



UNIVERSITY OF NORTHERN COLORADO

Extended Campus

College of Humanities & Social Sciences
Department of English

UNC Dual Enrollment with Eaton High School

ENG 122-673/674 College Composition
Fall 2020

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Welcome! This course will serve as an introduction to the processes as well as products involved with a variety of writing occasions. To be clear, our principal focus will be on academic writing, which means we shall be concerned with reading and thinking skills that you can then apply to your studies across disciplines and throughout your time at UNC. Content includes sentence craft, rhetorical awareness, paragraphing, and bibliographic practice (including "information literacy"). Note: the catalog description for ENG 122 ("College Composition") is the following, which we shall answer: "Extensive practice in writing clear and effective academic prose with special attention to purpose, audience, organization, and style. Instruction in critical analysis and revision."

SECTION ONE: OVERVIEW

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://higher.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.

Course Policies and Procedures

First-Year Composition meets the Colorado Department of Higher Education (CHE) competency criteria under Statutory justification: §23-1-125(3) for a first-year writing course (GT-CO1 and CT-CO2). In particular, ENG 122 develops and fosters the habits of mind essential for students' achievement in various fields and disciplines

both in the post-secondary classroom and the workplace. Through comprehensive instruction in critical reading, thoughtful analysis, and effective writing, students are prepared to meet the following tasks: to analyze and act on understandings of audiences, purposes, and contexts in comprehending and creating texts; to analyze situations or texts and make informed decisions based on that analysis; and to employ various strategies to approach and undertake research and writing in multiple environments and modes--from traditional pen and paper to electronic technologies.

SECTION TWO: TEXTS AND MATERIALS

All students are expected to have their own materials (i.e., "sharing" is counter to classroom discussion and academic citizenship).

Required Textbook:

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:

- *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.

SECTION THREE: POLICIES

Attendance. Attendance is assumed and can affect your overall grade. The FYC program does not distinguish between "excused" and "unexcused" absences. For your semester grade, the following is a breakdown of the FYC program policy:

- 1-3 absences: no change in overall grade
- 4 absences: no grade higher than a B
- 5 absences: no grade higher than a C+
- 6 absences: no grade higher than a C-
- 7 or more absences: failure in the course

Notes

- Failure to have, when required, *prepared* readings (that is, prepared on a paper copy) will result in .5 absence for the day.
- Plan to get sick; do not "skip" arbitrarily. Overall, plan your absences and be on time.
- Do not email your instructor about missing a class nor to "see what I missed." Rather, practice the "buddy system." To do as much, maintain a roster of at least three class contacts.
- Prearranged, university-recognized absences count toward your overall allotment of absences. One proviso: your overall grade will not be lowered for *only* university-recognized absences. In such cases, one "grace" absence will be given. Please ask questions should this policy affect you.
- Two late entries to class equal one absence. If your absence total is thereby accounted between increments, your total will be rounded up (e.g., from 2.5 to 3 absences). Not having the material printed before the start of class is considered a tardy.
- An entry to class more than 10 minutes late will be counted as a full absence; likewise, leaving class early will be counted as a full absence (in that case, please advise your instructor before class).
- Missing a scheduled office appointment will count as one absence.
- Regardless of your attendance, you are responsible for all material covered in class.

Issues or Concerns

Students with comments or concerns about any aspect of this course (e.g., class content, instructor content or

pedagogy, etc.) should first consult with their instructor. If an amicable solution cannot be reached, then students should contact the Director of First-Year Composition in order to discuss matters further.

Institutional

A writing class offers a special opportunity to discuss work in progress in a supportive yet critically demanding environment. As you develop drafts, you should bear in mind that you are "going public" with your work. This act carries with it an obligation for civil discussion and for understanding the concerns of your audience and their interests in your point of view.

- Unless you prefer otherwise, your writing may be used for classroom discussion.
- Last day to drop. Should the occasion arise, students are responsible for dropping themselves from the *course and verifying the process*.
- Grades may not be discussed by phone or e-mail.
- Should, at any time during the semester, you want to know how you are doing in the course, please consult your instructor during office hours.

Preparation and Participation (Classroom Protocol)

- Use the restroom prior to class; presuming to leave the classroom is not acceptable behavior.
- Turn off and stow all cellular phones, laptop computers, and other electronic devices unless instructed otherwise. Failure to comply will be considered under both attendance and participation.
- For each class session, your preparation and voluntary, informed participation include having *your own copy* of assigned texts (no sharing) and the entire reading assignment prepared (not *almost* all of it).
- Have notebook paper and pen ready. Remember: Proper Preparation Prevents Poor Performance (PPPPP). Put another way, "When you fail to plan, you should plan to fail."

Regarding Writing Assignments

- All exercise prompts will be developed in class.
- Do not send unsolicited drafts to your instructor via email.
- Assignments are due at the beginning of the class period for each due date.
- Only those assignments that have been drafted according to the syllabus schedule will be accepted for full credit.

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 Eaton High School to certify documentation of disability and to ensure appropriate accommodations are implemented in a timely manner.

SECTION FOUR: PROGRAM AND UNIVERSITY POLICIES

Classroom Behavior

Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be asked to leave the classroom. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, color, culture, religion, creed, politics, veteran's status, sexual orientation, gender, gender identity and gender expression, age, disability, and nationalities. Class rosters are provided to the instructor with the student's legal name. Instructors will gladly honor a student's request to be addressed by an alternate name or gender pronoun. Please advise instructors of this preference early in the semester so that they may make appropriate changes to their records.

Honor Code

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 of 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.

Plagiarism

Plagiarism is the intentional or unintentional attribution of another's ideas, materials, or language as your own without proper documentation. Plagiarism is a serious issue and is grounds for failure in this course and will receive further University attention. The Department of English at UNC has adopted the following policy regarding plagiarism:

<http://www.unco.edu/dos/academicIntegrity/students/definingPlagiarism.html>

Students who are caught plagiarizing will receive a final grade of "F" in the course. In addition, they will be reported to the Chair of the Department of English and the Dean of Students' office for possible further disciplinary action. Some but not all UNC instructors regard double or repeat submissions of one's own work as a form of plagiarism. If you intend to use in this course written material that you produced for another course, you must consult with your instructor before doing so for each individual assignment.

Title IX

From the UNC web site: "Sexual misconduct (including sexual harassment and sexual assault) is not simply inappropriate behavior; it is against the law. Students who engage in sexual misconduct against other students violate Title IX of the 1972 Education Amendments, which protects against sex discrimination in the educational setting. The University of Northern Colorado prohibits and will not tolerate sexual misconduct or discrimination that violates federal or state law, or the University's antidiscrimination policy and grievance procedure." For more information, see the following: <http://www.unco.edu/sexualmisconduct/>.

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.

Liberal Arts Core & Colorado gtPathways. This course satisfies 3 credits of Area 1. Communication (Composition) of the UNC Liberal Arts Core. This course has been approved by the Colorado Commission on Higher Education for inclusion in the Colorado Guaranteed Transfer Program, gtP. gtP courses automatically transfer to any public institution in Colorado and will continue to count toward general education or other graduation requirements for any liberal arts or science associate or bachelor's degree program IF a grade of C- or higher is recorded. Statewide articulation agreements prescribe specific general education and degree requirements in the following professional degree programs: business, early childhood, elementary education, engineering and nursing. Most other courses not approved for the gtP designation will also be accepted in transfer by other institutions but may not fulfill general education or degree requirements.

SECTION FIVE: EVALUATION AND ASSESSMENT

Grading

All students will be provided with a copy of the rubric(s) used to assess assignments. Should you have any questions--at any time--please consult with your instructor during office hours. The FYC program uses UNC's Standard Grading Scale: <http://unco.smartcatalogiq.com/en/current/Undergraduate-Catalog/Undergraduate-Information-and-Policies/Student-Policies-and-Procedures/Attendance>.

A= superior/4.000
 A-= 3.667
 B+= 3.334
 B = above average/3.000
 B- = 2.667
 C+ = 2.334
 C = average/2.000
 C- = 1.667
 D+ = 1.334
 D = poor/1.000
 D-=0.667
 F= failure/0.000

<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>Process Work / Peer Review</i>	30%
<i>Homework, Participation, In-Class Activities</i>	30%

A Special Note about Texting: After a student's first occurrence of "texting" in class (which will result in an automatic absence), the student must, in turn, place his/her phone/device on the front desk during class sessions for the remainder of the semester. If the student fails to do so and is again caught "texting," the student's overall semester grade will automatically be lowered to no higher than a C. The third offense will result in a failing grade (0.0) for the semester, and the student may not continue to attend classes. To be crystal clear: texting is rude to your instructor and your fellow students.

SECTION SIX: THE UNC WRITING CENTER and UNC LIBRARY

The UNC Writing Center is an excellent place for added help with skill-building and writing assignments. From the Writing Center web site: "Our mission is to foster confidence, growth, and self-sufficiency in the writer. Since we desire to see advancement in the writer's aptitude and knowledge of writing, we do not edit but instead teach clients how to revise their own work. Tutors work with all types of writing and with writers from all levels and abilities. Clients benefit from collaborating with knowledgeable, friendly tutors in a positive atmosphere." For more information, see the following: <http://www.unco.edu/english/wcenter/index.html>.

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.

SECTION SEVEN: SCHEDULE

- This schedule is subject to change, so watch for announcements.
- The daily agenda can be found on the presentation on Google classroom.

WEEK ONE: INTRODUCTION TO THE STUDY OF WRITING

Chapter 1—Threshold Concepts: Why Do Your Ideas about Writing Matter?		
Readings	In-Class Activities	Homework
-Introduction to the Conversation -Threshold Concepts of Writing -Threshold Concepts that Assist Academic Reading and Writing	-Have students record their answers to the prompts at the beginning of the chapter before reading -Have class discussion: why study writing? -Discuss Questions for Discussion and Journaling 1, 2, 3, and 4 in Reflecting on the Ideas of Chapter 1 -Introduce Major Writing Assignment: Challenging and Exploring Your Conceptions about Writing, Reading, and Research (pg. 62)	-Assign question 1 from Applying and Exploring Ideas in Reflecting on the Ideas of Chapter 1

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

WEEK TWO: CATALOGING & COMPARING CONCEPTIONS OF WRITING

Chapter 1—Threshold Concepts: Why Do Your Ideas about Writing Matter?		
Readings	In-Class Activities	Homework
-Stuart Greene, “Argument as Conversation: The Role of Inquiry in Writing a Researched Argument” -Using this Book	-Discuss Questions for Discussion and Journaling 5, 6, 7 in Reflecting on the Ideas of Chapter 1 -Discuss reading and annotating scholarly articles. If time allows, begin working through a tagged reading together.	-Assign question 4 from Applying and Exploring Ideas in Reflecting on the Ideas of Chapter 1. -Challenging and Exploring Your Conceptions about Writing Reading, and Research Due.

KEY TERMS: argument, literacy, audience, claim, joining the conversation

WEEK THREE:

DEFINING LITERACY & EXPLORING HISTORIES AS READERS AND WRITERS

Chapter 2—Literacies: How Is Writing Impacted by Our Prior Experiences		
Readings	In-Class Activities	Homework
-Chapter 2 Introduction -Deborah Brandt, “Sponsors of Literacy”	-Introduce Major Writing Assignment: Literacy Narrative (p. 262)	Assign question 1 from Applying and Exploring Idea following Brandt’s article.

	<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>	
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KEY TERMS: literacy, threshold concept, literacy sponsor

WEEK FOUR:

EXPLORING THE CONNECTION BETWEEN LITERACY PRACTICES AND IDENTITY

Chapter 2—Literacies: How Is Writing Impacted by Our Prior Experiences		
Readings	In-Class Activities	Homework
<p>-Vershawn Ashanti Young, "Nah, We Straight": An Argument Against Code Switching</p>	<p>-Discuss questions 1, 3, and 4 in Questions for Discussion and Journaling following Young's article.</p> <p>-Work on question 4 from Applying and Exploring Ideas following Young's article.</p> <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.</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>

KEY TERMS: African American English, code-switching, double consciousness

WEEKS FIVE & SIX:

COMPARING STORIES & LOOKING AT LITERACY DEVELOPMENT ACROSS CONTEXTS

Chapter 2—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>-Lucas Pasqualin, "Don't Panic: A Hitchhiker's Guide to My Literacy"</p>	<p>-Discuss questions 2, 3, and 5 in Questions for Discussion and Journaling following Mellix's article; 1 and 2 following Cisneros's; and 4 and 5 following Pasqualin's.</p> <p>-Work on question 3 from Applying and Exploring Ideas following Pasqualin's article.</p>	<p>Assign question 1 from Applying and Exploring Ideas following Pasqualin's article.</p> <p>-Ask students to bring in drafts of at least three literacy-related stories.</p>

	<p>-Compare the three readings. What do they tell you about the forms 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>	
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KEY TERMS: literacy, literacy sponsor

WEEK SEVEN: DEVELOPING NARRATIVES & REVISING

Chapter 2—Literacies: How Is Writing Impacted by Our Prior Experiences		
Readings	In-Class Activities	Homework
-Richard Straub, "Responding—Really Responding—to Other Students' Writing (Chapter 1)	-Discuss what students value in feedback on writing and how they can use Straub's ideas to enhance peer review -Peer review	-Literacy Narrative DUE.

KEY TERMS: peer review, response

WEEKS EIGHT & NINE: THINKING ABOUT HOW GROUPS USE WRITING

Chapter 3—Individual in Community: How Does Writing Help People Get Things Done?		
Readings	In-Class Activities	Homework
-Chapter 3 Introduction -Ann M. Johns, "Discourse Communities and Communities of Practice: Membership, Conflict, and Diversity"	-Introduce Major Writing Assignment: Reflection on Gaining Authority in New Discourse Communities (p.445) -Discuss questions 1, 4, and 5 in Questions for Discussion and Journaling following John's article. -Work in groups to unpack and find examples of the qualities of academic writing Johns discusses.	-Assign question 1 from Applying and Exploring Ideas following John's article.

KEY TERMS: Discourse, discourse community, authority, activity system, genres, rhetorical situations

WEEK TEN: NAVIGATING MULTIPLE DISCOURSES

Chapter 3—Individual in Community: How Does Writing Help People Get Things Done?		
Readings	In-Class Activities	Homework

-James Paul Gee, “Literacy, Discourse, and Linguistics: Introduction”	-Discuss questions 1, 5, 6, 7, 12, and 13 in Questions for Discussion and Journaling following Gee’s article.	-Assign question 3 from Applying and Exploring Ideas following Gee’s article. -Students should draft stories about times they had (or didn’t have authority in a discourse community.
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KEY TERMS: Discourse, discourse community, authority, dominant Discourse, nondominant Discourse, primary Discourse, secondary Discourse, metaknowledge, mushfake

WEEK ELEVEN: JOINING NEW COMMUNITIES THROUGH WRITING

Chapter 3—Individual in Community: How Does Writing Help People Get Things Done?		
Readings	In-Class Activities	Homework
-Elizabeth Wardle, “Identity, Authority, and Learning to Write in New Workplaces” -Peri Klass, “Learning the Language”	-Discuss questions 1, 2, 5, and 6 in Questions for Discussion and Journaling following Wardle’s article and 1 and 2 following Klass’s. -Collaborate in groups to synthesize what the authors from this unit have had to say about “authority” and develop your own working definition.	-Assign question 1 from Applying and Exploring Ideas following Wardle’s article.

KEY TERMS: Discourse, discourse community, identity, authority

WEEK TWELVE: PEER REVIEW

Chapter 3—Individual in Community: How Does Writing Help People Get Things Done?		
Readings	In-Class Activities	Homework
	Peer Review	-Reflection Gaining Authority in New Discourse Communities DUE.

KEY TERMS: peer review, revision

WEEK THIRTEEN: WRITING PROCESSES

Chapter 5—Processes: How Are Texts Composed?		
Readings	In-Class Activities	Homework
-Chapter 5 Introduction -Mike Rose’s “Rigid Rules, Inflexible Plans, and the Stifling of Language: A Cognitivist Analysis of Writer’s Block”	-Introduce Major Writing Assignment: Analyzing a Writer’s Process (p. 876) -Discuss questions 1, 2, 4, and 6 in Questions for Discussion and Journaling following Rose’s article.	-Assign question 1 from Applying and Exploring Ideas following Rose’s article.

	-Work on question 1 from Applying and Exploring Ideas following Rose’s article.	
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KEY TERMS: process, mindfulness, planning, revision, invention, writer’s block

WEEK FOURTEEN: REVISION STRATEGIES & WRITING PROCESSES

Chapter 5—Processes: How Are Texts Composed?		
Readings	In-Class Activities	Homework
-Nancy Sommers’s, “Revision Strategies of Student Writers and Experienced Adult Writers”	<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>-Allow students class time to begin their “Brainstorming and Planning” from the Analyzing a Writer’s Process essay assignment</p>	-Assign question 3 from Applying and Exploring Ideas following Sommers’s article.

KEY TERMS: process, revision, invention

WEEK FIFTEEN: DRAFTING & WRITING PROCESSES

Chapter 5—Processes: How Are Texts Composed?		
Readings	In-Class Activities	Homework
-Anne Lamont “Shitty First Drafts”	<p>-Discuss questions 1, 2, 3, 4, and 5 in Questions for Discussion and Journaling following Lamont’s article.</p> <p>-Work on question 3 from Applying and Exploring Ideas following Lamont’s article.</p> <p>-Allow students class time to begin their “Drafting” from the Analyzing a Writer’s Process essay assignment</p> <p>-Provide opportunities for students to talk together in groups about their approach to this assignment and how the readings are helping them to better understand themselves as writers; provide opportunities for them to think carefully about</p>	-Assign question 3 from Applying and Exploring Ideas following Lamont’s article

	their target audience and how that shapes their approach	
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KEY TERMS: process, invention, revision, drafting

WEEK SIXTEEN:

COMPARING & RECONSIDERING WRITING “RULES”, WRITING PROCESSES

Chapter 5—Processes: How Are Texts Composed?		
Readings	In-Class Activities	Homework
-Michael Rodgers, “Expanding Constraints”	-Discuss questions 1, 2, 3, and 4 in Questions for Discussion and Journaling following Rodgers’s article. -Allow students class time to talk in groups about their work-in-progress	-Assign question 2 from Applying and Exploring Ideas following Rodgers’s article.

KEY TERMS: process, context, constraints

WEEKS SEVENTEEN & EIGHTEEN: IDENTIFYING TAKEAWAYS

Chapter 5—Processes: How Are Texts Composed?		
Readings	In-Class Activities	Homework
	Peer Review. Class Wrap-Up.	-Analyzing a Writer’s Process DUE.

KEY TERMS: process, peer review, response

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 evidence that supports 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 evidence. 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.

*This assignment is a slightly modified version of the “Challenging and Exploring Your Conceptions about Writing, Reading, and Research” assignment from WAW, p. 62-63.

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

APPENDIX B

Major Writing Assignment: Literacy Narrative

Introduction*

Drawing on what you have read in the chapters, 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.

*This assignment is a slightly modified version of the “Literacy Narrative” assignment from WAW, p. 262-264.

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

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 Kain and 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.

*This assignment is a slightly modified version of the “Reflection on Gaining Authority” assignment from WAW, p. 445-446.

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

APPENDIX D

Analyzing a Writer's Process

Introduction*

The various authors in chapters 4 & 5 clearly believe that good writing takes hard work and multiple drafts, and that many of us are hampered from being better writers by the “rules” and misconceptions we have been taught about writing.

This is true even of very famous people who write a lot every day. For example, US Supreme Court Justice Sonia Sotomayor has been widely criticized for her writing. She even criticizes herself, saying, “Writing remains a challenge for me even today—everything I write goes through multiple drafts—I am not a natural writer.” Here she conflates being a “good” writer with being a “natural” writer; she seems to believe that some people are born good writers and some people aren't. Her conception is that “good” writer only has to write one draft; anyone who has to write multiple drafts must be a “bad” writer. Even from this one short quotation, you can see that Justice Sotomayor's conceptions of writing are limiting and would not hold up if closely examined by the researchers and professional writers in this chapter.

For our final project, you will use what you have read in the book and throughout this course to analyze the compositional strategies of a writer. The goal is to tell us about how that writer approaches writing—to research a writer's process. You will then use that research to analyze the writer's work. Feel free to think of “writer” broadly; you might research a sportswriter, someone with an active social media presence, a song writer, a political reporter, a poet, or a novelist.

The exact nature of your analysis will vary depending on the kind of writer you analyze and what your research addresses. For instance, you might look deeper at Justice Sotomayor, or another Justice's, ideas on legal writing. You might research Malcolm Gladwell's approach to research and use that to analyze one of his books. You might use JK Rowling's discussion of character development and examine how she introduces her characters. You might explore Paul Banks of Interpol's inventive process. You might listen to Eric Roseberry's podcast *On Baseball Writing*, in which he interviews sports journalists.

[Note: see pp. 878-881 for some incredibly useful archives of writers discussing their writing. For instance, the NY Times Writers on Writing series. But it is also quite likely you might find interviews via Google searches, too.]

Brainstorming & Planning

This kind of analysis paper has two major elements. First, you'll want to construct an analytical lens--a way of seeing something. Essentially, you want to do some research on a writer's process, so you know what you'll be looking for before you (re)read her work. This involves:

- Identifying a writer that you want to research.
- Collecting and reading material on that writer's process. While secondary sources are ok, try to find material by the writer herself.
- Comparing that writer's process to what you have learned in this course. What resonates? Does anything contradict what you have read?
- Transforming these insights into a list of criteria that you could apply to a piece of writing. Based on your research, what will you be looking for when you read this writer's work?

Once you have constructed a lens, you need to put together a body of texts to analyze. If you are analyzing how a Chief Justice crafts an opening paragraph, then you might want to look at 3 or 4 different examples. If you are addressing how Malcolm Gladwell contextualizes and summarizes evidence, then you might focus on 3 examples from different books. If you are looking at JK Rowling's approach to character development, then you might track how we are introduced to 3 new characters in later books, or you might focus on 3 or 4 critical

scenes to a central character's development. If you examine Paul Banks' songwriting, then you might focus on 4-5 songs.

The important element here is that you aren't trying to analyze an entire text; a paper of 4-5 pages isn't long enough to attempt that broad an analysis. You want to be focused in your selection. Most importantly, you want to have a rationale for what you select.

Drafting and Revising

Draft a 4-5-page essay in which you first synthesize your research on a writer's process, highlighting two to three central elements (this should take two pages or less). You can strengthen this synthesis by pulling in material we have read in class.

Your paper should then apply those elements to your texts. Organize the paper so that you are dealing with one element at a time and discussing examples of those elements across your body of texts.

What Makes It Good?

The purpose of this assignment is for you to apply what you have learned about your own writing process to other writers--to see how they negotiate some of the elements of writing with which you enjoy or struggle. The hope is that this exploration can help you better understand why and how you write—and how you might write differently, or perhaps even understand yourself differently as a writer.

When you've finished, ask yourself:

- Were you able to apply what you learned in this chapter to understand yourself better? (If not, that will likely show up in the depth of your writing.)
- Did you successfully identify an audience for your piece and write appropriately for those readers?

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 combination / modification of both the "Portrait of a Writer" assignment and the "Writing Processes" assignment from WAW. Suggested course/time allotment: 6 weeks of class meetings.