

Short Assignment 2

Personal Abecedarius

We looked at how a word can be coded by its historical and sociocultural context and usage. Now we'll reflect on ourselves and what experiences and histories have coded US, via an **Abecedarius exposé** on our personal, educational, familial, cultural, linguistic, literacy history. An [abecedarius](#) is a creative form in which each sentence -- in our case -- begins with a new letter of the alphabet, beginning in order with the letter **A**.

There is really no limit on what to include here! These are the things that make you -- YOU. Do your best to include at least 3 each of the following elements:

- Personal (favorite color, that pair of shoes from your aunt 2 Christmases ago, a photo of your partner as your phone lockscreen)
- Educational (when you won the 3rd Grade Science Fair with a Cobra diorama, the day you were sick during a standardized test, the dust of dry erase markers after lines of algebra)
- Familial (your dad's pancake recipe, your mom's face on her first day of a new job, the great-great-aunt who remembers WWI)
- Cultural (a holiday you don't celebrate, bluegrass at family reunions, taking your shoes off at the door)
- Linguistic (your family's dialect or style of speaking, your favorite slang, a word you always mispronounce because you never heard it spoken aloud before)
- Literacy history (frantically skimming Les Miserables before the reading test, Choose Your Own Adventure books, etc.)

The restrictions of the abecedarius form might make this challenging -- and it should be! Let each sentence be its own story. Together they weave an even larger one. You might be surprised to see what it is.

Example.

Actually, I'm not technically Catholic, but still I feel closest to Something under Basilica frescoes. **B**abushka always grates the beets; soup's better that way. **C**an we pause to appreciate compromises like "I get the inside half of the bed if you get the blinds open" and "Scoot over, your hair is tickling my nose." **D**uring his last few years, I think I still pronounced Missouri "Missour-uh" just like my grandpa did. **E**very time I fail to roll my Russian R's, I excel at ら り る れ ろ. [...] **V**ery worried," my seventh-grade teacher said, "very worried and praying for you," but there was nothing to pray about, I just ran away from school because I didn't want to be there. **W**hy do I write so fast, my print becomes cursive anyway? **X**anax is not the same thing as prescription Benadryl. **Y**ou really don't want to argue with me when the reputation of Alexander the Great is at stake. **Z**one 3, now boarding: airport-alone is a particular shape of existence.

Targeted Outcomes

Outcome 1

- recognizing how different elements of a rhetorical situation matter for the task at hand and affect the options for composing and distributing texts
- coordinating, negotiating, and experimenting with various aspects of composing—such as genre, content, conventions, style, language, organization, appeals, media, timing, and design—for diverse rhetorical effects tailored to the given audience, purpose, and situation

Outcome 3

- designing/organizing with respect to the demands of the genre, situation, audience, and purpose

Outcome 4

- engaging in a variety of (re)visioning techniques, including (re)brainstorming, (re)drafting, (re)reading, (re)writing, (re)thinking, and editing
- refining and nuancing composition choices for delivery to intended audiences in a manner consonant with the genre, situation, and desired rhetorical effects and meanings