

WRT 104 Summary

Instructor: Dr. Jessica Corey

Length: 3-4 pages (double-spaced)

Points: 100

Due:

Purpose

We've talked about the importance of composing with attention to purpose, audience, and context. To do this meaningfully, you must be able to summarize, analyze, synthesize, and generate ideas. The first step in this process, then, is to understand and communicate others' ideas accurately. The ability to summarize is essential to nearly all the work you'll do in college—engaging in class discussions, studying for exams, and, of course, composing in various forms (essays, research papers, infographics, videos, etc.). Accurately representing others' ideas is also a matter of academic integrity and ethos. This assignment addresses the following course objectives:

- *Writing as Situated Process*
Students will practice a range of invention, reading, revision and editing strategies with the goal of developing successful habits as writers.
- *Writing as Rhetorical Action*
Students will consider interactions between audience, situation and genre as part of their writing processes.
- *Writing as Reflective Learning*
Students will practice self-reflection as a means of developing the awareness necessary to adapt to changing contexts.

Audience

Those invested in writing curricula (parents, teachers, students, administrators, policy makers)

Assignment

You will read "The Writing Revolution," an article published in *The Atlantic* that argues against the type of writing advocated for by Erin Gruwell—the type of writing we've spent the past two weeks reading. You can find the article here:

<http://www.theatlantic.com/magazine/archive/2012/10/the-writing-revolution/309090/>

I highly suggest that you print and annotate the article.

Then, you will summarize the article in three different forms: one sentence, one paragraph, and one page.

One Sentence: In this summary, you want to capture as precisely as possible the “what” and “why” of the author’s/composer’s piece. A possible structure might be, “In [‘article name’], Author X argues that _____ is the case because _____.”

One Paragraph: In this version, you should begin by naming the title and composer of the source, but you can follow with clarifying, supporting, or explanatory details. As you write this version, ask yourself what details would most enhance a reader’s understanding of the material. What subordinate claims or assumptions from the author could you discuss? (For example, we talked about nuanced sub themes in *FWD*.)

One Page: In this version, you should still begin by naming the title and composer of the source. Now, in addition to the information you would include in a one-paragraph summary, you can also quote in *limited* respects. You should also establish the broader context in which the piece was composed and distributed. In other words, what conversation is the work contributing to? What factual knowledge about the author suits inclusion in the summary? What social or political issues surround the work?

In **all versions**, avoid including your own ideas. Yes, reading and writing always involve some element of interpretation on your part. But be careful not to stray from what the writer/composer says.

Once you’ve finished your summaries, write a one- to two-page reflection on your experience completing the assignment. Was it easier or more difficult than you anticipated? Why? Did your understanding of summarizing change in any way? If so, how? Did you go to the writing center to get help with the assignment? If so, what did you take away from that experience?

Evaluation Criteria

- *Appropriate and complete response to the assignment
- *Demonstration of understanding of summary (based on *RQ* readings and in-class discussion)
- *Awareness of the specified audience
- *Presentation of error-free texts (including spelling, grammar, and punctuation)