since there are no excused absences, the absences will count. In-class writing such as reflections may not be made up. That means if you miss class on the day an assignment is due, you will miss the in class reflection and earn a "o" for your reflection on your paper. **Note that to pass this class, you must submit all assignments. If a paper is late, you must still submit it even though it will earn an E grade.**

## 8. All writing for this class must be written for this class

To pass this class all major writing assignments must be submitted, and note that all writing for this class must be written for this class. Resubmitting a paper from another class or elsewhere constitutes academic dishonesty. If you wish to further pursue a project begun in another class or develop ideas you have written about in another class, please discuss your plans with me first.

## 9. Academic Dishonesty

Students are expected to write and submit original work in Writing Programs classes, and to incorporate others' words, images, or ideas into their writing using standard attribution practices. Academic dishonesty in any form (see <http://provost.asu.edu/academicintegrity/policy/StudentObligations>) will not be tolerated, and students are expected to be familiar with all relevant university policies. The Academic Integrity Policy is located at <http://provost.asu.edu/academicintegrity>.

**For each writing project, you must submit a copy to safe assignment when the second draft is due.**

## 10. Disruptive, Threatening, or Violent Behavior

Students, faculty, staff, and other individuals do not have an unqualified right of access to university grounds, property, or services. Interfering with the peaceful conduct of university-related business or activities or remaining on campus grounds after a request to leave may be considered a crime. A disruptive student may be withdrawn from a course with a mark of "W" or "E" when the student's behavior disrupts the educational process. Disruptive classroom behavior for this purpose is defined by the instructor. Disruptive behavior in any form (see <http://www.asu.edu/studentaffairs/safety/definitions.html>) will not be tolerated, and students are expected to be familiar with all relevant university policies. ASU Student Rights and Responsibilities are located at <http://students.asu.edu/srr/code>.



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**Dr. Sarah Duerden**  
**Daily Syllabus for English 474 Spring 2012**  
**Line # 17903 MWF 11:50-12:40**

This syllabus is tentative and subject to change depending on the needs of the class. Readings may be rearranged, some may be dropped, and if necessary, some may be added. It is your responsibility to keep abreast with any changes announced in class, even if you are absent.

**Required Texts & Abbreviations**

-  ARM *A Reader's Manifesto*  
 RA *Reviewing the Arts*

**Week 1**

Date	Class Discussion	Homework Tonight
Fri Jan 6	Introduction to Course	Review Course Policies for this class; Buy texts Read RA chaps 1 & 2

**Week 2**

	Class Discussion	Homework Tonight
M Jan 9	Review Writing	Read RA chap 3
W Jan 11	Basic Reviews	Read RA chap 4
F Jan 13	Film Reviews	Read the reviews in Film Reviews Folder One on Blackboard. Write reading response on one review and then at the end of your review, list 3 current films (no more than two years old) you would like to review

**Week 3**

	Class Discussion	Homework Tonight
M Jan 16	<b>Martin Luther King Day</b> Class Excused	Read article about film critics on Blackboard; Think about which film you wish to review for assignment 1 and plan to see in the next week
W Jan 18	<b>Due: Reading response #1</b> Film reviews and reviewing; locating film reviews for understanding venue	Read the reviews in Film Reviews Folder Two and write reading response to one; read assignment sheet
F Jan 20	<b>Due: Reading response #2</b> Discuss Assignment 1	Complete heuristic 1

**Week 4**

	Class Discussion	Homework Tonight
M Jan 23	<b>Due: Heuristic 1</b> Summary versus synopsis, claims & evidence, arrangement & style	Finish heuristic 2
W Jan 25	<b>Due: Heuristic 2</b> Complete 3 in class	Complete heuristic 3
F Jan 27	<b>Due: Heuristic 3</b> Opening paragraphs	Draft assignment 1 for peer review Mon Jan 30

**Week 5**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Jan 30	<b>Due: First Draft of Film Review</b> Bring two copies to class Peer Review	Read RA chap 12 "Familiar Subjects"
W Feb 1	Discuss Book Reviews & locating book reviews	Polish draft
F Feb 3	<b>Due: Second draft of Film Review</b> Peer Review	

**Criterion 4: Polished Draft Due here. Returned with comments one week later. Next polished draft due Week 10**

**Week 6**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Feb 6	<b>Due: Polished Draft of Film Review</b> In class reflection	Make list of 3 possible books you might review; Read reviews in Book Reviews Folder Four and write response to one
W Feb 8	<b>Due: Reading response #3</b> Discuss reviews	Read ARM pp. 1-43
F Feb 10	Discuss ARM pp. 1-43; review book choices	<b>Read book you wish to review;</b> Read reviews from Book Reviews Folder Five and choose one to write reading response on.

**Comment [WU12]:** Criterion4: Each assignment is graded within 10 days, to allow students to use the feedback.

**Week 7**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Feb 13	<b>Due: Reading response # 4</b> Discuss book reviews	Read articles in Folder Six on Book Reviewers
W Feb 15	Discuss reviewers & ethics	Read ARM 44-90 & complete heuristic 1
F Feb 17	<b>Due: Heuristic 1</b> Discuss ARM	Read ARM 91-125; & appendix.

**Week 8**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Feb 20	Discuss ARM; work on heuristic 2	Complete heuristic 2
W Feb 22	<b>Heuristic 2 Due</b> Summary, thesis, and claims	Complete heuristic 3; bring all work for assignment two to class Friday
F Feb 24	<b>Due: Heuristic 3</b> Begin draft	Complete draft of book review

**Week 9**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Feb 27	<b>Due: Draft of book review</b> Bring two copies to class Peer Review	read assignment sheet for restaurant review and reviews in Restaurant Reviews Folder 7. Write response to one.
W Feb 29	<b>Due: Reading Response 5</b> Discuss restaurant reviews; Discuss	Revise draft of book review for peer review;

	assignment 3	
F Mar 2	<b>Due: 2<sup>nd</sup> draft of book review</b> Peer Revise	Revise draft of book review due Monday Mar 5

**Week 10**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Mar 5	<b>Due: Polished Draft of Book Review</b> <b>In class reflection</b>	Read restaurant reviews in Restaurant Reviews Folder Eight and write reading response on one
W Mar 7	<b>Due: Reading Response # 6</b> Discuss Restaurant Reviews	Read Restaurant Reviews Folder Nine & complete heuristic 1.
F Mar 9	<b>Due: Heuristic 1</b> Discuss Reviews	Complete heuristic 2

**Week 11**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Mar 12	<b>Due: Heuristic 2</b> Work on heuristic 3 in class	Complete heuristic 3
W Mar 14	<b>Due: Heuristic 3</b> Work on draft in class	Finish draft for peer review Mon Mar 26
F Mar 16	<b>Due: Draft of Restaurant Review</b> Peer Revise	Read assignment sheet for specialty review (4) and assignment sheet for critical analysis(5)

**Week 12 Spring Break Mar 19-25****Week 13**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Mar 26	<b>Due: Second draft of Restaurant Review</b> Peer Revise	
W Mar 28	<b>Due: Polished Draft of Restaurant Review</b> In class reflection	Read RA chaps 5, 6, 7, 8
F Mar 30	Discuss specialty review & critical analysis	Read the appropriate specialty reviews in Specialty Review Folders 9, 10, 11, 12

**Week 14**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Apr 2	Discuss specialty reviews	Complete heuristic 1 (Find 5 examples of reviews in this genre to determine venue and style)
W Apr 4	<b>Due: Heuristic 1</b> Work on heuristic 2	Finish heuristic 2 and 3

F Apr 6	<b>Due: Heuristic 2 &amp; 3</b> In class work on draft	Complete draft of specialty review
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**Week 15**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Apr 7	<b>Due: First Draft of Specialty Review</b> Bring two copies to class Peer Revise	Find 5 more sample reviews for your critical analysis and save to folder or print. Bring to class Complete heuristic 1
W Apr 9	<b>Due: Heuristic 1</b> In groups, discuss criteria for your critical analysis	
F Apr 14	<b>Due: Second Draft of Specialty Review</b> Peer Revise	Revise review

Comment [S13]:

**Week 16**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Apr 16	<b>Due: Polished Draft of Specialty Review</b> In class reflection	Complete heuristic 2
W Apr 18	<b>Due: Heuristic 2</b> Discuss arrangement and order of topics	Complete draft of critical analysis for peer review on Friday
F Apr 20	<b>Due: First Draft of Critical Analysis</b> Peer Revise	Polish draft of critical analysis

**Week 17**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Apr 23	Bring critical analysis to class and work on overall style	Polish critical analysis for submission Friday April 27
T Apr 24	<b>Complete Withdrawal Deadline</b>	
W Apr 25	Reading Day	

Your critical analysis is in place of a final exam. It is due Friday April 27 between 8:30 and 11 in my office.

**Dr Sarah Duerden**  
**English 474 Review Writing Spring 2012**  
**Line #17903 MWF 11:50-12:40**

**Office:** LL 210 A

**Phone:** 727 6097

**Email:** [Sarah.Duerden@asu.edu](mailto:Sarah.Duerden@asu.edu)

**Class meets:** MWF 11:50-12:40

**All course materials on Blackboard**

**Office Hrs:** Mon 1:30-4; W 1:30-3:15 and by appointment

**Course Description**

This course is designed to introduce you to professional review writing, a genre which approaches creative writing more closely than other professional writing genres but one which also relies on journalistic techniques. The course will be based upon a firm foundation of rhetorical concerns including purpose, audience, situation, style, arrangement, delivery, and content as well as ethical, logical, and emotional appeals. We will read general theory of review writing as well as sample reviews from various venues and write various reviews for specific venues. Reviews appear most commonly in newspapers and magazines, but also on television and radio and increasingly on web sites. A change in venue causes a change in all other rhetorical considerations. The most common reviews are film and book reviews. However, reviews also address the areas of art, architecture, restaurants, resorts and hotels, television, theater, dance, music, radio, television, photography, and sculpture. You will focus on the primary areas but will be encouraged to explore additional areas and especially to specialize in one particular area by the end of the semester. The course will use active learning techniques, including peer review, small-group discussion and research, and in class writing and electronic research since we are in a computer mediated classroom

**Course Goals**

- You will learn to write different genres of reviews
- You will develop expertise in a specialty review area and write a critical analysis of best reviews in that genre.
- You will learn to evaluate professional reviews analyzing them for how they fit with the publication venue.
- You will learn fundamental methods of research regarding review writing practising more thorough approaches to researching topics.
- You will become familiar with the professional concerns of review writers, including ethics.
- You will research and develop an awareness of how to tailor your work to particular publications.
- You will study techniques of style, including ways of changing your styles depending on genre, venue, and audience.
- You will leave this course with a portfolio of four reviews, each targeted toward a particular publication.

**Required Texts**

- 📖 Tichener, Campbell B. *Reviewing the Arts*. 3<sup>rd</sup> Ed. Mahwah, New Jersey: Erlbaum, 2005
- 📖 Myers, B. R. *A Reader's Manifesto*. Hoboken, NJ: Melville House, 2002.
- 📖 Additional Readings available on Blackboard

**You should also familiarize yourself with the following policy documents:**

Writing Programs FAQs for students. Located at:

<http://english.clas.asu.edu/writingprograms>

Student Codes of Conduct. Located at

<http://students.asu.edu/srr/code>

**Remember:** You are responsible for all University, Departmental, and Writing Programs policies, whether you have read them or not.

## Course Requirements: Assignments

Criterion 1: 50% of grade from Writing

Criterion 2: Composition tasks involve gathering, interpreting and evaluating evidence

Criterion 3: Minimum of two substantial writing tasks

Review 1: A review of a current film	15%
Review 2: A review of a current book	15%
Review 3: A review of a restaurant	15%
Review 4: Specialty review	15%
Critical analysis of reviews (final)	20%
Journal (includes reading responses and heuristics & in class writing)	15%
Reflections (4)	5%

C1  
C3

You will write four reviews throughout the semester. All reviews must focus on contemporary work, i.e., films and books from the last two years or so. Each assignment will be targeted toward a particular audience and publication. The length of each assignment will mirror the length of such a review in the targeted publication.

Please note that for your specialty review, ASU offers many exciting exhibits and performances. Please check the various sources for these activities, which will be more easily available and cheaper than "at-large" Phoenix or Scottsdale activities. You may also incorporate any activities in other cities if you are already planning on travel. Also, note that restaurant reviewers do not always review the fanciest, most expensive restaurants. You could easily dine at an In-and-Out Burger and write a lively, interesting review for the "right" audience.

### Journal (15%) Criterion 2

Your Journal comprises reading responses (6) and heuristics for each assignment. Each piece will be collected and graded for completeness on a 4.0 scale. Reading assignments are an essential component of this class; thus, you will write a reading response on a number of assigned reviews. These responses will be one-two pages (double spaced) and will follow the format guidelines described later. In addition, each assignment will involve a number of heuristics designed to help you develop material for the assignment and they are part of your overall journal grade. The grade for your journal will comprise your reading responses and your heuristics. Not doing these will seriously impact your overall course grade.

C2

### Reflections and in-class writing (5%)

For each review you will do an in-class reflection and along with other in-class work, they will make up 5% of your course grade. We will also engage in various workshop activities such as "instant" reviews, revising one of your reviews for another venue, stylistic revisions, and peer reviews. Small-group work will be used extensively. You must be present to receive credit for any class writing.

### Review 4: The Specialty Review (15%)

Review 4 will focus on one of the following content areas, and each student will choose a targeted venue:

C2  
C3

Television	Art Exhibit
DVD	Architecture
Live Music/Concert	Sculpture Exhibit
CD	Performance of a Play
Contemporary Literature	Website
Contemporary Non-Fiction	
Dance Performance	
Videogames	

You may propose another content area for instructor approval. Note that it is crucial that you plan your semester carefully. You need to be thinking about which book you'd like to review for the book review now, and you should begin reading it soon. If you are planning on attending a live performance for your specialty review, then you must schedule attendance now. If you would like to write about an art exhibit, you must discover what will be available to you.

### Critical Analysis of Reviews: Final (20%) Criterion 2

You will collect 10 reviews of a particular type that you consider outstanding examples of the genre (film, book, theatre, videogame etc.) that you did for your specialty review. Each review should be printed carefully or Xeroxed from a print source. You will then write a critical analysis based on these reviews addressing the stylistic and rhetorical features of a successful review in that specialty genre. Note, this is not a 'how to' paper but rather an analysis of what makes for a successful review in that genre.

C3

**All work for class:** All work for this class must be typed or computer printed and double-spaced. Do **not** put work in columns or other newspaper/magazine formats: this is never the writer's job. Put your name, my name, the course title, the date, and title of your work on the first page. Use one-inch margins and a readable 11 or 12-point font. Number all pages and put your name on each page, staple your paper. For grading, submit in your paper in a manila folder with invention/heuristic work, drafts, and peer reviews. Reading Responses and heuristics not need to be submitted in a folder, but please make sure that you put your name on each page and that you staple pages.

**Keeping all work:** Keep all your writing for this course including in-class and out-of-class working notes, drafts, revisions, final drafts, reflections on your writing, and workshop responses. When you revise a paper, save it under a **different file name** so it's clear to you that this is the next revision. Keep several back-up versions of your work (USB, My Files, AFS space) because computers regularly become infected with a virus. It could be disastrous for you grade wise if you cannot produce evidence of your work at semester's end.

### Peer Review Criterion 4

Peer Review only works if you have a draft that someone else can review. I will assign peer review groups and you should bring print copies of your paper with you. Make sure that you print your paper **before class**. Too often students email themselves a copy and hope to print in the classroom. Unfortunately, email is a very poor way of accessing your draft since programs often scramble drafts and student machines in the classroom cannot read drafts written in WordPerfect or Microsoft Works. If you must try and print in the classroom, make sure your draft is saved in Word or RTF. Your drafts should be printed before class, so make sure that you arrive early. **Failing to come with a completed draft will affect your polished paper grade. Your polished paper grade will be reduced by ½ grade for each peer review you miss.** Even if your draft is incomplete, it is better to attend the peer review class rather than miss class since missing too many classes could result in your failing the class.

### Revision Policy

Since this class will involve multiple drafts and peer review, graded papers may not be revised for a higher grade.

### Grading System

During the semester plus minus grades will be assigned to papers; final course grades will use plus minus system also.

#### Individual Paper Grades

A = 4.0	A- = 3.67	B+ = 3.33	B = 3.0	B- = 2.67	C+ = 2.33
C = 2.0	C- = 1.67	D+ = 1.33	D = 1.0	D- = .7	E = .3
No paper = 0					

### Final Course Grades

A = 4.0  
C = 2.0

A- = 3.67  
D = 1.0

B+ = 3.33  
E = .3

B = 3.0

B- = 2.67

C+ = 2.33

### Reading Responses Criterion 2

Like most teachers, I hate assigning reading only to find that no one has done the work. I also hate to resort to reading quizzes as a way to ensure that students do assigned reading. However, one of the best ways to improve your own writing is to study carefully the writing of others **especially in a writing course**. So instead of quizzes I ask that you write a reading response to the assigned reviews. Each reading response should be typed, double spaced, and should not exceed two pages.

In your response I want you to focus specifically on how the review is written and what makes the review successful or not. Open your response by giving the author's name, title of the review, and the publication and the writer's thesis or judgment: "In her review of Twilight, "Vampire Weakened" published in The Guardian, novelist Anne Billson considers this to be a poor adaptation of the vampire genre. Specifically she complains that the film has "robbed the vampire of his power, reducing him to an emo teenage heart throb." Then follow this with one page of writing in which you comment on the writing. For example, consider what topics the author chooses to focus on, the arrangement or order of those topics, the opening and closing of the review, the judgment and support, plot synopsis (too much or too little), quotations from the work reviewed, title of the review, tone, language, and overall stylistic features. Consider the publication venue and audience for the review and how well the reviewer has written for the venue and audience. Your response is then an analysis of the review, focusing on various aspects of the review. Consider what you can learn from this review and how it differs or would differ if the publication venue changed. Use quotes to support your claims.

To avoid plagiarism, I will ask in addition to submitting paper copies of your reviews, you submit an electronic copy to "my safe assignment" before the due date and include a printed copy of the report it generates with your review.

### Standard Writing Programs Policies

#### 1. Policy on class attendance

**Students are expected to attend all class sessions. Because Writing Programs courses incorporate frequent small- and large-group activities into lessons, students who are absent affect not only their own learning, but that of their fellow students. Therefore, only *two weeks'* worth of absences (see below) will be allowed for the semester, *regardless of reason, including documented illness or emergency*. Students who exceed two weeks' worth of classes will fail the course, unless they withdraw (see <http://students.asu.edu/withdrawal>). For Fall and Spring semesters, classes that meet three days a week (MWF, for example), the maximum number of allowed absences is six (6).**

- **Note:** Students who participate in **university-sanctioned activities** and/or who will be unable to meet the attendance requirements for a particular section should move to another section where their activity schedules will not interfere with their classroom obligations (students can freely switch sections during the first week of the semester). To accommodate students who participate in university-sanctioned activities, ASU Writing Programs offers sections of many courses online and at various times of the day and week. We have asked advisors across campus to help students enroll in appropriate sections. If you think that this course may conflict with a university-sanctioned activity in which you are involved—athletics or the debate team or another—please see me immediately.

- **Note:** Writing Programs is sensitive to the religious practices of the various religious faiths represented in the student body of the university community. Writing Programs' standard attendance policy listed here provides reasonable accommodation for individual religious practices. Students who anticipate absences due to religious reasons should plan their absences in the course accordingly. To accommodate students' religious practices, ASU Writing Programs offers sections of many courses online and at various times of the day and week. We have asked advisors across campus to help students enroll in appropriate sections. If you think this course may conflict with your religious practices, please see me immediately.
- **Arriving 5 minutes after class begins will mean that you have a tardy. Two tardies result in an absence. Arriving 15 minutes late means that you are counted as absent that day.** Should you arrive for class after I have called the roll, it is your responsibility to ensure that I correct the roll at the end of that class. If you are five minutes late, you will be marked as absent. Again, if you miss more than 6 classes, you will fail the class.

## **2. Attendance: first week of classes**

According to university policy, students who are registered but do not attend any of the first week of classes may be dropped.

- Students enrolled in **hybrid/online courses** must make every reasonable attempt to attend class or contact the instructor during the first week. After the first week those who do not show up either in person or by calling or e-mailing the instructor may be dropped.

## **3. If I am absent**

If I need to cancel class for any reason, I will contact you via e-mail. If possible, I will also try to get someone to post a sign. However, if you come to class and I have not arrived by the time 15 minutes have elapsed (from when class is to start), please assume that class is cancelled, and check e-mail frequently afterwards for further instructions.

## **4. Grading**

Grading is based on specific assignment criteria, and will follow English Department standards for content, organization, expression, and mechanics. To compute final course grades, the following values are assigned to the standard letter grades of A through E:

- A+ = 4.3 (only used internally at ASU)
- A = 4.0
- A- = 3.7
- B+ = 3.3
- B = 3.0
- B- = 2.7
- C+ = 2.3
- C = 2.0
- D = 1.0
- E = 0.3
- No paper = 0.0

## **5. The public nature of writing and discussions**

Please consider every piece of writing you do for this class to be "public property." Remember that you will often be expected to share your writing with others, so avoid writing about things that you may not be prepared to subject to public scrutiny, or things you feel so strongly about that you are unwilling to listen to perspectives other than your own. This does not mean that you are not entitled to an opinion but that you adopt positions responsibly, contemplating the possible effect on others. This course may contain content (assigned readings, in-class discussions, etc.) deemed offensive by some students. If you have concerns about any course content, please bring these concerns to the attention of your instructor.

## 6. Technological Distractions

Please refrain from any unauthorized usages of technology during our class sessions. In this usage, 'unauthorized' means unrelated to the tangible learning activity or activities taking place during the class period. Please put all hand-held electronic devices away. I will expect computers and laptops to be used for classroom activities only. Using Facebook etc., text messaging, and reading and responding to email during class is unacceptable. Failure to abide by these guidelines may have a negative impact on a student's participation grade. Repeat offenders may be seen as disruptive and asked to leave class. If that occurs, you will accrue an absence for that day.

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**Dr. Sarah Duerden**  
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 RA *Reviewing the Arts*

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W Jan 11	Basic Reviews	Read RA chap 4
F Jan 13	Film Reviews	Read the reviews in Film Reviews Folder One on Blackboard. Write reading response on one review and then at the end of your review, list 3 current films (no more than two years old) you would like to review

**Week 3**

	Class Discussion	Homework Tonight
M Jan 16	<b>Martin Luther King Day</b> Class Excused	Read article about film critics on Blackboard; Think about which film you wish to review for assignment 1 and plan to see in the next week
W Jan 18	<b>Due: Reading response #1</b> Film reviews and reviewing; locating film reviews for understanding venue	Read the reviews in Film Reviews Folder Two and write reading response to one; read assignment sheet
F Jan 20	<b>Due: Reading response #2</b> Discuss Assignment 1	Complete heuristic 1

**Week 4**

	Class Discussion	Homework Tonight
M Jan 23	<b>Due: Heuristic 1</b> Summary versus synopsis, claims & evidence, arrangement & style	Finish heuristic 2
W Jan 25	<b>Due: Heuristic 2</b> Complete 3 in class	Complete heuristic 3
F Jan 27	<b>Due: Heuristic 3</b> Opening paragraphs	Draft assignment 1 for peer review Mon Jan 30

C4

**Week 5**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Jan 30	<b>Due: First Draft of Film Review</b> Bring two copies to class Peer Review	Read RA chap 12 "Familiar Subjects"
W Feb 1	Discuss Book Reviews & locating book reviews	Polish draft
F Feb 3	<b>Due: Second draft of Film Review</b> Peer Review	

CL

CL

Criterion 4: Polished Draft Due here. Returned with comments one week later. Next polished draft due Week 10

**Week 6**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Feb 6	<b>Due: Polished Draft of Film Review</b> In class reflection	Make list of 3 possible books you might review; Read reviews in Book Reviews Folder Four and write response to one
W Feb 8	<b>Due: Reading response #3</b> Discuss reviews	Read ARM pp. 1-43
F Feb 10	Discuss ARM pp. 1-43; review book choices	<b>Read book you wish to review;</b> Read reviews from Book Reviews Folder Five and choose one to write reading response on.

**Week 7**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Feb 13	<b>Due: Reading response # 4</b> Discuss book reviews	Read articles in Folder Six on Book Reviewers
W Feb 15	Discuss reviewers & ethics	Read ARM 44-90 & complete heuristic 1
F Feb 17	<b>Due: Heuristic 1</b> Discuss ARM	Read ARM 91-125; & appendix.

**Week 8**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Feb 20	Discuss ARM; work on heuristic 2	Complete heuristic 2
W Feb 22	<b>Heuristic 2 Due</b> Summary, thesis, and claims	Complete heuristic 3; bring all work for assignment two to class Friday
F Feb 24	<b>Due: Heuristic 3</b> Begin draft	Complete draft of book review

**Week 9**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Feb 27	<b>Due: Draft of book review</b> Bring two copies to class Peer Review	read assignment sheet for restaurant review and reviews in Restaurant Reviews Folder 7. Write response to one.

CL

W Feb 29	<b>Due: Reading Response 5</b> Discuss restaurant reviews; Discuss	Revise draft of book review for peer review;
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	assignment 3	
F Mar 2	<b>Due: 2<sup>nd</sup> draft of book review</b> Peer Revise	Revise draft of book review due Monday Mar 5

C4

**Week 10**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Mar 5	<b>Due: Polished Draft of Book Review</b> <b>In class reflection</b>	Read restaurant reviews in Restaurant Reviews Folder Eight and write reading response on one
W Mar 7	<b>Due: Reading Response # 6</b> Discuss Restaurant Reviews	Read Restaurant Reviews Folder Nine & complete heuristic 1.
F Mar 9	<b>Due: Heuristic 1</b> Discuss Reviews	Complete heuristic 2

**Week 11**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Mar 12	<b>Due: Heuristic 2</b> Work on heuristic 3 in class	Complete heuristic 3
W Mar 14	<b>Due: Heuristic 3</b> Work on draft in class	Finish draft for peer review Mon Mar 26
F Mar 16	<b>Due: Draft of Restaurant Review</b> Peer Revise	Read assignment sheet for specialty review (4) and assignment sheet for critical analysis(5)

C4

**Week 12 Spring Break Mar 19-25****Week 13**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Mar 26	<b>Due: Second draft of Restaurant Review</b> Peer Revise	
W Mar 28	<b>Due: Polished Draft of Restaurant Review</b> In class reflection	Read RA chaps 5, 6, 7, 8
F Mar 30	Discuss specialty review & critical analysis	Read the appropriate specialty reviews in Specialty Review Folders 9, 10, 11, 12

C4

**Week 14**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Apr 2	Discuss specialty reviews	Complete heuristic 1 (Find 5 examples of reviews in this genre to determine venue and style)
W Apr 4	<b>Due: Heuristic 1</b> Work on heuristic 2	Finish heuristic 2 and 3

F Apr 6	<b>Due: Heuristic 2 &amp; 3</b> In class work on draft	Complete draft of specialty review
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**Week 15**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Apr 7	<b>Due: First Draft of Specialty Review</b> Bring two copies to class Peer Revise	Find 5 more sample reviews for your critical analysis and save to folder or print. Bring to class Complete heuristic 1
W Apr 9	<b>Due: Heuristic 1</b> In groups, discuss criteria for your critical analysis	
F Apr 14	<b>Due: Second Draft of Specialty Review</b> Peer Revise	Revise review

C4

C4

**Week 16**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Apr 16	<b>Due: Polished Draft of Specialty Review</b> In class reflection	Complete heuristic 2
W Apr 18	<b>Due: Heuristic 2</b> Discuss arrangement and order of topics	Complete draft of critical analysis for peer review on Friday
F Apr 20	<b>Due: First Draft of Critical Analysis</b> Peer Revise	Polish draft of critical analysis

C4

**Week 17**

	<b>Class Discussion</b>	<b>Homework Tonight</b>
M Apr 23	Bring critical analysis to class and work on overall style	Polish critical analysis for submission Friday April 27
T Apr 24	<b>Complete Withdrawal Deadline</b>	
W Apr 25	Reading Day	

Your critical analysis is in place of a final exam. It is due Friday April 27 between 8:30 and 11 in my office.

## English 474 Review Writing Assignment 2: BookReview

### Composing Schedule

Heuristic 1: Fri Feb 17

Heuristic 2: Wed Feb 22

Heuristic 3: Fri Feb 24

First Draft for Peer Review: Mon Feb 27

Second Draft for Peer Review: Fri Mar 2

Polished Draft: Mon Mar 5

Write a review of a **contemporary book** (fiction or non-fiction) for a targeted audience and venue. Your book should be fairly current; that is no more than **five** years old. Make sure the book you choose would be appropriate for the venue you choose and of course would be of interest to the audience you are targeting. You should choose a venue like The New York Times, The New Yorker, The Times Literary Supplement or Salon. Length of your review will be at least 4-5 typed double spaced pages.

Remember essentially a book review is an evaluation argument. Therefore, you need criteria by which to evaluate your book. A book review is one in which the writer describes and evaluates the book, in terms of accepted literary and historical standards, and supports this evaluation with evidence from the text. Your review should also demonstrate knowledge of books the same genre. That means understanding the art form and how it functions. Without such understanding, the reviewer has no historical or literary standard upon which to base his/her evaluation.

The length of your review should match the standard review lengths in your venue. Likewise the arrangement of elements in the review and the overall style should be appropriate for this venue. Follow Tichener's general advice and include identification (author, title, publisher, broad genre—novel, non-fiction, Memoir, whether part of a series. Next, you should include a summary (NOT CHRONOLOGICAL) not a synopsis that will deal with characters, location, timeframe and time span, and then your opinion supported by detailed examples from the text. Tichener claims that audiences for book reviews are usually more sophisticated than audiences for film reviews; they will be better read and more critical of the reviewer as well as the book

### If You Are Reviewing Fiction

(above all, do not give away the whole story)

**Character:** From what sources are the characters drawn? What is the author's attitude toward his characters? Are the characters flat or three dimensional? Does character development occur? Is character delineation direct or indirect?

**Theme:** What is/are the major theme(s)? How are they revealed and developed? Is the theme traditional and familiar, or new and original? Is the theme didactic, psychological, social, entertaining, escapist, etc. in purpose or intent?

**Plot:** How are the various elements of plot (e.g., introduction, suspense, climax, and conclusion) handled? What is the relationship of plot to character delineation? To what extent, and how, is accident employed as a complicating and/or resolving force? What are the elements of mystery and suspense? What other devices of plot complication and resolution are employed? Is there a sub-plot and how is it related to the main plot? Is the plot primary or secondary to some of the other essential elements of the story (character, setting, style, etc.)?

**Style:** What are the "intellectual qualities" of the writing (e.g., simplicity, clarity)? What are the "emotional qualities" of the writing (e.g., humour, wit, satire)? What are the "aesthetic qualities" of

the writing? What stylistic devices are employed (e.g., symbolism, motifs, parody, allegory)? How effective is dialogue?

**Setting:** What is the setting and does it play a significant role in the work? Is a sense of atmosphere evoked, and how? What scenic effects are used and how important and effective are they? Does the setting influence or impinge on the characters and/or plot?

**Strengths and Weaknesses:** What are the overall strengths and weaknesses you have identified?

### **If Non Fiction**

A critical book review briefly describes the content of a book and, more importantly, provides an in-depth analysis and evaluation of its ideas and purpose. The descriptive element of a review should give the reader an understanding of the author's arguments, while the evaluative element should detail your assessment of the book's ideas

### **Consider the following:**

- Who is the intended audience for the book? Scholars in the field or general readers?
- What is the author's purpose in writing the book?
- What are the author's central arguments? What exactly is the subject or topic of the book? Does the author cover the subject adequately? Does the author cover all aspects of the subject in a balanced fashion? What is the approach to the subject (topical, analytical, chronological, and descriptive)?
- Is the book lacking information or argumentation that you expected to find? What evidence does she use to prove her point? Do you find that evidence convincing? Why or why not? Does any of the author's information (or conclusions) conflict with other books you've read, courses you've taken or just previous assumptions you had of the subject?
- Are the ideas logically presented and easy to follow?
- What is the author's style? Formal or informal? Is it appropriate to the intended audience? How well does the author express his/her ideas? Is the style suitable for the subject and for the intended audience? Does the author use charts, graphs, maps, statistics, illustrations, photographs effectively? Do they assist the reader to understand the information?
- Are facts in the book accurate? You may need to check outside sources to determine accuracy. Note any errors or weak arguments.
- How do the ideas in the book relate to other ideas and arguments on the same topic? You may need to read other works in the field in order to make a comparison.
- Is the author's point of view objective? Does the language used create bias?
- Who is the author? Nationality, political persuasion, training, intellectual interests, personal history, and historical context may provide crucial details about how a work takes shape. Does it matter, for example, that the biographer was the subject's best friend? What difference would it make if the author participated in the events she writes about?
- What is the book's genre? Out of what field does it emerge? Does it conform to or depart from the conventions of its genre? These questions can provide a historical or literary standard on which to base your evaluations. If you are reviewing the first book ever written on the subject, it will be important for your readers to know. Keep in mind, though, that naming "firsts"-alongside naming "bests" and "onlys"-can be a risky business unless you're absolutely certain

The first paragraph will name the author and the book title and the main theme. It may add relevant details about who the author is and where he/she stands in the genre or field of inquiry. You could also link the title to the subject to show how the title explains the subject matter. Place your review in a framework that makes sense to your audience alerts readers to your "take" on the book. Identify the thesis of the book and then give your thesis about the book.

Follow with a summary of the book that should be brief, as analysis takes priority. In the course of making your assessment, you'll hopefully be backing up your assertions with concrete evidence from the book, so some summary will be dispersed throughout other parts of the review. The body of the review should state your arguments in support of your thesis, follow the logical development of ideas that you map out in your thesis and include quotations from the book (and possibly from other reviews) which illustrate your main ideas. Your analysis and evaluation should be organized into paragraphs that deal with single aspects of your argument. This arrangement can be challenging when your purpose is to consider the book as a whole, but it can help you differentiate elements of your criticism and pair assertions with evidence more clearly. You do not necessarily need to work chronologically through the book as you discuss it. Given the argument you want to make, you can organize your paragraphs more usefully by themes, methods, or other elements of the book. Your conclusion needs to balance the book's strengths and weaknesses in order to unify your evaluation.

### Heuristics

1. Having decided which book you are going to review, you must pick an appropriate venue. You should choose a national print publication. Your first task is to find 5 reviews from that venue so that you can answer the following:
  - How long are reviews for this venue?
  - Describe the audience for this venue (age, education, knowledge or expertise etc.)
  - Typically how are the sample reviews arranged?
  - How do these reviews open and close?
  - What do you note about the style of these reviews (formal, informal, scholarly, popular)?
  - What do you note about the diction or language in these reviews?
  - Why is this venue appropriate for **this book**? Explain fully.
  - **Hand in copies of your sample reviews with your heuristic 1**
2. After you have read your book and taken notes, **write a page or so in which you discuss the genre of the book** (detective fiction, chick lit, speculative fiction, science fiction, mystery, crime thriller, thriller, science fiction, romance, etc.) **and you investigate other works by the same author if this is not a first book by the author.** You may want to do some research on the author and on this genre so that you develop a little more expertise before you go further with your review. Publishers' websites are often good places to find information on the writer. Likewise you may find the Literature Resource Center rather than MLA (ASU research databases) helpful.
3. **Next, generate a list of strengths and weaknesses.** You could put this into two columns if you find that helpful. After each strength or weakness, give evidence (paraphrase or quote) from the book that supports your opinion. It's not enough to state why your opinion is correct in a general way; you need to be specific about both good and bad points. Anything less does your argument, your audience, and the author of the book a disservice. Read over your list and now formulate a working thesis or opinion and write that down. Reread the sample book reviews you gathered for heuristic 1 and note how they are arranged by making a list of topics for each review. Using those as a model, list the topics you want to discuss in what seems to be the most logical order. Then write a draft of your opening paragraph.

This material should help you now write the review. Don't worry if your first draft is a little rough.

**English 474 Review Writing  
Assignment 3: Restaurant Review**

**Composing Schedule**

Heuristic 1: Fri Mar 9

Heuristic 2: Mon Mar 12

Heuristic 3: Wed Mar 14

First Draft for Peer Review: Fri Mar 16

Second Draft for Peer Review: Mon Mar 26

**Polished Draft: Wed Mar 28**

Write a review of a restaurant with which you are familiar. Remember, most reviewers admit to visiting a restaurant at least 2 or 3 times before they write their reviews, so I would urge you to choose one that you have been to before (I don't expect you to make 3 special trips since you are not a professional reviewer). It need not be a fancy restaurant. In fact, the best reviews are sometimes those where the reviewer is recommending the best place to eat for under a certain dollar amount. Consider places you go to near campus. Is there a good small restaurant you like near campus and why? How about in your neighborhood? If you have a family is there a restaurant you like to dine in with your family and why? What about when you have guests from out of town and you want them to sample "local" cuisine. Where would you take them and why? Of course you need to think about what you mean by "local." What about late night dining? Unlike cities in other states or countries, many restaurants here finish serving around 9. Where do you go if you want to eat after a movie or before a movie and why? What about particular lunch places for particular occasions? You might choose a restaurant you find disappointing—chain restaurants often seem reliable but too often they disappoint. **In other words, try to develop a theme for your review and let your choice of restaurant illustrate that theme.**

Your venue should be one of our local publications that produces longer reviews such as Phoenix Magazine or Phoenix New Times. Thus your review will be about 4-6 pages long. To write such a review, you will need to be familiar not just with the restaurant, but you will also need to do research on food writing and I have given you several websites on Blackboard such as James Beard as starting places.

A restaurant review is an evaluation argument. Therefore, you need criteria by which to evaluate your restaurant based on other restaurants that would be categorized as similar. You can't fault a burger place for not offering a vast array of vegan dishes for example. An Indian restaurant is not going to offer pork barbeque. Often your criteria include the quality of the food, the originality of the food or its reassuring take on classics, the taste, the service, the surroundings and so on. You also need more complete identification. Readers need to know where the restaurant is located (and if it's hard to find you may need to add directions to the address), phone number, whether reservations are required, opening hours, and whether credit cards are accepted. This is the norm in the US, but abroad, many restaurants take cash only. You should also identify the type of cuisine and price range before you begin your review.

Many reviews are structured chronologically, mimicking the experience of entering, dining, and paying. Some reviewers use "I" and "we" since most reviewers dine with companions (not named). Their reviews are narratives and may include details about the companions' responses. Reviewers then put the details of the restaurant as the subject, **which often requires passive voice** (The shrimp is prepared in a . . .). **Most use "you" as in "you enter by the main door" sparingly.** Reviewers will often describe the chef's experience, or what used to be in this space, or the neighborhood, or how long this restaurant has been around. Reviewers then describe the outside appearance of the restaurant and detail the inside including décor, overall ambience, music, lighting, and other patrons. At this point, a reviewer may describe the service, especially if it's lacking when they first walk in or if it is particularly good. Then most will give readers a sense of the overall menu:

appetizers, entrees (at which point the wine list may come up), and desserts. These elements may be considered for price, value, presentation, preparation, freshness, variety, originality, or conceptualization. Particular dishes may be discussed in detail (those that succeed and those that fail), and the reviewer may also give readers a sense of portion size and what goes well with what main dish and so on.

Other reviews are arranged analytically, moving through the menu from appetizers to desserts. Here the meal becomes the focus of the review and the reviewer is not a presence. You can choose to tell the story of your visit as a narrative using "I" and "We," or you can arrange your review analytically and make the restaurant and the meal the subject. It's a choice you make and you can be guided by how reviews are written for the venue you have chosen. Remember, your job is to give the reader a sense of what an average visit will be like.

Some reviews follow a prescribed format (see recent reviews in everyday dining in the AZ Republic). These tend to be shorter and really less interesting to read and to write. Overall, I'd advise you not to mimic the AZ Republic preset format since it will not allow you to show off your writing. Your own structure will be far more interesting. If you develop a format of your own, make sure you cover the following: Surroundings (location and neighborhood of the restaurant; Atmosphere (It's nice to know if the restaurant is geared for romantic dinners or for family fun); Menu (Since you obviously can't reprint all the food offerings in your review, tell the reader what he/she can expect to order. Cover the major groups: poultry, fish, steak, pork, pasta, vegetarian dishes, etc.); Service (speed, presentation and demeanor).

Details are as concrete as possible, always relying on a tactile sensation or a specific flavor over empty adjectives like "delicious," "amazing," or "savory." **When possible, cite key ingredients so readers understand the dish, instead of simply relying on your taste, which we all know is subjective. Likewise, concrete details about particular dishes will help your readers. Don't just say accompanied by a pleasing salad but describe the salad so I know what is pleasing.**

#### Criteria for grading:

- Fairly but critically evaluates service, decor, food, and so forth; offers a developed, firm, convincing point of view.
- Artfully weaves in a theme for the review or develops the story of the restaurant, or its neighborhood, or its owners or its chefs.
- Employs an interesting hook, develops a middle section and comes to a sense of closure; compels readers to continue throughout.
- Offers showing-not-telling evidence to support all claims; helps us see and taste food and experience other aspects of the meal; avoids clichés.
- Shows control of language to create a consistent voice from beginning to end.
- Shows flair, style, grace and/or pizzazz

#### Heuristics

1. Describe the restaurant you wish to review as fully as you can. What type of food is served? Where is it located? What is it like outside? What is it like inside? What are the best dishes? How often have you been before? Why have you chosen this restaurant?
2. Then, having decided which restaurant you are going to review, you must pick an appropriate venue. For this review, I would urge you to pick a local publication. While reviews appear in travel guides to cities, they are too short for an assignment. So probably you should choose one of the venues we have examined such as The Arizona Republic (Howard Seftel's longer reviews), The Phoenix New Times or Phoenix Magazine. **Alternatively, you may choose to emulate the British reviewers and imagine that you are reviewing a local restaurant in Phoenix for the**

**British newspaper for tourists from the UK coming to the US.** You may also choose another you are familiar with but discuss it with me first. After reading several reviews, answer the following questions:

- How long are reviews for this venue?
  - Who is audience for this venue (age, education, knowledge or expertise etc.)?
  - Typically how are the sample reviews arranged? Does the reviewer use “I” or “We?” Does the reviewer use a narrative structure or an analytical structure?
  - How do these reviews open and close?
  - What do you note about the style of these reviews? (formal/informal for example)
  - What do you note about the language used in these reviews to describe the food? Are there any phrases that the reviewer makes regular use of?
  - What makes your venue appropriate for a review of this particular restaurant? Explain.
  - What might be a theme for your review (Where to take your mother? Where to take your college friend from out of town? Where to eat near campus? Where to eat in Tempe after 10pm?)
3. Before you visit your restaurant, you will need to consult various food writing websites and blogs (see Blackboard) to develop the appropriate vocabulary for this kind of writing. You need to visit your restaurant and make some notes about the restaurant and your dining experience. You might find the chart below helpful when you visit the restaurant. Take a look at the “How to Write Restaurant Reviews” in folder 7. Now make a specific list of both the good or outstanding or unexpected and the bad or mediocre or disappointing. Read over your list and formulate a working opinion and write that down. This will shape your review and may be stated early in your review or may come at the end. Then reread your sample reviews and note how they are arranged and the structure (narrative or analytical). How will you arrange and structure your review? Write that down as well. At this point, also generate a working title for your review. Titles guide your readers as to how you feel about the restaurant. Consider a rating system (see Blackboard for help) and use one that exists or develop your own.

#### What to Look for at the Restaurant

##### Basics

- ☐ Name of restaurant
- ☐ Location
- ☐ Phone number
- ☐ Genre
- ☐ Neighborhood

##### Large-scale physical detail

- ☐ Parking
- ☐ View from outside
- ☐ First impressions
- ☐ Number of rooms
- ☐ Number of tables, spacing between tables
- ☐ Waiting area
- ☐ Restrooms
- ☐ Atmosphere
- ☐ Decor
- ☐ Music/noise

##### Restaurant's story

- ☐ When first opened?
- ☐ Owner
- ☐ Manager
- ☐ Chef

##### Menu

- ☐ What's it look like?
- ☐ Easy to understand?
- ☐ Overwhelming, muddled?
- ☐ Range of choices?
- ☐ Range in cost?
- ☐ Comparisons to other local restaurants
- ☐ Prices?
- ☐ Reasonable?

##### Quality of food

- (repeat for each dish)
- ☐ Flavors/Taste
  - ☐ Physical description

##### Service

- ☐ Reservations
- ☐ Waiting time
- ☐ Wait staff
- ☐ Friendly?
- ☐ Quick? Efficient?
- ☐ Number of table visits

##### Little details that count

- ☐ Web page
- ☐ Hours
- ☐ Casual/More Formal
- ☐ Credit cards

**Clientele**

- ☐ Nationality
- ☐ Class
- ☐ Age
- ☐ Gender
- ☐ Other?

(moist, flakey, peppery,  
mushy)

- ☐ Serving size (large, small,  
etc.)?
- ☐ Speed prepared?
- Temperature

## Assignment 4: Specialty Review

### Due Dates:

Heuristic 1: Wed Apr 4  
 Heuristic 2 & 3: Fri Apr 6  
 First Draft Due: Mon Apr 9  
 2<sup>nd</sup> Draft Due Fr Apr 14  
 Polished Draft Due: Mon Apr 16

The Specialty Review is designed to encourage and/or allow you to focus on the area of review writing that most interests you. You will want to write about the area you know best.

Remember that the area of expertise chosen for this review **is the same area of expertise covered in your Critical Analysis Project (Assignment 5)**. The review will focus on one type of review. If the genre chosen is the same as a review previously written (film, book, or restaurant), **the subject of the review AND the venue must be different**. In other words, if you choose a book review, you must work with a different book and you must write for a different venue. This review should demonstrate knowledge of the genre chosen. The review will comprise an absolute minimum of words of 1250 words. I'd advise longer so you can show off your review writing skills. Consider the following areas for this review:

▪ Television	▪ Architecture
▪ Music Performance	▪ Sculpture
▪ Dance	▪ Theatre
▪ Art Exhibit	▪ Video Games
▪ Book	▪ CD
▪ Non-fiction	▪ DVD release of a film
▪ Food/Food Related	▪ Film

**If you are interested in reviewing another area, please confer with me for permission.**

The best reviews will be those in which you have a personal interest, so choose something you find intriguing. For example, you might want to shift from film to television. You will have to search for venues where reviewers write extensive reviews of TV shows such as *The New York Times* rather than the paltry lines we find in the TV Guide. Such reviews can usually be found in national newspapers and magazines. Those of you who read extensively may want to stick with book reviews, but you will need to choose a new book and a new venue. You may wish to try your hand at a different genre of writing. Tichener gives us general advice on review writing that may help you with your specialty. Likewise, you might also search for articles that guide your writing. Remember, this must be a type of review that is common and you can find examples of this kind of review in print/online magazine sources.

### Heuristics

1. In a paragraph explain what **type** of specialty review you would like to write and why. Then discuss the venue you have chosen for your review noting length, purpose, audience, arrangement, style, diction, opening, closings, identification, criteria and type and amount of evidence used by the reviewers who write for this venue. To do this, you need to find and save and at least **five** sample reviews of the type of review you have chosen from this venue (you may use these same examples in your Critical Analysis). Use Academic Search Premier to locate these reviews.
2. Explain what the subject of your review will be and why you chose this (i.e. what book, what video, what film, what TV show, what videogame, what ballet and so on). Now based on the sample reviews you found, describe the criteria you will use to judge the subject in your specialty review. For example, a good video game should have realistic graphics and so on.
3. Next, write up a working thesis and list the key claims you wish to make about the thing you are reviewing. For each claim explain what evidence you could employ to prove your claim.

## Assignment 5: Critical Analysis of Specialty Reviews

### Due Dates

Heuristic 1: **Wed Apr 9**

Draft Due: **Fri Apr 20**

Polished Draft with attached reviews Due: **Friday April 27 between 8:00 and 11:30 in my office.**

As we have seen, Tichener's work needs to be revised. His writing is a little dry, his sample reviews are dated, and he doesn't cover all kinds of reviews. **He tends not to examine reviews from major venues (probably because it is more expensive to reprint those reviews as compared to those from more minor venues). Nor does he really rhetorically analyze the reviews to show what makes them effective examples. He rarely discusses style and almost never discusses how individual venues affect what is written.** He is not a rhetorician.

So here is your chance. You will write a new chapter on the kind of review you performed for assignment 4. In other words, you will write a critical analysis. The critical analysis is a paper in which you analyze and evaluate. You will draw on at least 10 reviews from the specialty area that you did for assignment 4. You should obviously select these 7 from a larger number rather than just finding 7 and calling it quits. In your analysis you are going to explain what makes for a successful review in this area (book, film, video, videogames, CD—whatever you did for assignment 4) and quote from your 10 reviews to illustrate. For example, if you determine that a good book review should clearly summarize the premise of the book, then you will want a short quote that demonstrates effective summary. If you believe that an excellent restaurant review should employ concrete specific details, then you will want to quote from a review that illustrates concrete and specific detail. Your 7 reviews **should not all come from the same venue so that you don't rely on only one or two writers.** You might also choose to find a weak review to contrast with your 10 best. Your previous work on length, purpose, audience, arrangement, style, diction, opening and closings, identification, criteria and evidence are key elements you will discuss in your analysis but do not take short cuts and use headings. This is an essay and not a report nor notes.

In addition, this is not a "how to" write chapter but rather one in which you analyze what makes for an outstanding review. It will help you avoid the "how to" approach if you **avoid using "you" and "one" in your writing.** For example, don't write "First you should begin with a good hook." Instead, "the best book reviews open with an intriguing hook because ....." The subject of the chapter is the genre of the review and not the reader.

Pay particular attention to how the venue affects the review in terms of style, length, diction, tone, and even subject matter. What kind of identification of the work is given in the best reviews? How do the best reviews open? How do the best reviews close? Where is the judgment given? What is the purpose of these reviews? Is it merely to inform or is it to entertain as well?

Your audience for this work is the class. You are the expert informing us about how a specialty review works and what makes these examples outstanding. Remember to use short quotes from your reviews to prove your claims. Remember also that quotations should be integrated into sentences with your words (a that clause, a comma, a colon, are the most common ways to introduce quotations) and you should always take the time to explain to your reader what your quotation shows or illustrates. Never assume that the quotation alone is sufficient.

### Heuristic 1

First, find at least 20 good sample reviews using Academic Search Premier that come from various venues. Choose the 10 best. Having read your 10 best reviews, make a list of what an outstanding review of this genre should do. Consider length, purpose, audience, arrangement, style, diction, opening and closings, identification, criteria and evidence. Then explain what review does a particular aspect well. In other words, how does each review measure up to the criteria you have established as being necessary for an outstanding review in this genre? Is one review outstanding for only one or two of the criteria. Now write out a working thesis for your critical analysis that argues what this type of review should address.

#### **Drafting:**

Once you have completed heuristic one, you will see that the easiest way to organize your paper is to do so **by criteria** rather examining each review in turn (which would be really boring and repetitive). Think carefully about the order of topics for this paper. Next, consider carefully how you will transition from one topic to the next. Transitional words and sentences should be at the beginnings of new paragraphs. Never end your paragraph with your next topic.

#### **For Submission in a Folder**

- Make sure you have clean copies of your 7 best reviews. Indicate the publication and date if this is not apparent on the review by writing that information on the review
- A Works Cited page correctly listing each review (see updated MLA on OWL)
- Your Polished Draft
- Peer Review