



UNIVERSITY OF NORTHERN COLORADO

Extended Campus

College of Humanities & Social Sciences
Department of English

UNC Dual Enrollment with Byers High School

English 122-665: College Composition
Fall 2020

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Office Location: Virtual M/F 7-8AM or by appointment

Catalog Description

Extensive practice in writing clear and effective academic prose with special attention to purpose, audience, organization, and style. Instruction in critical analysis and revision. (LAC, gtP)

The Colorado Commission on Higher Education has approved English 122 for inclusion in the Guaranteed Transfer (GT) Pathways program in the gt-CO1 category. For transferring students, successful completion with a minimum C– grade guarantees transfer and application of credit in this GT Pathways category. For more information on the GT Pathways program, go to <http://highered.colorado.gov/academics/transfers/gtpathways/curriculum.html>

Prerequisite

If a student presents an ACT score of 30.0 or higher in English, or an SAT Critical Reading score of 630 or higher prior to March 2016, or an SAT Critical Reading score of 34 or higher after March 2016, he or she is exempt from ENG 122.

Liberal Arts Core & Gt Pathways Student Learning Outcomes for Area 1

The Liberal Arts Core Area 1 requirement in Written Communication is designed to help students develop the ability to use the English language effectively, read and listen critically, and write with thoughtfulness, clarity, coherence, and persuasiveness. In order to fulfill Area 1 students are required to take 6 credit hours in written communication coursework, 3 credit hours in area 1a (ENG 122) and 3 credit hours in area 1b (e.g. ENG 123 or ENG 225). Each course in the Written Communication sequence assumes that writing is a recursive process. UNC's LAC outcomes are aligned with the State of Colorado's Gt Pathways student learning outcomes, competencies, and content criteria for written communication.

Core Competency: The Colorado Commission on Higher Education defines competency in written

communication as a student's ability to write and express ideas across a variety of genres and styles. Written communication abilities develop over time through layered, interactive, and continual processes and experiences across the curriculum. (All outcomes listed below are for GT-CO1 and GT-CO-2.)

Student Learning Outcomes

Students Should Be Able To...

1. Employ Rhetorical Knowledge
 - a. Exhibit a thorough understanding of audience, purpose, genre, and context that is responsive to the situation
2. Develop Content
 - a. Create and develop ideas within the context of the situation and the assigned task(s).
3. Apply Genre and Disciplinary Conventions
 - a. Apply formal and informal conventions of writing, including organization, content, presentation, formatting, and stylistics choices, in particular forms and/or fields.
4. Use Sources and Evidence
 - a. Critically read, evaluate, apply, and synthesize evidence and/or sources in support of a claim.
 - b. Follow an appropriate documentation system
5. Control Syntax and Mechanics
 - a. Demonstrate proficiency with conventions, including spellings, grammar, mechanics, and word choice appropriate to the writing task.

Course Content Criteria

The Colorado Commission on Higher Education requires that any course which receives approval as GT-CO1 must adhere to the list of course content criteria articulated below.

This course shall be designed to:

1. Develop Rhetorical Knowledge
 - a. Focus on rhetorical situation, audience, and purpose.
 - b. Read, annotate, and analyze texts in at least one genre of academic discourse.
 - c. Use voice, tone, format, and structure appropriately.
 - d. Write and read texts written in at least one genre for an academic discourse community.
 - e. Learn reflective strategies.
2. Develop Experience in Writing
 - a. Learn recursive strategies for generating ideas, revising, editing, and proofreading.
 - b. Learn to critique one's own work and the work of others.
3. Develop Critical and Creative Thinking
 - a. Identify context.
 - b. Present a position.
 - c. Establish a conclusion indicated by the context that expresses a personal interpretation.
4. Uses Sources and Evidence
 - a. Select appropriate evidence.
 - b. Consider the relevance of evidence.
5. Develop Application of Composing Conventions
 - a. Apply genre conventions, including structure, paragraphing, tone, mechanics, syntax, and style.
 - b. Use appropriate vocabulary, format, and documentation.

Text and Materials

Wardle, Elizabeth, and Doug Downs. *Writing about Writing: A College Reader*, 4th edition, custom for the University of Northern Colorado, Macmillan, 2020. ISBN: 9781319393236

Open-access Materials (for use at instructor discretion):

- Writing Commons: a free, comprehensive, peer-reviewed, award-winning Open Text for students and faculty in college-level courses that require writing and research.
- Purdue OWL: The Online Writing Lab (OWL) at Purdue University houses writing resources and instructional material.
- Bad Ideas about Writing, edited by Cheryl Ball and Drew Loewe

Course Policies and Procedures

Attendance Policy

Attendance will be taken daily and is required (see grading for participation points) Since this course happens via video, it is important that the camera is placed in such a way that all students are visible. This course requires active participation.

Late Work Policy

As this course builds upon previous work throughout the semester, it is important that students stay on top of all deadlines. That said, late work will only be accepted with written (email) approval from the instructor PRIOR to the missed deadline. All assignments can be revised once submitted, so when in doubt, turn in an incomplete assignment rather than nothing at all.

Grading Policies

Completion of all assignments does not guarantee earning a passing course grade. Students should save all papers and graded assignments, and students cannot pass this class if they do not at least attempt all major essay assignments.

Weighted and averaged points for the course will be computed according to the following plus or minus grade scale:

93–100 = A 87–89 = B+ 77–79 = C+ 67–69 = D 0–66 = F.
90–92 = A– 83–86 = B 73–76 = C
80–82 = B– 70–72 = C–

Number grades that fall between two whole numbers will be rounded up if they are 0.5 or higher. (Example: 86.5 = 87; 86.3 = 86)

The minimum required grade for passing ENG 122 and ENG 123 is a D. **The minimum grade for college credit is C-.**

Grading Scheme

Grading Scheme	
<i>Major Writing Assignment #1: Challenging and Exploring your Conceptions about Writing, Reading, and Research</i>	5%
<i>Major Writing Assignment #2: Literacy Narrative</i>	10%
<i>Major Writing Assignment #3: Reflection on Gaining Authority in New Discourse Communities</i>	10%

<i>Major Writing Assignment #4: Process Portfolio Reflection</i>	15%
<i>Writing Journal / Peer Review</i>	30%
<i>Course Reading Notes, Participation, Reflections, & In-Class Activities</i>	30%

Technology Policy

Please use your own technology in class to enhance your learning and classroom participation; however, refrain from using said technology for non-academic related activities during class.

Revision Policy

All assignments submitted on time may be revised for a better grade.

Student Support & Campus Resources

Writing Center

For assistance with writing assignments from any course or subject, visit the Writing Center, located in Ross Hall 1230. Even if you think your writing is pretty good, it's always nice to have another reader look over your work.

Trained Writing Consultants are available for appointments, which can be made via our [online scheduling system \(www.unco.mywconline\)](#), and walk-in sessions (based on availability).

Consultants can assist with all kinds of writing roadblocks including brainstorming, citing sources, and developing your ideas. For times when you can't meet in person, the Writing Center offers eTutoring, also available via the [online scheduling system \(www.unco.mywconline\)](#).

Simply upload your document and receive specific feedback based on your questions and concerns. Please allow 24 hours for responses with eTutoring appointments during regular business days (consultants do not respond on weekends).

When you visit with a Writing Consultant, you should bring a printed copy of your work, your assignment sheet, and any materials (like sources) to best address your concerns. Writing Consultants will not proofread or edit your writing for you, but they will teach you strategies that you can implement yourself. For more information, email us at writingcenter@unco.edu or visit our [website at https://www.unco.edu/writing-center/](https://www.unco.edu/writing-center/). If your instructor requires you to visit the Writing Center, make sure to alert your Consultant, and we will send an email confirmation of your session to your instructor.

UNC Library

Michener Library is a valuable resource for your work in this English course. There are millions of books and hundreds of databases available to help you research any topic imaginable! In addition to online and print resources, there are librarians available to help you with your research! You can get one-on-one help from a librarian in two ways:

- Schedule an appointment online: <http://unco.libcal.com/appointment/25783>
- Stop by Michener Library (first floor) and look for the offices with a sign that reads ENG 122/ENG 123 Librarian.

Student Safety & Title IX

The University of Northern Colorado is committed to providing a safe learning environment for all students that is free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these incidents, know that you are not alone. UNC has staff members trained to support you in navigating campus life, accessing health and counseling services, receiving academic and housing accommodations, obtaining with

legal protective orders, and more.

Please be aware that all UNC faculty members are “responsible employees,” which means that if you disclose to a faculty member about a situation past, present, or future involving sexual harassment, sexual assault, dating violence, domestic violence, or stalking, they must share that information with the Title IX Coordinator, Larry Loften. “Disclosure” may include communicate in person, in class, via email/phone/text message, through in/out of class assignments, or through any other form of communication. Larry or a trained staff member in the Office of Institutional Equity and Compliance will contact you to let you know about accommodations and support services at UNC as well as your options for pursuing a process to hold accountable the person who harmed you. You are not required to speak with OIEC staff regarding the incident; your participation in OIEC processes are entirely voluntary.

If you do not want the Title IX Coordinator notified, instead of disclosing this information to your instructor, you can speak confidentially with the following people on campus and in the community, who can connect you with support services and help explore your options now, or in the future:

UNC’s Assault Survivors Advocacy Program (ASAP): 24 Hr. Hotline 970-351-4040 or

<http://www.unco.edu/asap>

UNC Counseling Center: 970-351-2496 or <http://www.unco.edu/counseling>

UNC Psychological Services: 970-351-1645 or http://www.unco.edu/cebs/psych_clinic

If you are a survivor or someone concerned about a survivor, or if you would like to learn more about sexual misconduct or report an incident, please visit

www.unco.edu/sexual-misconduct or contact the Office of Institutional Equity and Compliance (970-351-4899).

Please also be aware that university faculty may also be required to disclose any incidents of other kinds of abuse they know about, past, present, or future, to the University.

Equity & Inclusion Statement

The University of Northern Colorado embraces the diversity of students, faculty, and staff, honors the inherent dignity of each individual, and welcomes their unique perspectives, behaviors, and world views. In this course, people of all races, religions, national origins, sexual orientations, ethnicities, genders and gender identities, cognitive, physical, and behavioral abilities, socioeconomic backgrounds, regions, immigrant statuses, military or veteran statuses, size and/or shapes are strongly encouraged to share their rich array of perspectives and experiences. Course content and campus discussions will heighten your awareness to each other’s individual and intersecting identities. If you would like to report an incident or learn more about identity-based discrimination/harassment, please visit www.unco.edu/institutional-equity-compliance.

Classroom & Campus Expectations

Student Code of Conduct and Academic Integrity

All members of the University of Northern Colorado community are entrusted with the responsibility to uphold and promote five fundamental values: honesty, trust, respect, fairness, and responsibility. These core elements foster an atmosphere, inside and outside the classroom, which serves as a foundation and guides the UNC community’s academic, professional, and personal growth. Endorsement of these core elements by students, faculty, staff, administration, and trustees strengthens the integrity and value of our academic climate.

<https://www.unco.edu/dean-of-students/pdf/Student-Code-of-Conduct.pdf>

Plagiarism and Misuse of Sources*

Different people and organizations have different understandings of what plagiarism is. A commonly shared idea, and one that extends to this classroom, comes back to the concept of intellectual property. Words and ideas can belong to people, and ownership must be acknowledged in public, regulated ways. Plagiarism,

therefore, involves ethical, contextual, administrative, and punitive consideration that, in this classroom, is determined by the authority of the professor.

As writing instructors, we believe it is important for our class policy to reflect a nuanced understanding of plagiarism and will make a reasonable effort to distinguish between **deliberate plagiarism, inadvertent plagiarism, and misuse of sources**. We also believe it is important for students to understand “plagiarism” as context specific. You should not treat the Writing 102 policy as a one-size-fits-all standard. Our policy applies to work created for *this course*. We encourage you to ask questions about plagiarism across multiple academic and real-world spaces.

What is Plagiarism?

In academic contexts, plagiarism often involves the using other people’s ideas and words without giving formal and public credit. We uphold this general definition but draw a line between deliberate plagiarism, inadvertent plagiarism, and the misuse of sources. We were guided by the Writing Program Administrator’s “[Defining and Avoiding Plagiarism: The WPA Statement on Best Practices](#),” which defines plagiarism as “occur[ing] when a writer deliberately uses someone else’s language, ideas, or other original (not common-knowledge) material without acknowledging its source.”

Deliberate Plagiarism

The key idea here is deception. A deliberately plagiarizing student seeks academic credit for content she did not create and does not cite. While instructors cannot prove intent, in this course we will automatically consider evidence of the following practices as acts of deliberate plagiarism:

- Purchasing or downloading a piece of writing from an online paper mill (for example, BestResearchPaper.com; Free-College-Essays.com; PaperDue.com).
- Taking verbatim (word-for-word) content from other sources without quotation marks and/or attribution to the extent that the author’s own writing makes up less than half of the assignment in question.
- Arranging for another person to write a project.
- Turning in an assignment written for another class without formal written permission from both/all involved instructors.

Deliberate plagiarism short-circuits our learning outcomes by allowing you to avoid actual writing practice. It is an ethical breach, and we will treat cases of it very seriously.

A first case of deliberate plagiarism will result in an F for the involved assignment with no option to revise. A second case of deliberate plagiarism will result in an F for the course. Again, the authority to determine what constitutes deliberate plagiarism rests with the professor.

Inadvertent Plagiarism

An inadvertently plagiarizing student does not know how to attribute credit to sources or what kinds of things require citation and *makes no attempt to do so in her writing, and/or omits critical elements of citation*. In this course inadvertent plagiarism includes the following:

- Failure to enclose verbatim (word-for-word) phrases, sentences, or passages within quotation marks (note: the verbatim content constitutes less than half of the project in question).
- Failure to include a context-appropriate bibliographic list for writing projects (e.g., MLA Works Cited page; APA References list)
- Failure to include in-text citations for quoted material and/or paraphrased material from a source that does not appear on the bibliographic list

Inadvertent plagiarism is a fixable problem. It is our hope that, after successful completion of the First-Year Writing Seminar and WRI 102, you will avoid inadvertent plagiarism in future writing projects. You may not know how to cite information perfectly, but you will know to ask questions: what is expected of me as a writer working with sources in this context? What are the preferred citation guidelines? What constitutes “common knowledge” in this particular field and for this particular writing?

The first two instances of inadvertent plagiarism in a final version of an assignment in this course will result in a zero for the assignment with the option to revise for regrading. A third case of inadvertent plagiarism will result in an F for the assignment with no option to revise. More than three cases of inadvertent plagiarism will result in failure for the course.

Misuse of Sources

Students come in to a first-year writing classroom with different writing backgrounds. We expect different levels of comfort with things like citation practices, working with outside source material, and understanding how to integrate source material into your own writing. Comfort with these activities are shaped by our past experiences with them—and that past experience might range from “frequent” to “zero.”

If a student attempts to give credit to outside source material but does so incorrectly, or in a manner that does not meet the expectations established by the instructor and/or assignment, we do not consider that plagiarism. Like the [CWPA](#), we consider unsuccessful attempts to attribute credit a misuse of sources. In this class, misuse of sources includes the following:

- Incorrectly formatted MLA / APA citations
- Failure to provide in-text citations for paraphrased material from a source that does appear on the bibliographic list
- Treating a specialized piece of information as common knowledge
- A “mismatched” bibliographic list and in-text citations
- Patchwriting

“Patchwriting” is a term coined by writing scholar and plagiarism expert Rebecca Moore Howard. As defined by [The Citation Project](#), it refers to writing that “restat[es] a phrase, clause, or one or more sentences while staying close to the language or syntax of the source.”

Patchwriting is not plagiarism; as Howard explains, it can be “a valuable composing strategy in which the writer engages in entry-level manipulation of new ideas and vocabulary” (“A Plagiarism Pentimento” 233). We include “patchwriting” here beneath our Misuse of Sources category because we want to help you recognize it, and ideally move past it. In future or other classes and situations, patchwriting will likely be identified and treated as plagiarism.

The first two instances of misusing a source in a final version of an assignment in this course will result in a zero for the assignment with the option to revise for regrading. A third case of inadvertent plagiarism will result in an F for the assignment with no option to revise. More than three cases of inadvertent plagiarism will result in failure for the course.

*Plagiarism section credited to Melody Denny and Mary Laughlin.

Further Reading

For more information on plagiarism, see any of the following sources:

- [Rebecca Moore Howard’s “Plagiarism Pentimento”](#)

- [Purdue's Online Writing Lab \(OWL\): Comparing \[Plagiarism\] Policies](#)
- [The Citation Project's "What is Plagiarism?"](#)

Dropping or withdrawing from a course. Note: Drop and withdrawal dates for the courses at your school can be found on your [dual enrollment page for your high school](#).

Please use the [Dual Enrollment Drop & Withdrawal Form](#).

- You can drop your course up until the designated Drop Deadline. The course will be removed from your transcript and you will receive a full tuition refund.
- After the Drop Deadline and up until the Withdrawal Deadline you can withdraw from your course. The course will remain on your transcript with a grade of "W" (this does not impact your GPA), and there is no tuition refund.
- After the withdrawal deadline you are unable to be removed from the course. The course will remain on your transcript with the grade that you have earned, and there is no tuition refund.
- If you stop attending the course but fail to officially withdraw from the course(s) at UNC, you will be responsible for full tuition and fees and the course grade will remain on your transcript.

Disabilities Statement

Any student requesting disability accommodation for this class must inform the instructor giving appropriate notice. Students are encouraged to contact Disability Support Services at Byers High School to certify documentation of disability and to ensure appropriate accommodations are implemented in a timely manner.

Course Plan / Weekly Schedule

WEEK ONE*: INTRODUCTION TO THE STUDY OF WRITING

Chapter 1—Threshold Concepts: Why Do Your Ideas about Writing Matter?		
Readings	In-Class Activities	Homework
<p>-Investigating Writing: Threshold Concepts and Transfer</p> <p>-Why Study Writing</p> <p>-Threshold Concepts of Writing</p>	<p>-Have class discussion: why study writing?</p> <p>-Try Activity 1.1 during class time and ask students to share</p> <p>-Discuss Questions for Discussion and Journaling 1, 2, 3, and 4 in Reflecting on the Ideas of Chapter 1</p> <p>-Introduce Major Writing Assignment: Challenging and Exploring Your Conceptions about Writing, Reading, and Research</p>	<p>-Assign question 1 from Applying and Exploring Ideas in Reflecting on the Ideas of Chapter 1</p>

KEY TERMS: threshold concept, literacy, transfer, writing studies, genre, rhetoric, exigence, discourse community, audience, contingent

WEEK TWO: CATALOGING & COMPARING CONCEPTIONS OF WRITING

Chapter 1—Threshold Concepts: Why Do Your Ideas about Writing Matter?		
Readings	In-Class Activities	Homework
<p>-Donald Murray, “All Writing is Autobiography”</p>	<p>-Questions for Discussion and Journaling 1, 2, 6 following Murray’s essay</p> <p>-Ask students to revisit their definitions of “good” writing once more, sharing and adding additional nuance</p> <p>-Introduce students to the Process Portfolio Assignment</p>	<p>-Assign question 1 from Applying and Exploring Ideas following Murray’s essay</p> <p>-Assign question 3 from Applying and Exploring Ideas following Chapter 1</p>

KEY TERMS: threshold concept, literacy, transfer, writing studies, genre, rhetoric, audience, autobiography, context

WEEK THREE: CATALOGING & COMPARING CONCEPTIONS OF WRITING

Chapter 1—Threshold Concepts: Why Do Your Ideas about Writing Matter?		
Readings	In-Class Activities	Homework
<p>-continuing to discuss Chapter 1</p>	<p>-Introduce students to the Process Portfolio Assignment</p> <p>-continued activities from Chapter 1</p>	<p>-Assign question 4 from Applying and Exploring Ideas in Reflecting on the Ideas of Chapter 1.</p>

		<p>-Challenging and Exploring Your Conceptions about Writing Reading, and Research Due.</p> <p>-Process Portfolio Entry: Ask students to reflect on their writing process for this first essay assignment.</p>
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KEY TERMS: threshold concepts, writing studies, contingent

WEEK FOUR: DEFINING LITERACY & EXPLORING HISTORIES AS READERS AND WRITERS

Chapter 5—Literacies: How Is Writing Impacted by Our Prior Experiences		
Readings	In-Class Activities	Homework
<p>-Chapter 5 Introduction</p> <p>-Deborah Brandt, “Sponsors of Literacy”</p>	<p>-Introduce Major Writing Assignment: Literacy Narrative</p> <p>-Discuss questions 1, 2, 3 in Questions for Discussion and Journaling following Brandt’s article.</p> <p>-Collaborate (first in small groups, then as a class) to develop a working definition of literacy based on Brandt’s discussion, the chapter introduction, and Chapter 1.</p> <p>-During class, assign partner to conduct interviews from the Applying and Exploring Ideas 3 following Brandt’s article</p>	<p>-Assign question 1 & 2 from Applying and Exploring Idea following Brandt’s article.</p>

KEY TERMS: literacy, threshold concept, literacy sponsor

WEEK FIVE: EXPLORING THE CONNECTION BETWEEN LITERACY PRACTICES AND IDENTITY

Chapter 5—Literacies: How Is Writing Impacted by Our Prior Experiences		
Readings	In-Class Activities	Homework
<p>-Vershawn Ashanti Young, “Should Writers Use They Own English?”</p>	<p>-Discuss questions 1, 3, and 4 in Questions for Discussion and Journaling following Young’s article.</p> <p>-Work on question 5 from Applying and Exploring Ideas following Young’s article.</p>	<p>-Assign question 3 from Applying and Exploring Ideas following Young’s article.</p> <p>-Students should begin to further develop particular stories for their literacy narratives.</p>

	-Draft stories about encounters with literacy inspired by Brandt and Young. Share and compare. What do these stories indicate about the class’s experiences with reading and writing.	
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KEY TERMS: African American English, literacy, identity, standard English

WEEK SIX: COMPARING STORIES & LOOKING AT LITERACY DEVELOPMENT ACROSS CONTEXTS

Chapter 5—Literacies: How Is Writing Impacted by Our Prior Experiences		
Readings	In-Class Activities	Homework
<p>-Barbara Mellix, “From Outside, In”</p> <p>-Sandra Cisneros, “Only Daughter”</p> <p>-Julie Wan, “Chinks in My Armor”</p>	<p>-Discuss questions 2, 4, and 5 in Questions for Discussion and Journaling following Mellix’s article; 1 and 2 following Cisneros’s; and 1 and 3 following Wan’s.</p> <p>-Compare the three readings. What do they tell you about the form’s literacy narratives might take? What ideas do they give you?</p> <p>-Compare students’ stories. What themes are beginning to emerge? Why might these narratives matter? What can be learned from them?</p>	<p>-Assign question 3 from Applying and Exploring Ideas following Cisneros’s article.</p> <p>-Ask students to bring in drafts of at least three literacy-related stories.</p>

KEY TERMS: literacy, literacy sponsor, error, standard English, conventions

WEEK SEVEN: DEVELOPING NARRATIVES & REVISING

Chapter 5—Literacies: How Is Writing Impacted by Our Prior Experiences		
Readings	In-Class Activities	Homework
<p>-Richard Straub, “Responding—Really Responding—to Other Students’ Writing (Chapter 4)</p>	<p>-Discuss what students value in feedback on writing and how they can use Straub’s ideas to enhance peer review</p> <p>-Peer review</p>	<p>-Literacy Narrative DUE.</p> <p>-Process Portfolio Entry: Ask students to reflect on their writing process for this first essay assignment.</p>

KEY TERMS: peer review, response, feedback

WEEK EIGHT: THINKING ABOUT HOW GROUPS USE WRITING

Chapter 7—People Collaborate to Get Things Done with Writing		
Readings	In-Class Activities	Homework
<p>-Chapter 7 Introduction</p>	<p>-Introduce Major Writing Assignment: Reflection on</p>	<p>-Assign question 1 from Applying and Exploring Ideas</p>

<p>-Ann M. Johns, “Discourse Communities and Communities of Practice: Membership, Conflict, and Diversity”</p>	<p>Gaining Authority in New Discourse Communities</p> <p>-Discuss questions 1, 4, and 5 in Questions for Discussion and Journaling following John’s article.</p> <p>-Work in groups to unpack and find examples of the qualities of academic writing Johns discusses.</p>	<p>following John’s article.</p>
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KEY TERMS: Discourse, discourse community, authority, activity system, genres, rhetorical situations

WEEK NINE: NAVIGATING MULTIPLE DISCOURSES

Chapter 7—Individual in Community: How Does Writing Help People Get Things Done?		
Readings	In-Class Activities	Homework
<p>-James Paul Gee, “Literacy, Discourse, and Linguistics: Introduction”</p>	<p>-Discuss questions 1, 5, 6, 7, 12, and 13 in Questions for Discussion and Journaling following Gee’s article.</p>	<p>-Assign question 3 from Applying and Exploring Ideas following Gee’s article.</p> <p>-Students should draft stories about times they had (or didn’t have) authority in a discourse community.</p>

KEY TERMS: Discourse, discourse community, authority, dominant Discourse, nondominant Discourse, primary Discourse, secondary Discourse, metaknowledge, mushfake

WEEK TEN: NAVIGATING MULTIPLE DISCOURSES

Chapter 7—Individual in Community: How Does Writing Help People Get Things Done?		
Readings	In-Class Activities	Homework
<p>-John Swales, “Reflections on the Concept of Discourse Community”</p>	<p>-Discuss questions 1-6 in Questions for Discussion and Journaling following Swales’ article.</p>	<p>-Assign question 3 from Applying and Exploring Ideas following Swales’ article.</p> <p>-Students should draft stories about times they had (or didn’t have) authority in a discourse community.</p>

KEY TERMS: Discourse, discourse community, genre, intercommunication, expertise, lexis

WEEK ELEVEN: JOINING NEW COMMUNITIES THROUGH WRITING

Chapter 7—Individual in Community: How Does Writing Help People Get Things Done?		
Readings	In-Class Activities	Homework
<p>-Elizabeth Wardle, “Identity, Authority, and Learning to Write in New Workplaces”</p>	<p>-Discuss questions 1, 2, 5, and 6 in Questions for Discussion and Journaling following Wardle’s article</p>	<p>-Assign question 1 from Applying and Exploring Ideas following Wardle’s article.</p>

<p>-Peri Klass, “Learning the Language”</p>	<p>and 1 and 2 following Klass’s.</p> <p>-Collaborate in groups to synthesize what the authors from this unit have had to say about “authority” and develop your own working definition.</p>	
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KEY TERMS: Discourse, discourse community, identity, authority

WEEK TWELVE: PEER REVIEW

Chapter 7—Individual in Community: How Does Writing Help People Get Things Done?		
Readings	In-Class Activities	Homework
<p>-review Straub</p>	<p>Peer Review</p>	<p>-Reflection Gaining Authority in New Discourse Communities DUE.</p> <p>-Process Portfolio Entry: Ask students to reflect on their writing process for this first essay assignment.</p>

KEY TERMS: peer review, revision

WEEK THIRTEEN: WRITING PROCESSES

Chapter 4—Writing is a Process, and All Writers Have More to Learn		
Readings	In-Class Activities	Homework
<p>-Chapter 4 Introduction</p> <p>-Mike Rose’s “Rigid Rules, Inflexible Plans, and the Stifling of Language: A Cognitivist Analysis of Writer’s Block”</p>	<p>-Introduce Process Portfolio Reflection Essay Assignment</p> <p>-Discuss questions 1, 2, 4, and 6 in Questions for Discussion and Journaling following Rose’s article.</p> <p>-Work on question 1 from Applying and Exploring Ideas following Rose’s article.</p>	<p>-Assign question 1 from Applying and Exploring Ideas following Rose’s article.</p>

KEY TERMS: process, mindfulness, planning, revision, invention, writer’s block

WEEK FOURTEEN: REVISION STRATEGIES & WRITING PROCESSES

Chapter 4—Processes: How Are Texts Composed?		
Readings	In-Class Activities	Homework
<p>-Nancy Sommers’s, “Revision Strategies of Student Writers and Experienced Adult Writers”</p>	<p>-Discuss questions 1, 3, 4, 7, 8 and 9 in Questions for Discussion and Journaling following Sommers’s article.</p> <p>-Work on question 3 from Applying and Exploring Ideas following Sommers’s article.</p>	<p>-Assign question 3 from Applying and Exploring Ideas following Sommers’s article</p>

KEY TERMS: process, revision, invention

WEEK FIFTEEN: DRAFTING & WRITING PROCESSES

Chapter 4—Processes: How Are Texts Composed?		
Readings	In-Class Activities	Homework
-Anne Lamont “Shitty First Drafts” -review Straub	-Discuss questions 1, 2, 3, 4, and 5 in Questions for Discussion and Journaling following Lamont’s article. -Work on question 3 from Applying and Exploring Ideas following Lamont’s article. -peer review of Process Portfolio Essay assignment	-Assign question 3 from Applying and Exploring Ideas following Lamont’s article

KEY TERMS: process, invention, revision, drafting

WEEK SIXTEEN: IDENTIFYING TAKEAWAYS

Chapter 5—Processes: How Are Texts Composed?		
Readings	In-Class Activities	Homework
	-Additional Peer Review. -Visual, verbal, or multimodal presentations from their Process Portfolios	-Continued work on Process Project

KEY TERMS: process, peer review, response

Final Exam Week: IDENTIFYING TAKEAWAYS

Chapter 5—Processes: How Are Texts Composed?		
Readings	In-Class Activities	Homework
	-Class Wrap-Up, Discussion of Major Takeaways -Visual, verbal, or multimodal presentations from their Process Portfolios	-Process Project DUE.

APPENDIX A
Major Writing Assignment:
Challenging and Exploring Your Conceptions about Writing, Reading, and Research

Introduction*

Jot down your ideas about the following:

- Writing is.....
- Research is.....
- Reading is.....
- Good writers do or are.....
- Good writing is.....

Pick one of the above ideas that you would like to think more about, then write a one-paragraph explanation of your idea. Next, gather examples from your daily life and experiences, as well as those of your friends, to support the explanation that you have given.

Planning, Drafting, and Revising

Without realizing it, you have been planning and drafting for this writing task throughout your reading of Chapter 1. You explored your ideas before you started, and several times throughout the chapter you stopped to check how your ideas were changing and to consider some examples from your own experience. You can now go back to your notes from the chapter in order to help you begin this more formal writing task. Ideally, this is how you will approach writing tasks in this class and in college. You'll write as you are learning, and you'll continue to reflect on and modify your ideas.

Collect your ideas and draft a three-to-five-page exploratory essay in which you define the idea you have developing (about writing, research, reading, good writers, etc.). Be sure to explain the idea, define your terms, provide examples that support your position, and explain in some detail any aspect of this idea that might conflict with common conceptions about it. (For example, if you believe that school-based notions of "good writing" are too limited and do not stand up to what research and everyday experience show us about good writing, you will need to guide readers through that line of thinking, as if they haven't done the reading and thinking you've been doing in this chapter.)

What genre you will write in depends on all of the above. Use what you learned in this chapter about genres and about how good writing is context-dependent in order to figure that out. Who do you want to share your claim and examples with? Why? What do those people expect? Where do they get their information? What are they likely to read? What do those texts look like? For example, you might decide that you would like to share your changing and research-based ideas about good writing with your high school teacher, because she constantly marked up your paper for grammar and ignored your ideas. How would you communicate with her? Possibly in a letter or a formal email, in which case you'd need to look at examples before writing up your final draft that way.

What Makes It Good?

This writing task has two primary purposes. First, to help you deeply reflect and consider your ideas about writing, reading, and research and how they hold up to what you are learning in this class and what you do in your daily life. Second, to try to make a thoughtful claim that you can support through inquiry-based examples. So ensuring that what you are writing is thoughtful and supported by meaningful examples is the first priority for writing well here. You will then need to decide who you want to communicate this information with, and why. If you write appropriately for the audience and purpose you have in mind, and if you reflect and make a thoughtful and well-supported claim, you will have accomplished your goals.

Gt Pathways Alignment

Gt Pathways SLOs: 1a, 2a, 3a, 4a, 5a

Gt Pathways Content Criteria: 1a, 1b, 1c, 1d, 1e, 2a, 2b, 3a, 3b, 3c, 4a, 4b, 5a, 5b

*This assignment is a slightly modified version of the “Challenging and Exploring Your Conceptions about Writing, Reading, and Research” assignment from WAW. Suggested course/time allotment: 3 weeks of class meetings.

APPENDIX B

Major Writing Assignment: Literacy Narrative

Introduction*

Drawing on what you have read in this chapter, examine your own literacy history, habits, and processes. The purpose of this inquiry is to know yourself better as a reader and writer. As Malcolm X argued, awareness gives power and purpose. The more you know yourself as a reader and writer, the more control you are likely to have over these processes.

Invention, Research, and Analysis

Start your literacy narrative by considering your history as a reader and writer. Try to get at what your memory and feelings about reading/writing are and how you actually write/read now. Do not make bland generalizations (“I really love to write”), but go into detail about how you learn to write/read. Mine your memory, thinking carefully about where you’ve been and where you are as a reader and writer. You might begin by answering questions such as these:

- How did you learn to read and/or write?
- What kinds of writing and reading have you done in the past?
- How much have you enjoyed the various kinds of writing and reading you’ve done?
- What are particularly vivid moments that you have reading or writing or activities that involved them?
- What is your earliest memory of reading and writing?
- What sense did you get as you were learning to read and write of the value of reading and writing and where did that sense come from?
- What frustrated you about reading and writing as you were learning and then as you progressed through school? By the same token, what pleased you about them?
- What kind of writing and reading do you do most commonly?
- What is your favorite kind of reading or writing?
- What are your current attitudes, feelings, or stance toward reading or writing?
- Where do you think your feelings about and habits of writing and reading come from? How did you get to where you are as a reader and writer? What in the past has made you the kind of writer/reader you are today?
- Who are some people in your life who have acted as literacy sponsors?
- What are some institutions and experiences in your life that have acted as literacy sponsors?
- What technologies impact you as a writer? When, where, and why did you start using them?
- What have any other readings in this chapter reminded you about from your past as a reader and writer?

Questions such as these help you start thinking deeply about your literacy past. You should try to come up with some answers for them all, but it is unlikely that you will actually include all the answers to all the questions in your literacy narrative itself. Right now, you’re just thinking about and writing about what reading and writing was like for you. When you plan the narrative, you’ll select from among the material you’ve been remembering and thinking about. The question then becomes how you will decide what to talk about of everything you could talk about. This depends in part on your analysis of what you’re remembering.

As you consider what all these memories and experiences suggest, you should be looking for an overall “So what?”—a main theme, a central “finding,” an overall conclusion that your consideration leads you to draw. It might be an insight about why you read and write as you do today based on a past experience. It might be an argument about what works or what doesn’t work in literacy education, on the basis of your experience. It might be a resolution to do something differently, or to keep doing something that’s been working. It might be a

description of an ongoing conflict or tension when you read or write—or the story of how you resolved such a conflict earlier in your literacy history. (It could also be a lot of other things.)

Planning and Drafting

Your consideration and analysis of your previous experience, one way or another, will lead you to the main point that your literacy narrative will demonstrate and support. The main point is what you've learned in your analysis; the literacy narrative then explains why you think what you do about the main point. It draws in whatever stories, experiences, moments, and descriptions help explain the point. Because your literacy narrative tells a particular story of a particular person—you—its shape will depend on the particular experiences you've had and the importance you attach to them. Therefore, it's difficult to suggest a single structure for the literacy narrative that will work for all the writers. The structure that you use should support your particular intention and content.

Headings or sections (such as a Part I or Act I or "Early Literacy Memories"), may be helpful, but your content may better lend itself to one coherent, unbroken essay. Do what works for you, given the material you want to include. Just be sure to organize and make some sort of a point (or points).

Because your literacy narrative is about you, you may find it difficult to write without talking about yourself in the first person (using "I when you need to will make the piece feel somewhat informal, which is appropriate to this kind of writing).

If you wish, include pictures or artifacts with your narrative. You could bring in your first spelling test of the award you won for the essay contest or the article in the school newspaper about your poem. If your circumstances make it appropriate, write this narrative in some mode other than alphabet-on-paper: for example, write it as a blog entry on your website, incorporate multimedia, or write it as performed or acted presentation, a YouTube video, a poster, or whatever else works to reach the audience.

What Makes It Good?

The assignment asks you to carefully think about your history as a reader and writer, to tell a clear story that helps make a point, and to write a readable piece. So, be sure your piece (1) tells a story or stories about your literacy history, (2) talks about where you are now as a writer and reader and how your past has shaped your present, and (3) makes some overall point about your literacy experiences. Of course, this essay should also be clear, organized, interesting, and well edited. The strongest literacy narratives will incorporate readings and ideas from Chapter 1 to help frame and explain your experiences.

Gt Pathways Alignment

Gt Pathways SLOs: 1a, 2a, 3a, 4a, 4b, 5a

Gt Pathways Content Criteria: 1a, 1b, 1c, 1d, 1e, 2a, 2b, 3a, 3b, 3c, 4a, 4b, 5a, 5b

*This assignment is a slightly modified version of the "Literacy Narrative" assignment from WAW. Suggested course/time allotment: 4 weeks of class meetings.

APPENDIX C
Major Writing Assignment:
Reflection on Gaining Authority in New Discourse Communities

Introduction*

This assignment asks you to continue the reflection you began after reading Wardle in this chapter in order to (first) define what it means to have authority over texts and within discourse communities or activity systems, and (second) analyze your own experiences gaining authority (or not) within any discourse community or activity system you would like to focus on.

Defining Terms and Explaining Ideas

First, revisit Kain and Wardle, Johns, Gee, and/or Klass in this chapter in order to write a working definition of what it means to have authority when it comes to writing, reading, speaking, and using texts in a new community. Once you've done this, use those same sources and any others you find helpful from this chapter to draft an explanation of how people become competent in this community, and then how they gain authority there (in other words, how they *enculturate*).

Analyzing Your Own Experiences

Drawing on the definition and explanations you have already drafted, turn to your own experiences in any discourse community or community of practice, and answer the following questions, drawing on specific examples and experiences to support your answers. Who has authority with texts and language in your chosen community? What does that look like? How do you know? Do you have authority with texts and language there? If so, how did you gain it? If not, why not?

Planning & Drafting

It may help you to begin by outlining your text and then drafting three different sections:

- Defining authority and discourse communities
- Explaining how newcomers enculturate and gain authority in new discourse communities
- Analyzing your experiences with authority in a particular discourse community

Once you have drafted each of those sections, try to write a conclusion that focuses on the “so what”? Here, you can talk about why thinking about these things matters, and what others can learn from your experiences and analysis.

What Makes It Good?

Your analysis and reflection here will be good if you carefully think through the complicated ideas and terms, drawing on readings to assist you, and if you use those to help you carefully reflect on and analyze your experience. Equally important is the ending, where it is essential that you help readers (in this case, most likely your classmates) consider what they can learn from your analysis.

Gt Pathways Alignment

Gt Pathways SLOs: 1a, 2a, 3a, 4a, 4b, 5a

Gt Pathways Content Criteria: 1a, 1b, 1c, 1d, 1e, 2a, 2b, 3a, 3b, 3c, 4a, 4b, 5a, 5b

*This assignment is a slightly modified version of the “Reflection on Gaining Authority” assignment from WAW. Suggested course/time allotment: 4-5 weeks of class meetings.

Appendix D

Process Portfolio Reflection Essay

For this assignment, you will draw on all the portfolio reflections you have written throughout the course of the semester. You will examine yourself and your own writing processes and write a reflection that draws some conclusions and/or offers insights not only about your own processes but about writing processes more broadly.

Brainstorming and Planning

Review the following materials to help prepare you for drafting this reflection:

- Each piece of reflective writing you've done throughout the semester
- Each of the Process Portfolio entries (following each of the major writing assignments)
- Various artifacts of your writing process (brainstorming, discussion board posts, proposals of any kind, early drafts, peer review commentary, etc.)

You should spend a substantial amount of time reflecting on yourself as a writer, using the concepts and ideas that you learned in the textbook.

Writing the Reflection

Write a three-to-five-page essay in which you reflect on yourself as a writer and your view of your own writing processes and composing strategies/habits. Your reflective essay should draw several conclusions about your writing process, and these conclusions should reference parts of your process that you have observed in your process portfolio entries and/or other reflective writing throughout the semester. You should refer to the authors throughout the textbook and make connections between their findings and your own writing processes. For example, you might make a connection between Murray's notes on autobiography or Young's comments on standard English or Lamott's comments on drafting.

Your audience for this essay should be your classmates (connecting with your learning community and reflecting on what you've learned and perhaps also how they have played a role), your instructor (demonstrating your ability to reflect thoughtfully about the threshold concept "writing is a process, and all writers have more to learn"), and also yourself (helping to solidify what you've learned in this class and apply that thoughtfully to your future writing situations).

What Makes It Good

The purpose of this assignment is for you to reflect (think back on and analyze) your past writing experiences in order to understand both your own writing processes and process-based composing broadly. Therefore, to achieve success, this essay should:

- Demonstrate your ability to reflect on your writing processes
- Articulate insights or conclusions based on your own analysis and reflection of various reflective writing throughout the semester (entries in your process portfolio, as well as any additional reflective writing you were prompted to do)
- Connect course readings to your own conclusions
- Apply key terms to your reflection (for example, "transfer" or "contingent" or "genre" or "discourse community" or "threshold concept" or "identity")
- Draw broader conclusions about writing processes generally speaking

Gt Pathways Alignment

Gt Pathways SLOs: 1a, 2a, 3a, 4a, 4b, 5a

Gt Pathways Content Criteria: 1a, 1b, 1c, 1d, 1e, 2a, 2b, 3a, 3b, 3c, 4a, 4b, 5a, 5b