

## 1 | Prompt

### 1.1 | Assignment guidelines

After reading and analyzing Kincaid's book, you have a better understanding of rhetorical purpose and techniques. Using Kincaid as inspiration, and using at least three of her techniques (parentheses, tone, anaphora, personal pronouns, labyrinthine sentence, em-dashes, etc.), write a rhetorical pastiche on one of the prompts below.

In addition to your pastiche, please provide a short reflection. You should explain your rhetorical purpose as well as the techniques and elements of style you are trying to imitate (this means you will need to reflect a bit on Kincaid's techniques, so that you can explain what aspects of her writing you've been inspired by). Your reflection is a chance to explain what you want to accomplish, in case it doesn't fully come through in your piece, as well as to demonstrate your understanding of rhetorical techniques.

### 1.2 | Prompts

#### 1.2.1 | Conflicts in identity and place

In *A Small Place* Kincaid describes a conflicted relationship with identity, place, and the past, at times nostalgic, at times combative. Write about some aspect of your life—a part of your identity, a favorite place, your spoken/written languages, a relationship—that evokes contradiction and conflict for you. You may employ an implicit argument in your essay (like Kincaid's), but you **must** have an explicit argument to articulate in your reflection.

#### 1.2.2 | Responsible travel

Kincaid begins her text with a mockery of “you,” an assumed pasty-faced (read: white), European tourist visiting Antigua. Reflect on your position as a sometimes-tourist, privileged at least to some extent. Possible intended audiences include American friends and family unaware of the complicated power dynamics of travelling in non-Western and/or post-colonial countries, or the “locals” of said country: Antiguan, Peruvians, Costa Ricans, or others.

#### 1.2.3 | Solutions for issues based in poverty

Critiques of philanthropy often suggest it is motivated by a colonial mindset (“white savior complex,” “white volunteerism”). Yet the fact remains that poverty proliferates and many aid organizations work to alleviate illness, destitution, and inequity. Use the Poverty Action Lab site (<https://www.povertyactionlab.org/>) (Links to an external site.) to suggest a solution for some **manageable** issue based in poverty. Note about navigating the site: You may find it useful to start using either “Regions” or “Sectors”; “evaluations” and “publications” motivate issues and provide solutions (policy proposals).

### 1.3 | Evaluation and assessment

- Understanding Literature: Form and Function
- Close Reading and Argumentation
- Structure and Mechanics
- The Writer's Voice
- Responsibility

## 1.4 | **Formatting and due dates**

Rhetorical essay: 600-800 words, double-spaced, include MLA-style header and title

Reflection: at least 150 words, no more than 250 words, double-spaced

Introduce Assignment: Week of 11/9

Prewriting/notes/ideas due: 11/11

Rough draft due for peer editing: 11/18

Final due (including reflection): 11/20

## 2 | **Outline**

Uh, does that even apply? I want to use parentheses and I want to write about conflicting relationship

## 3 | **Draft 0.1**

Who ( but not really who ( not one person anyway, why should you assume that you already know who it will be? ), I mean, what kind of person ( or really, personality, because that is what matters right? What is a person but their personality, maybe their looks, their physique but that varies with age ( but then again what doesn't vary with age? Personality is ever changing, at times slower yet but often faster than looks might. ), so then, I suppose, who now? ), or rather, what kind of interaction ( it boils down to this, doesn't it? It doesn't matter who they really are alone, because in the end what you see of them is what you see with them.. so really who is a good fit? ) warrants such dramatic measures? ) should you let get close to you?

## 4 | **Draft 0.2**

Who ( or maybe not who... because it's not a single person. How do you know you already know who it might be? Really, what kind of person—or maybe I'm asking what kind of personality?—what kind of interaction ) should you let get close to you?

Who ( but not really who ( not one person anyway, why should you assume that you already know who it will be? ), I mean, what kind of person ( or really, personality, because that is what matters right? What is a person but their personality, maybe their looks, their physique but that varies with age ( but then again what doesn't vary with age? Personality is ever changing, at times slower yet but often faster than looks might. ), so then, I suppose, who now? ), or rather, what kind of interaction ( it boils down to this, doesn't it? It doesn't matter who they really are alone, because in the end what you see of them is what you see with them.. so really who is a good fit? ) warrants such dramatic measures? ) should you let get close to you?