**WRIT 106**: **College Writing II**

**Arguing about Literature**

Spring 2022

WRIT 106-XX

Instructor:

Email:

Classroom:

Class Meetings:

Office:

Office Hours:

Welcome to WRIT 106-XX. This course is designed to provide you with a solid foundation for college-level writing and critical thinking. Writing is not the transfer of thought onto paper; rather, writing *is* thought. With this in mind, WRIT 106 both teaches how writing functions as a means of critical inquiry and stresses the importance of writing to your college coursework, careers, and life. This course works under the assumption that the best way to become more adept at writing is to write frequently. For this reason, we will engage with writing as a process that involves multiple drafts, brainstorming activities, editing, peer revision, and conferences. I will ask you to do a good amount of writing in class, and to share these exercises with your classmates. You should bring a pen and paper or laptop to each class. Much of this in-class writing will be quick, informal, and experimental. It is intended to help you move forward with the longer, graded essays you will write for this course. You will have multiple and varied ways of sharing your points of view through small group work, class discussion, and peer workshops. You should expect to spend roughly eight hours a week outside of class time on your course work for this class.

I look forward to working with you all, and I invite you to talk with me at any point about your progress in the class.

**Required Text**

* Schilb, John and John Clifford. *A Brief Guide to Arguing about Literature*, 3rd Ed. New York: Bedford/St.Martin’s, 2020.
* Additional readings can be found in the open-source textbook, [*Writing Commons*.](https://writingcommons.org/)

**Important Dates**

January 17: Martin Luther King Holiday (No Classes)

January 18: Classes Begin

March 7-13: Spring Recess

April 15-17: Easter Holiday (No Classes)

May 3-4: Reading Days (No Classes)

May 12 (R): Last day of classes. End of term. **Meets Friday Class Schedule** (i.e.

Thursday Classes don’t meet.)

**Course Outcomes:**

|  |  |
| --- | --- |
| **Objective** | **Description** |
| 1. **Critical reading and writing about diverse and interdisciplinary texts** | Students will learn to read and write critically using a range of texts that represent diverse interdisciplinary approaches to and theories of knowledge-making. |
| 1. **Writing and analysis of disciplinary genres** | Students will gain familiarity with writing in multiple genres and disciplines and will develop the ability to interpret and analyze a diverse range of texts. |
| 1. **Writing Process** | Students will understand and be able to execute the key elements of a writing process: a series of rigorous, thoughtful revisions which re-imagine and rework any—and likely all—of the key criteria of good writing. |
| 1. **Close reading** | Students will be able to demonstrate an ability to closely read text (i.e., be attentive to finer details of content, argument, rhetorical moves, audience, social/cultural/historical context, and reader/author assumptions), through analytical writing that draws on these skills of close reading to advance their own arguments. |
| 1. **Citation & Referencing** | Students will be able to appropriately document and integrate external research into their writing, and be familiar with at least one style of formal citation (e.g. MLA). |

**Assignment Breakdown:**

|  |
| --- |
| **Assignment** |
| Writing in Response to an Argument final draft |
| Arguing about Literature (documented essay) final draft |
| Arguing with/against a Frame final draft |
| Portfolio or Final Reflection |
| Discussion board entries |
| Early and middle drafts (6) |
| Writer’s letters (3) |

All major assignment prompts are located at the end of this syllabus.

**Contract Grading:**

**[Faculty: We are implementing labor-based contract grading as an anti-racist approach to writing assessment. The approach outlined below is taken from Asao Inoue’s book, *Antiracist Writing Assessment Ecologies*:** [**https://wac.colostate.edu/docs/books/inoue/ecologies.pdf**](https://wac.colostate.edu/docs/books/inoue/ecologies.pdf)**. Feel free to adapt the labor contract or introductory language to meet your instructional needs.**

This class will follow a labor-based model, meaning that you will be rewarded for the time and effort that you devote to the class. Your final grade will be determined by the expectations outlined below (i.e., a grading contract that we will follow together). I am using this approach because I believe in a growth model of writing instruction: you will all be starting from different places/levels, and what matters most in this class is how much you grow as a writer during the course of the semester. I find this approach to be a more compassionate approach to assessment; I hope that it encourages you to take risks in this class without fear that your grades will be negatively impacted.

Do not worry: you will receive lots of feedback on your writing and other work during the semester from your peers and me. Use these assessments (written and verbal) to rethink ideas and improve your writing and practices, to take risks, and to fail and learn from that failure. Always know that I will read your writing and shape our classroom assessment activities and discussions around your work, but you will not receive grades from me.

**The default grade for this course is a B.** If you do all the labor asked of you, then you’ll get a B course grade. If you do not participate fully, forget to do assignments, or do not follow the labor instructions precisely, you will get a lower course grade.

The following chart will guide you as to how your grades will be determined. If you do not meet all the criteria for a particular grade, a +/- grade will come into play. We will revisit the contract part-way through the course to determine if we want to amend it in any way.

**LABOR CONTRACT**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Grade you want: | # of non-participation days: | # of missed discussion boards/  homework: | # of missed projects (4 total) | # of mastery assignments |
| A | 3 or fewer | 2 | 0 | 1 |
| B | 3 or fewer | 2 | 0 | optional |
| C | 4 | 3 | 1 | optional |
| D | 5 | 3 | 2 | optional |
| F | 6+ | 4+ | 3+ | 0 |

\*Participation is not defined only as speaking, but also contributing in writing during various activities during our sessions

All students in this course begin with a B, and in order to maintain that grade, you must follow the terms of the contract above. Based on criteria such as missing assignments (see above), you can slip to a C or below. In order to earn an A grade, you must complete a “mastery” activity. These activities are listed below; additionally, you may propose one to me if you want to create your own.

* **A lesson/activity/handout**: These handouts are on a topic and material that you research for the class’s benefit and will need at least 2 weeks lead time, working with me on the materials.
* **Revise one of your individual projects an additional time.** Include a memo addressed to me detailing the changes that you made.
* **Record a how-to video on some element of our class** (technology, writing techniques, etc.)
* **Respond to at least 10 other students during two separate Canvas discussion threads (20 responses total).** You must respond to the current discussion thread, not one from a previous module/unit.
* **Some other labor that benefits the class** and our mutual learning. Do you want to write about and report to us on a cultural event related to the class? Or maybe you would like to read an article for us and summarize some of its findings or ideas that you think will help us do our work in class? If you have an idea, come to me early.

Note that the mastery assignments are **optional**—you should only complete them if you want an A in the class. You may not substitute a mastery assignment for another assignment in the syllabus. They must be completed no later than two weeks before the end of the semester.

I realize that this method is a different way of thinking about grades, so reach out to me any time if I can provide clarification.

**Drafts**

Revision through multiple drafts is the foundation of this class. Your drafts will be the focus of this class, so it is critical that you complete them according to the schedule on the syllabus. We will use your drafts to practice various techniques for effective writing during class time. You will complete three drafts (early, middle, final) for each major essay assignment and will submit them to me via Canvas. The syllabus will indicate when you should bring a copy of your draft to class. If you are having trouble making progress on an essay, let me know right away. We will help you make forward progress.

**Do We Have Your Name Correct?**

If your name is not listed accurately on Canvas, please [update your name in Campus Lab Engage](https://montclair.campuslabs.com/engage/submitter/form/start/421483). Please also inform me of any changes.

**A Note on Personal Pronouns**

Please let me know your pronouns at the start of the semester. We will have on-going conversations about which pronouns we should use for each other and for the writers that we read in class. If we are using the wrong pronouns to refer to you, please let me know via email or in person. Stop by the LGBTQ Center located in the Office for Equity and Diversity, Student Center, Room 113A, for strategies for discussing pronoun usage.

**Attendance**

[Faculty: in creating your policy, remember that a student cannot lose more than 15 percentage points due to attendance \*and\* a student’s grade cannot drop below a C- due to attendance. Students cannot fail based on attendance.]

**Late work**

[Faculty: Embrace flexibility around deadlines. Deduct minimal points for late submissions and even consider full credit. Or give students a certain number of “gimmes” during the semester, which allows them to hand in a late assignment without penalty up to any number of days that you choose. Handing in all major projects guarantees a passing grade.

A student will not automatically fail for not handing in the final draft of an essay.]

**Class Cancelation**

If a class must be canceled due to an emergency, I will contact you via email. Make sure that you check and empty your MSU mailbox frequently to avoid missing important emails. (Once it is full, it will not accept further email).

**Academic Integrity**

Students and faculty at Montclair State University depend on academic integrity to build the University-wide community that they share. The First-Year Writing program applies the [University Academic Dishonesty Policy](https://www.montclair.edu/faculty-handbook/academic-policies/academic-requirements/academic-dishonesty-policy/), which includes plagiarism, and the [Campus Climate for Civility and Human Dignity policy](https://www.montclair.edu/policies/student/human-relations-statement/) as part of its approach to teaching and community-building. We will review these policies and their consequences throughout the semester. It is always a good idea to talk to me or take advantage of other provided resources if you are having trouble with a classroom discussion, a topic in class, or an assignment. Always reach out to me first if you have any questions about how to use or cite sources properly.

**Accommodations**

If you require accommodations to fully participate in this class, please visit the [Disability Resource Center (DRC)](https://www.montclair.edu/disability-resource-center/) in Webster Hall, Room 100 to receive a letter requesting accommodations. This office will work with you to assure that you are given the services necessary to equalize access.

**Title IX Policy**

It is the policy of Montclair State University to investigate any report of gender-based misconduct, including sexual assault and sexual harassment. Any reports made to the following groups on campus will be held in the strictest of confidence: ([Counseling and Psychological Services](https://www.montclair.edu/counseling-and-psychological-services/), [Campus Clergy](http://www.msunewman.com/staff), the [Women’s Center](https://www.montclair.edu/student-development-campus-life/womens-center/), and the [University Health Center](https://www.montclair.edu/university-health-center/).)  These groups will connect you with support services and help to explore your options.

As a faculty member, I am required by the University to report incidents of sexual misconduct and thus cannot guarantee confidentiality if you report it to me.  However, I will respect your privacy and only share this information with those who have a duty to investigate and respond. All reports of sexual misconduct will be investigated by the University’s Title IX Officers with sensitivity. A request for confidentiality will be maintained to the extent possible to protect the privacy interests of those involved and balanced against the University obligation to provide a safe and nondiscriminatory environment to all students.

For more information, including contact information to make a report of gender-based misconduct, and the University’s investigation procedures: <https://www.montclair.edu/sexual-harassment/sexual-harassment-complaint-procedures-students/>

**Completion of Course Evaluation**

A link for an online evaluation of this course will be sent to you from the Office of the Provost late in the semester. As a program, we consider your evaluation of the course to be part of your participation as a student in your own learning. Once you complete the survey, you will receive a confirmation of completion through email, which you should email to me. Course evaluations are a valuable part of the First Year Writing Program as they help to maintain standards of excellence. These surveys are anonymous, and I will not know the results until I have submitted grades for the semester.

**Resources**

* Your classmates. Rely on one another for the questions you have regarding the work we’re doing in class. You all, both individually and as a collective, embody a vast bank of knowledge and experiences.
* Me*.* I will do all I can to assist you in succeeding in this course. Feel free to make an appointment with me, or just talk before or after class. Email is a reliable way to contact me and I will try my best to respond in a timely manner.
* The [First Year Writing program](https://www.montclair.edu/writing-studies/programs-of-study/first-year-writing-program/) website offers information about aspects of the program such as the Exemplary Essay Awards, faculty contact information, and other news.
* [The Center for Writing Excellence](https://www.montclair.edu/center-for-writing-excellence/) is available for online or in-person consultations at any part of the writing process.
* The [Registrar](http://www.montclair.edu/registrar/) offers information about adding, dropping, or withdrawing from a class.
* [OIT](http://www.montclair.edu/oit/)  (Office of Information Technology) provides help with Canvas and computer issues.
* [Peer-led discussion groups](https://www.montclair.edu/social-justice-diversity/get-involved/discussiongroups/) provide an environment for students who share similar identity markers and interests to build community.
* [CAPS](http://www.montclair.edu/counseling-and-psychological-services/) (Counseling and Psychological Services) offers short-term individual and group counseling, including the [Let’s Talk](https://www.montclair.edu/counseling-and-psychological-services/services/lets-talk/) program that includes multiple weekly drop-in sessions around campus.
* [Dean of Students Office](http://www.montclair.edu/dean-of-students/) offers services and information that enables you to reach your academic and personal goals.
* [Community resources](https://www.montclair.edu/dean-of-students/support-services/) offer support to students who are facing a variety of personal challenges.
* [OWL (Online Writing Lab) at Purdue](https://owl.english.purdue.edu/) offers information on MLA/APA style, grammatical questions, and other writing issues.
* [Center for Student Development](https://www.montclair.edu/student-development-campus-life/) offers support for Veteran students.
* University Hall (5th Floor) offers [a laptop lending service](https://www.montclair.edu/information-technology/borrow-a-laptop/).
* [Acade](https://www.montclair.edu/academic-success-center/)[mic Success Center](http://www.montclair.edu/student-development-campus-life/academic-success-center/) offers tutoring and workshops in several subject areas.
* [LGBTQ Center](http://www.montclair.edu/student-development-campus-life/lgbtq-center/%29) sponsors workshops, events, and group meetings throughout the semester.
* [Office of Social Justice and Diversity supports the community in building and enhancing an inclusive campus climate at Montclair State University.](https://www.montclair.edu/social-justice-diversity/about-us/)
* [Tara Reinecker](https://montclairathletics.com/sports/2015/2/12/GEN_02121501.aspx?id=253) can answer advising questions for those students enrolled in athletics.

**Assessment Criteria for Written Work**

*Central Claim*

The central claim is a debatable, complex stance or position that establishes your argument for an intended audience. Your high school teacher might have called this a “thesis statement.” You should further explore, support, and advance the central claim or “set of ideas” throughout the composition (the word “composition” represents both an essay or multimodal project). The central claim is the foundation upon which you build the essay or multimodal project and which you use to drive the discussion forward. Successful compositions consistently demonstrate attention to and focus on the central claim.

*Development*

An effective argumentative essay or multimodal project integrates evidence and analysis into an extended discussion that engages in sustained and expanded conversation. Effective development uses examples and evidence from other writers, primary and outside sources, scholarly and popular research, anecdotes, and lived experience. Effective development means going beyond listing examples by exploring the implications of the central claim and taking your audience through the building of your ideas.

*Analysis*

Analysis is the innovative heart of a composition where you synthesize the connections and relationships between texts, ideas, evidence, and the central claim. Analysis explores and answers the questions “So what?” or “How?” or “Why?” These questions push you as the writer to offer reasons for the connections between ideas and available supporting evidence. The most successful analysis affirms and furthers the central claim by demonstrating its complexity and significance.

*Organization*

Two main criteria define organization: (1) a core argument that is presented consistently throughout the essay and (2) sub-claims, supported by logically connected and structured paragraphs, that move through the argument as it is developed and substantiated. The organizational logic of a composition relies on a series of sub-claims designed to support and advance the central claim. The composition moves from one sub-claim into another in a cohesive way. You may have in the past used the word “flow” to describe this movement and cohesiveness. With good “flow” the progression of ideas makes sense to readers as they follow your argument. In a composition with effective organization, each sub-claim builds on what comes before it and transitions smoothly to the next in a logical progression.

*Clarity of Prose*

A successful essay demonstrates clarity of prose, which requires proficiency with English grammar, usage, and mechanics, as well as MLA formatting and citations. Such proficiency may also involve varied sentence structure, accurate word choices, and careful proofreading that serve the rhetorical purpose you are exploring.

*Revision*

Adrienne Rich defines revision as a process of “re-seeing”: you make some new discovery or build further on an existing idea in ways that ultimately create a more sophisticated, expanded, and complicated composition. You successfully accomplish this level of revision by making decisions about the feedback and responses you receive from peers and instructors; ultimately you must incorporate, interpret, and translate this feedback in productive ways that reshape the original composition.

**Scale for final grades**

A 100-94

A- 93-90

B+ 89-87

B 86-84

B- 83-80

C+ 79-77

C 76-74

C- 73-70

D+ 69-67

D 66-64

D- 63-61

F 60-0

**Benchmark Language** **(if using a grading system on essays)**

WRIT 106

\***A\*** papers present powerful, engaging arguments and central claims that present the author’s original interpretations of texts. In an A paper, the writer’s central claim is clear and yet also complex and sophisticated. The central claim and core ideas of the essay are supported by compelling evidence, logical reasoning and analysis. The author demonstrates sophisticated close reading of the text(s), with appropriately documented and integrated external research. The essay is highly readable because it is organized for the reader’s ease of understanding, and the paragraphs and sentences are clearly, articulately written and enhance the overall effectiveness of the essay.

**\*B\*** papers present strong central claims and arguments that are well supported with evidence, logic and analysis. The author demonstrates close reading of the text(s), with appropriately documented and integrated external research. The essay is organized appropriately and the prose is clear though it likely does not have the articulateness of an “A” paper.

**\*C\*** papers present central claims and arguments that a reader can follow but that may be only partially supported by evidence and examples. Organizational focus and analysis may be weak, suggesting that significant revision is needed. Often there is evidence that the author has either misread or only superficially read the text or sources under analysis; sources may not be properly documented. The prose is generally readable, though sentences are not always clear and errors are sometimes distracting.

**\*D\*** papers are either unsuccessful in presenting central claims and arguments, or present arguments that are essentially unsupported. D papers may vary in length, but the paragraphs are frequently organized in a way that confuses rather than guides readers. External research is likely not incorporated as appropriate and documentation is often incorrect. Papers that are written in prose that is confusing will receive Ds, though not all D papers will have confusing prose.

\***F**\* papers are unsuccessful in presenting and supporting arguments, either because they contain no central claims or, if they do, these claims are poorly developed. Essays are organized and written in a confusing manner, and prose is often inaccessible for the reader. Often the essay does not meet the expectations outlined in the assignment.

**Course Schedule**

|  |  |
| --- | --- |
| **Module One: Writing in Response to an Argument** |  |
| **Class 1:** Introductions; taking a tour of Canvas and the syllabus; signing up for WC Online. | **Homework due next time**  Read**:** The syllabus    Write: Discussion board entry: past experiences with writing |
| **Class 2**: Practice making arguments: read *AAL* p. 37-42 and discuss questions together. | **Homework due next time**  Read: Chapter 1, “What is Argument?” *Arguing about Literature (AAL)* p. 1-14    Write: Discussion board entry: apply one or two of the rhetorical terms from this chapter to a short opinion piece text that you find in a reputable online news publication. |
| **Class 3**: Review rhetorical terms from Chapter 1; share discussion board entries from homework; assign Writing in Response to an Argument essay. | **Homework due next time**  Write: **Early draft of Writing in Response to an Argument** **essay** **due on Canvas by class time** |
| **Class 4**: Practice peer review session using the essay in *AAL* p. 33-35; practice analyzing written arguments together, *AAL* p. 15-22 | **Homework due next time**  Read: Chapter 2 (*AAL)*, “Writing Effective Arguments” p. 27-32    Write: Bring a copy of your current draft to class. |
| **Class 5**: Work on developing the subclaims in your essay; practice incorporating evidence from your chosen text into your analysis | **Homework due next time**  Write**: Middle draft due on Canvas by class time--bring a hard copy to class.** |
| **Class 6**: Peer review—read essays out loud to your group members. | **Homework due next time**  Write: Continue working on your middle draft of Writing in Response to an Argument essay. |
| **Class 7**: Analyze both a first draft and a revised draft of a student essay (AAL p. 120-130); introduce writer’s letter prompt. | **Homework due next time**  Read: Chapter 5 (*AAL*) “The Writing Process” p. 104-116. |
| **Class 8**:  Assign Arguing about Literature (documented essay) prompt. Read sample poem in *AAL* + student annotation (p. 92-96) | **Homework due next time**  Write: **Final draft of Writing in Response to an Argument + writer’s letter due next class, on Canvas by class time.** |
| **Module Two: Arguing about Literature (documented essay)** |  |
| **Class 9**: Reviewing the elements of poetry (*AAL* p. 165-170; 173-175) | **Homework due next time**  Read: Chapter 3 (*AAL*), “How to Argue about Literature” p. 43-61; Chapter 4 (*AAL*) “The Reading Process” p. 96-103    Write: Discussion board entry: Using either the Milton poem (p.64) or the Frost poem (p. 65), write an analysis of the poem using any of the terms on p. 50-55. |
| **Class 10**: Crafting research questions; determining reliable sources (*AAL* Ch. 8, p. 266-272) | **Homework due next time**  Read: [“Summarizing”](https://writingcommons.org/section/evidence/reasoning-with-evidence/summarize-more-concisely/) and [“Paraphrasing”](https://writingcommons.org/section/evidence/weaving-evidence-into-texts/paraphrases/) (*Writing Commons*)  Write: Discussion board entry: Share your possible topics and research questions. |
| **Class 11** Further refining of research questions; tour of our library’s online resources; mini-lesson on a grammatical issue I saw trending in the last set of essays. | **Homework due next time**  Read: [“Incorporating Evidence Appropriately”](https://writingcommons.org/article/integrating-evidence-appropriately/) and [“Connecting Evidence to Your Claims”](https://writingcommons.org/section/evidence/reasoning-with-evidence/connecting-evidence-to-your-claims/) (*Writing Commons*)    Write: Discussion board entry: What are some questions/concerns that you have about avoiding academic dishonesty? What would you like to discuss or practice further in class in this area? |
| **Class 12**:  Discuss academic honesty, drawing from your discussion posts; review and practice recognizing logical fallacies, *AAL* p. 116-120. | **Homework due next time**  Write: **Early draft of Arguing about Literature due on Canvas by class time--bring a hard copy to class.** |
| **Class 13**: Workshop your central claims; practice effective transitions between paragraphs. | **Homework due next time**  Read: Chapter 4 *AAL* p. 82-91  Write: Discussion board entry: Find a short poem at poetry.org and write a short analysis that applies one or more of the strategies on p. 82-85. |
| **Class 14**: Documentation workshop: *AAL* p. 207-216; share poems and insights from your discussion board posts. | **Homework due next time**  Write: **Arguing about Literature middle draft due in your conference with me.** |
| **Class 15**: Individual conferences in my office for middle draft feedback. | **Homework due next time**  Write: Continue working on your draft |
| **Class 16**: Individual conferences in my office for middle draft feedback. | **Homework due next time**  Write: Continue working on your draft; bring a copy to class next time. |
| **Class 17**: Editing/proofreading workshop; working on concision(Lanham approach) | **Homework due next time**  Write**: Final draft of Arguing about Literature + writer’s letter due on Canvas by class time.** |
| **Module Three: Arguing with/against a Frame** |  |
| **Class 18**:  Flex day to adjust schedule as needed | **Homework due next time**  Read: Joyce’s “Eveline” (*AAL* p. 299-306)  Write: Discussion board post: pick one of the lenses discussed on |
| **Class 19**:  Go over critical lenses and apply to Joyce’s “Counterparts” (*AAL* Appendix p. 293-299); assign Arguing With/Against a Frame essay | **Homework due next time**  Read: Sample student essay on “Counterparts” (AAL p. 312-314)    Write: Discussion board post: answer 2 of the 5 questions about the student essay on p. 314-315. |
| **Class 20**:Brainstorm essay topics; review what you wrote for your discussion board posts. | **Homework due next time**  Write: **Early draft of Arguing With/Against a Frame essay due on Canvas by class time--bring a hard copy to class.** |
| **Class 21**: Early peer review; mini-lesson on a grammatical issue I saw trending in the last set of essays. | **Homework due next time**  Write:Work on your Arguing With/Against a Frame essay; bring a copy to class next time. |
| **Class 22**: Work on drafting counterclaims for your essay. | **Homework due next time**  Write: Discussion board post: List two of your claims from your essay and generate counterclaims; how will you respond to those counterclaims? |
| **Class 23**: Review discussion board posts and refine counterclaims. | **Homework due next time**  Write: **Middle draft of your Arguing With/Against a Frame due on Canvas by class time** |
| **Class 24**: Peer review. | **Homework due next time**  Write: Continue revising your draft; bring a copy to class next time. |
| **Class 25**: Editing/proofreading workshop. | **Homework due next time**  Write: Continue working on your draft. Have access to all your previous work in class next time. |
| **Class 26**: Assign the final portfolio; begin writing a revision plan for the essay(s) that you will revise. | **Homework due next time**  Write: **Final draft of Arguing With/Against a Frame + writer’s letter due on Canvas by class time.** |
| **Module Four: Compiling a Portfolio OR Final Reflection** |  |
| **Class 27**: Assign the portfolio OR Final Reflection**.** | **Homework due next time**  Write: Bring the reflection portion of your portfolio to class next time. |
| **Class 28**: Peer review reflections; individual conferencing with me about portfolios OR Final Reflection. | **Homework due next time**  Write: Continue working on your final portfolio OR Final Reflection. |
| **Class 29**: Final Portfolio OR Final Reflection workshop: evaluating claims, making revisions, editing and proofreading for clarity. | **Homework due next time**  Write: **Final portfolio OR Final Reflection due on Canvas by class next time.** |
| **Class 30**: Course wrap-up andcelebration of writing. | Have a terrific summer! |

**Essay One: Writing in Response to an Argument**

For this essay, you will develop a response to an argument that focuses on a topic of your choosing. You will build on the analytical skills that you developed in WRIT 105 in order to write a well-reasoned response to a published argument.

In order to respond to an argument, however, you must first be able to summarize the argument. Therefore, the first part of your essay will include a brief summary of the argument that you are responding to. The bulk of the essay will focus on an argument of your own.

Due Dates:

Early Draft: Class 4

Middle Draft: Class 6

Final draft: Class 9

Requirements:

Successful essays will:

* Accurately represents the argument(s) presented in a published text of your choosing
* Demonstrates careful analysis of that chosen text
* Provide clear, logical responses organized in well-developed paragraphs
* Support your ideas with evidence from the article as well as from your experiences.
* Incorporate sources and examples as needed to fully support ideas
* Provide correct MLA parenthetical citation and documentation on a Works Cited page of all sources.

Steps

1. Select and read the text you want to respond to
2. Annotate and summarize the text
3. Develop your responses through brainstorming, freewriting, and other idea generation activities
4. Consider researching for additional evidence
5. Draft and revise
6. Proofread and polish

**Summary**

The summary is a very brief description of what the piece you are responding to is about. Most of the time, unless summarizing a very large work or otherwise instructed, a summary should be no more than a paragraph. The purpose of the summary is to introduce the title of the work and author and cover the main ideas of the piece. Below are tips to keep in mind as you are writing your summary:

* Include the title and author’s full name.
* Explain the main ideas being presented.
* Do not go into specific details unless they relate to your response.
* Minimize the use of quotes
* Use strong verbs like “claims,” “supports,” “analyzes,” and “discusses” instead of “says” or “talks.”
* Be objective and do not include your opinion.
* Be concise and avoid wordiness.
* Make your summary clear so that someone who has not read the original material can still understand

**Response**

Your response is the focus of this essay. It should address the topic and ideas in the original material and not discuss whether you liked or disliked the piece. A response is a critical look at the subject. Think deeply about what the author has to say on the topic and then reflect on your ideas about the subject. When writing a response, keep the emphasis on your argument. You may agree, disagree, or both agree and disagree with the author. No matter which way you go, add something new to the conversation. If you agree with the argument, expand on it. If you disagree, explain why and expand. Your response may cover the whole text, or it may focus only on a small part of it. You may also combine one or two types of the multiple possible ways of responding:

• agreement/disagreement/both agree and disagree – accepting or rejecting the author’s points in the text

• reflection – examining the ways in which the text affected your thinking on the topic

• conversation – demonstrating how your experiences build on, contradict, or alter the author’s ideas

• extension – pushing the ideas of the text further and seeing how those ideas might apply to different situations • tempering the position – raising concerns about the overlooked aspects of the text’s ideas

• rhetorical analysis – breaking down how the author uses language to communicate ideas

• strength of argument – questioning how the text supports its ideas

(Adapted from the Writing Program at the University of Massachusetts Amherst)

**Essay Two: Arguing about Literature / Documented Essay**

[Note to faculty: This essay is built around poetry but could easily be switched out for short fiction or drama. If switching genre, you will want to change the pages in the text students read to direct them to the specifics (terms, elements, etc.) of the genre.]

Assignment

In this unit, we have been learning about research methods and discovering ways to discuss and write about literature, specifically poetry. This essay requires that you bring these two skills together to create an argument about a poem/poems that we have not discussed in class and to support that argument with secondary sources. You are now familiar with how to read a poem, the poetic elements that help you to analyze, and the ways that poetry works to evoke emotion and attention. In reading and responding to sources, you will be entering a literary conversation that is ongoing. Your essay contributes to that conversation. Here are the specifics: The essay length should be between 1500-2000 words and contain a minimum of four secondary sources as well as the primary source(s). Two of the secondary sources must be scholarly. In your argument, you may choose one of two approaches:

a) Literary Analysis: This type of paper argues for an interpretation of a poem or poems based on your analysis. For example, you might argue that tone and diction are essential in understanding the stance of the speaker in the poem or that war poems demonstrate a point about soldiering or war through the use of figurative language. You can tailor this prompt to your interests—the poem or poems you enjoy and the elements that you find most important in forwarding a theme in the work. If you decide to work with more than one poem, you will want to find a connection between them that suggests rich intersections.

b) Social Awareness and Critique: This type of paper argues that the poem(s) is an example of writing that challenges an assumption or seeks to enact change in some way. In this type of paper, you will need to identify an issue that the poem(s) addresses and argue what the poem does and how it does it. For example, you could argue that the poems that address immigration or immigrants bring awareness to the plight of immigrants today. In view of the current national discussions on immigration and connected issues, how might the voices of the poets who write about immigration add to the conversation? Do they challenge or confirm stated beliefs? In considering this prompt, you are thinking about the role of art in changing the world.

Due

Early draft: Class 13

Middle draft: Class 15

Editing Workshop: Class 17

Final draft: Class 18

Purpose

This essay project provides an opportunity for you to enter a literary conversation about your chosen topic that has been in process over time and engages many voices. With your argument, you become part of that literary conversation. In a successful essay, you will demonstrate the research skills acquired in this unit. Specifically, these include locating sources and categorizing them (popular, trade, scholarly), vetting sources (knowing the credentials of the writer), and choosing the most effective way to bring outside voices into your essay (summary, paraphrase, quotation) to support your central idea about the literary work. You will also demonstrate your abilities to analyze your chosen work of literature using the elements of the genre that are listed in our text and practiced in class. Your argument brings together your skills as a scholar in research and in analysis.

Requirements

Successful essays will:

* Demonstrate careful analysis of the literature using the elements of the genre
* Display an awareness of the published opinions and conversations on the work of literature through the incorporation of appropriate and carefully selected sources.
* Bring source material into the argument through the use of summary, quotation, and/or paraphrase by selecting the format you judge to be most effective in each case.
* Incorporate a minimum of 1 primary source (the literary work itself) and 4 secondary sources, 2 of which must be scholarly. You may use additional sources if you wish.
* Provide correct MLA parenthetical citation and documentation on a Works Cited page of all sources.

Grading Rubric

The FYW program assessment criteria is the basis for the grading rubric. These are listed on your syllabus and used in the previous essay rubric.

Steps

1. Choose the poem or poems you wish to explore after reviewing the list in Canvas.

2. Do preliminary work on the text (look up any terms you don’t understand, for

example), annotate as demonstrated in class and in our text.

3. Decide on a question or topic the work suggests to you.

4. Read widely to know what has been discussed about your text.

5. Refine your topic and/or point.

6. Choose sources that support your idea

7. Outline your argument

8. Draft and revise

9. Polish – edit and proofread. Use a proofreading checklist.

**Essay Three: Arguing with/against a Frame**

[Note to faculty: This assignment uses Feminist, Marxist, and Queer Theory but you are free to choose a few with which you are comfortable and to choose short texts that can work with the approaches you choose.]

**Assignment**

In this unit, we studied how reading a text through a theoretical lens or perspective brings specific elements of a text forward and opens up the text in a new direction. You have been introduced to various schools of literary theory or criticism and can now choose one of these (Feminist, Marxist, or Queer Theory) to use as a framework from which to argue about a specific text. Use the guidelines described under the specific school of criticism selected for this assignment that are listed in our text (pp. 294-99) to understand the emphasis and focus of each perspective and the limits of the theory. Read through the examples provided on pp. 306-12 of how the various theoretical lenses have been applied to the same story and notice the very different claims that result from the application. Choose one of the short texts from the list on Canvas and apply the framework provided by the critical lens to create your argument. You are not required to use an outside source but may if you choose. This essay should be 1500 words.

**Due**

Early draft: Class 21

Middle draft: Class 24

Editing Workshop: Class 25

Final draft: Class 27

**Purpose**

This essay project stretches your interpretive skills. In the previous essay, you used elements of a genre to help you argue for an interpretation of a literary work and secondary sources to support your point. In this essay, your choice of a theoretical framework helps you to unpack a text with a specific focus. For example, in a previous analysis, you might have noticed that a character in a text was a poor communicator of needs, which made him appear weak and ineffective. Using a Marxist approach, you might notice that the character was part of a system that covertly enforced the idea that a failing was the individual’s fault, which helps readers to see that the character was trapped and had no options. Once you understand the emphasis of the specific critical lens, you begin to question the text in a way you might not have considered before. Working through a theoretical framework gives you practice in the skills you will use in the future to critique social situations and events as well as forms of media beyond literary texts.

**Requirements**

Successful essays will:

1. Demonstrate a thorough understanding of a particular theoretical framework through its application.
2. Choose an effective pairing of text and critical approach.
3. Support all assertions with evidence from the text and, if needed, from a secondary source.
4. Quote and paraphrase effectively.
5. Attend to the criteria we have been using all semester: claim, organization, development, analysis, clarity of prose and revision.
6. Provide careful parenthetical citation and a Works Cited page for all sources.

**Grading Rubric**

The FYW program assessment criteria is the basis for the grading rubric. These are listed on your syllabus and used in the previous essay rubric.

**Steps**

1. Choose the text you wish to explore after reviewing the list in Canvas.
2. Choose the critical approach you believe will offer you a rich opportunity for analysis.
3. Create some questions that the approach suggests to you to begin your critical work on the text.
4. Do preliminary work on the text (look up any terms you don’t understand, for example), annotate it with the questions you have created in mind.
5. Craft a tentative claim idea.
6. Outline your argument
7. Draft and revise
8. Polish – edit and proofread. Use a proofreading checklist.

**Writer’s letters**

Along with each of your three final essay assignments, you will be submitting a writer’s letter, which will serve as an introduction to your essay. These letters, addressed to me, will offer you an opportunity to reflect on the composing process, as well as provide some context to me as one of your readers. Below are some guiding questions for you to consider. You do not have to answer all of these questions; focus on the ones that seem most useful for the essay that you’re working on. I may adjust these questions depending on the essay. Please include your writer’s letter as the first page of your essay. Each one should be approximately 400 words. Note that these letters will be graded separately from your essays (based on the thoroughness of your reflection and length) and will comprise 10% of your final grade for the class.

1. What revision did you make on this essay based on feedback from your peers and me? What revisions did you choose not to make and why?
2. What would you still change or develop about this essay if you had more time and space?
3. What is your most beautiful sentence in the essay and why?
4. Show me your editing (or revision); include one paragraph before and after editing/revision.
5. What problems with style or editing have you noticed in your own writing and how are you working to address them?
6. What specific concerns would you like me to address in my response?
7. What have you learned about writing and the topic you’re writing about in the process of composing and revising this essay?

**Discussion board entries**

Throughout the semester, as indicated on the syllabus, I will ask you to respond to prompts on our Canvas discussion board. Your responses will serve as both a way to reflect on the reading and also to brainstorm/build toward your next essay. Discussion posts are intended to be a space for more informal writing—I am mainly concerned that you (1) address the prompt and (2) fulfill the length requirement of 300 words. I will not assess mechanical or grammatical issues in these posts, as their primary purpose is idea-generation. Feel free to use material that you generate in these posts in your essay.

We will, on occasion, read each other’s posts in class, so write with an audience of your peers and me in mind. All prompts are located on Canvas under “discussion board” in our course section.