**WRIT 105**: **College Writing I**

Fall 2023

WRIT 105-XX

Instructor:

Email:

Classroom:

Class Meetings:

Office:

Office Hours:

Welcome to WRIT 105-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 105 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 Texts**

[**Bachelor Robinson, Michelle, et al. *Writing Guide with Handbook*. Open Stax, 2022.**](https://openstax.org/details/books/writing-guide)

**Various,** [***Red Hawk Writing Collection***](https://docs.google.com/document/d/16R1Isbm2toFczncxF_17m7UJ4it5zTaKSRCBkyQjs7k/edit?usp=sharing)**. Montclair State, 2022.**

[Faculty: list your required texts. Consult our public-facing website for options. This syllabus utilizes *Writing Guide with Handbook* (WG) and the Redhawk Writing Collection (RWC), both of which are open source. *Writing Guide* is available digitally online for free and in hard copy for a low-price via Amazon.]

**Important Dates**

August 28: Classes Begin

August 29: Opening Day (No Classes)

September 4: Labor Day Holiday (No Classes)

November 22-26: Thanksgiving Holiday: Wednesday – Sunday (No Classes)

December 15: Last Day of Classes. End of term.

**Course Outcomes:**

|  |  |
| --- | --- |
| **Objective** | **Description** |
| **1. Knowledge of the argumentative genre** | Students will be able to define and identify the character of argumentative writing, and distinguish it from other genres in purpose and execution. |
| **2. Argumentative writing** | Students will be able to present strong central claims and arguments that are well supported with evidence, logic, and analysis, in clear prose. |
| **3. 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. |
| **4. 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. |
| **5. 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** | **Primary Inquiry** |
| Literacy narrative final draft | Self Inquiry |
| Analysis of a text final draft | Textual Inquiry |
| Entering public argument final draft | Issue Inquiry |
| Final reflection | Reflective + Remediation Inquiry |
| Discussion board posts | [Varies with prompt] |
| Early and middle drafts (6) | [Varies with prompt] |
| Writer’s letters (3) | Reflective Inquiry |

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. You do not need to use this particular contract.]**

Dear Class,

Asao Inoue, a professor at Arizona State University states the following in his course syllabus:

*In most learning situations in life outside of school, grades are never given. The learning that occurs in Kung Fu dojos, or cooking, dance, or yoga studios do not use any grading. Why? In these “studio” cases, it seems meaningless to give students grades, and yet without any grades, those students get better at yoga, dance, and cooking. These studio learning situations should prompt us to ask some questions: Why are grades meaningless in those settings but seem so important in a school setting? How do grades affect learning in classrooms? What social dynamics does the presence of grades create? In both situations, instructors provide students/participants with evaluative feedback from time to time, pointing out where, say, they’ve done well and where the instructor suggests improvement. In the studio situation, many students would help each other, even rely on each other for feedback.*

In the spirit of the ideas stated above, we will be thinking about grading very differently this semester than you have perhaps thought about it before. Often, when grades come into the discussion, students tend to focus on them more and on the value of what they’re learning less. That is, students become more focused on the final product (the final draft of an essay, for instance) than the tremendous amount of valuable work they have put into developing that final product (reading, asking questions, writing drafts, peer editing, etc.). By placing so much importance on the final product, writing, reading, and even thinking becomes reduced to a singular set of options: right and wrong. If students worry mostly about what grade they will earn on a final draft of an assignment, then it seems logical that a high grade would mean that one has done the assignment the “right” way while a lower grade would suggest that one has done it the “wrong” way.

While there are certainly examples of work that more closely fulfill the guidelines of an assignment and examples that fall a bit short, thinking about your writing as only one of two things (either right or wrong) does it a disservice. Each of you have something to say and those claims, arguments, viewpoints, opinions, etc. which we will hope to cultivate in this class are a product of your own individuality, the way you see the world, and the experiences you’ve had (in school and out). Your opinions and evaluations are products of your cultures and your identities. While you may be writing about similar topics or have similar assignment prompts as other people in the class, none of you will have exactly the same thing to say about those topics. No two students, more specifically no two individual people, can see, experience, and describe things in *exactly* the same way. The same goes for completing an assignment. While there are certainly criteria that you will need to follow in order to successfully complete assignments in this course, the path to “success” or “doing well” can look a hundred different ways.

Taking that into consideration, I am proposing that, rather than focusing the semester’s grading on final products (i.e. the results of your labor), grades should reflect the *labor* itself. As with learning any skill, it is the *labor* (i.e. the *work* that you do which takes different forms) that provides the richest learning experience and in which learners develop the most. Not using numerical grades for assignments and not putting tremendous weight on final drafts will, I hope, free you as writers and thinkers and encourage you to take risks and work hard for the work’s own sake. As Inoue says, “Do not be afraid to take risks in your writing and work. Failing or missing the mark is healthy for learners. Good, deep, important learning often happens because of failure—so it’s really not failure at all.”

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 will earn:** | **Attendance** | **Early and middle drafts** | **Final drafts** | **Out of Class Appointments** | **Writer’s letters and homework exercises** |
| A | No more than 3 missed classes | Complete for all major essays | Complete for all major essays | One CWE appointment **and** one office hours appointment (to discuss drafts) during the semester | All letters and exercises complete |
| B | No more than 4 missed classes | Complete for all major essays | Complete for all major essays | Optional (but helpful) | All letters and homework complete |
| C | No more than 4 missed classes | Complete for all major essays | Complete for all major essays | Optional (but helpful) | 1-2 exercises not complete |
| D | No more than 5 missed classes | Complete for all major essays | Complete for all major essays | Optional (but helpful) | 3-4 exercises not complete |
| F | No more than 6 missed classes | One or more not complete | One or more not complete | Optional (but helpful) | 5+ exercises not complete |

As you can see by the above grading breakdown, you really have the ability to choose what grade you want to earn in this course by completing the required work for each. Therefore, for instance, if you complete the required work for a B grade, you will receive a B for the course regardless of the quality of that work.

Of course, quality is important and something we will discuss throughout the semester. However, basing your grades more heavily on labor and not as much on the quality of the final product will, I hope, make you less worried about how good *I* think your work is and more concerned with how good *you* think your work is.

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.

**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

**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 HawkSync](https://orgsync.com/160559/forms/349170). 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: Choose between Option 1 or Option 2 and make the appropriate adjustments to the highlighted portions]**

OPTION 1:

\*Highlighted portions indicate either/or instructor choice

In-person attendance is essential for your success in this class. You are allowed three / four unexcused absences for any reason. You do not need to provide any documentation for these absences. Additionally, please arrive on time for class. [Insert your tardy policy here]. For every unexcused absence over the allowed three/four, you will lose ⅓ letter grade deduction off your final grade.

If you have an extenuating circumstance such as an extended illness, death in the family, or other issue that is preventing you from coming to class on a regular basis, you should provide timely documentation to the [Dean of Students Office](https://www.montclair.edu/dean-of-students/). If severe circumstances arise that prevent you from attending our in-person classes, please let me know as soon as possible so I can direct you to the appropriate campus resources for help and possible accommodations.

OPTION 2

\*Highlighted portions indicate either/or instructor choice

In-person attendance is essential for your success in this class. You are allowed three / four unexcused absences for any reason. You do not need to provide any documentation for these absences. Additionally, please arrive on time for class. [Insert your tardy policy here]. For every unexcused absence over the allowed three/four, you will lose ⅓ letter grade deduction off your final grade.

\*Make up policy is at the discretion of individual professors and could include some combination of visits to the CWE, attending office hours/make up workshop sessions, earning participation points in other ways (i.e., discussion board posts), etc.

If you have an extenuating circumstance such as an extended illness, death in the family, or other issue that is preventing you from coming to class on a regular basis, you should provide timely documentation to the [Dean of Students Office](https://www.montclair.edu/dean-of-students/). If severe circumstances arise that prevent you from attending our in-person classes, please let me know as soon as possible so I can direct you to the appropriate campus resources for help and possible accommodations.

**Late work**

[Faculty: Insert your own late work policy. Consider some flexibility around deadlines.]

**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.

**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.

●  [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.

**Syllabus Caveat**

I am happy to answer any questions that you have about this syllabus. I may adjust the course schedule if needed and will notify you of any changes.

**Course Schedule**

**\*FACULTY: The highlighted phrases on the schedule refer to handouts that are in our collaborative Google folder. Please do not invite students to this folder–it is for faculty only. Download the handouts if you want to share them with students.**

|  |  |
| --- | --- |
| **Module One: Crafting a Literacy Narrative** |  |
| **Class 1:** Introductions; taking a tour of Canvas and the syllabus. Watch: Ta-Nehisi Coates, “[Advice on Writing](https://youtu.be/6voLZDYgPzY)” | **Homework**  Read**:** The syllabus; **“**[Shitty First Drafts](https://drive.google.com/open?id=1Sf561UPU8P8X1iVJRo2j10tMB3z4f6sZ)” by Anne Lamott; *Writing Guide* (*WG)* “Unit I Intro, Ch. 1 Intro, 1.1, & 1.3;” [a sample literacy narrative from the *RWC]*  Write: Discussion board entry: past experiences with writing |
| **Class 2**: Discuss *RWC* reading; define literacies; brainstorm different types of literacies; assign the literacy narrative essay | **Homework**  Read:*WG* “Ch. 3, Intro-3.3 & 3.8” ; [an *RWC* selection]  Write: Discussion board entry: possible topics for your literacy narrative |
| **Class 3**: Discuss characteristics of literacy narratives, using the *RWC* student essays and the *WG* material; search the [Digital Archives of Literacy Narratives](http://www.thedaln.org/#/home) in groups and find compelling examples. | **Homework**  Read: *WG* “3.5”  Write: Early draft of your literacy narrative, due on Canvas by class time—bring a hard copy to class |
| **Class 4**: [Practice peer review session](https://drive.google.com/open?id=1Sf561UPU8P8X1iVJRo2j10tMB3z4f6sZ); share early drafts in groups and receive feedback. | **Homework**  Read: *WG* “3.6;” [an *RWC* selection that illustrates revision]  Write: Work on your middle draft; bring a copy to class |
| **Class 5**: Discuss *RWC* pieces and trace revisions made between drafts of the essay; work on revisions in your own essay | **Homework**  Write**:** Middle draft due on Canvas by class time--bring a hard copy to class |
| **Class 6**: Practice [analysis with images](https://drive.google.com/open?id=1Sf561UPU8P8X1iVJRo2j10tMB3z4f6sZ); workshop on using strong verbs in your essay | **Homework**  Write: Revise your middle draft—bring a hard copy to class next time |
| **Class 7**: Editing and proofreading workshop with your own drafts; introduce [writer’s letter prompt](https://drive.google.com/open?id=1Sf561UPU8P8X1iVJRo2j10tMB3z4f6sZ). | **Homework**  Write:Final draft of literacy narrative + writer’s letter due next class, on Canvas by class time. |
| **Module Two: Rhetorically Analyzing a Text** |  |
| **Class 8**: Introduce optional remix assignment. Watch a clip from the Barack Obama speech, “[A More Perfect Union](https://youtu.be/zrp-v2tHaDo)” and “[The Courage to Change](https://youtu.be/rq3QXIVR0bs)” by Alexandria Ocacio-Cortez. Analyze them using the terms in *WG* “9.1”. | **Homework**  Read: *WG* “Ch. 9, Intro - 9.3”; [an *RWC* selection]  Write: Discussion board entry about a recent argument that you made to someone, and analyze it according to the terms laid out in the readings. |
| **Class 9**: Discuss *RWC* piece. Share discussion board posts to become more familiar with rhetorical terms; practice generating [central claims](https://drive.google.com/open?id=1Sf561UPU8P8X1iVJRo2j10tMB3z4f6sZ). Assign rhetorical analysis essay. | **Homework**  Read: [“You Left out the Part About…”](https://www.nytimes.com/2011/06/09/opinion/09coates.html) by Ta-Nehisi Coates. *WG* “9.5”  Write: Discussion board entry: Brainstorm three texts that you are interested in writing about; describe challenges and advantages of each (keeping in mind the rhetorical terms you will be using). |
| **Class 10**: Discuss possible topics; collaboratively write a short rhetorical analysis of the Coates piece on Google Docs (each group takes a different rhetorical term). | **Homework**  Write: Early draft of rhetorical analysis due on Canvas by class time--bring a hard copy to class. |
| **Class 11**: Review [development and analysis handout](https://drive.google.com/open?id=1Sf561UPU8P8X1iVJRo2j10tMB3z4f6sZ); practice developing your own essay further, using the techniques in the handout; mini-lesson on a grammatical issue I saw trending in the last set of essays. | **Homework**  Read: *WG* “9.6”  Write: Continue working on your draft; bring a hard copy to class |
| **Class 12**: Read the introductions and conclusions of [select two *RWC* pieces] and analyze their respective approaches; workshop your own introductions and conclusions. | **Homework**  Write: Middle draft of rhetorical analysis due on Canvas by class time--bring a hard copy to class. |
| **Class 13**: Workshop central claims; complete [descriptive outline](https://drive.google.com/open?id=1Sf561UPU8P8X1iVJRo2j10tMB3z4f6sZ) of your own draft; practice [effective transitions](https://drive.google.com/open?id=1Sf561UPU8P8X1iVJRo2j10tMB3z4f6sZ) between paragraphs. | **Homework**  Read: *WG* “10.1 & 10.2”  Write: Bring a hard copy of your essay to class. |
| **Class 14**: Find examples of your assigned logical fallacy online in your group; peer review (including: check your partner’s essay for any logical fallacies or cause-effect assumptions). | **Homework**  Write: Continue revising your rhetorical analysis. Bring a hard copy of your essay to class. |
| **Class 15**: Concision workshop with [Lanham](https://drive.google.com/open?id=1Sf561UPU8P8X1iVJRo2j10tMB3z4f6sZ); write a revision plan for your final draft, based on my and your peers’ feedback. | **Homework**  Writing: Final draft of rhetorical analysis + writer’s letter due on Canvas by class time. |
| **Module Three: Entering Public Argument** |  |
| **Class 16**: Library instruction day [Faculty: adjust this day to wherever is convenient in your syllabus] | **Homework**  Read: [an *RWC* selection]; *WG* “Ch. 13, Intro, 13.1, & 13.3” |
| **Class 17**: Assign entering public argument essay; [crafting research questions;](https://drive.google.com/open?id=1Sf561UPU8P8X1iVJRo2j10tMB3z4f6sZ) determining [reliable sources](https://drive.google.com/open?id=1Sf561UPU8P8X1iVJRo2j10tMB3z4f6sZ). Assign entering public argument essay. | **Homework**  Read: *WG* “Ch. 12, Intro, 12.1, 12.2, 12.3, & 12.6”  Write: Find one source for your essay and bring it to class next time. |
| **Class 18**:  Workshop on [summarizing, paraphrasing, and quoting](https://drive.google.com/open?id=1Sf561UPU8P8X1iVJRo2j10tMB3z4f6sZ) with your draft. | **Homework**  Read: *WG* “7.6 & 12.6”  Write:Early draft of public argument essay due on Canvas by class time--bring a hard copy to class. |
| **Class 19**: [Early peer review;](https://drive.google.com/open?id=1Sf561UPU8P8X1iVJRo2j10tMB3z4f6sZ) practicing incorporating [signal phrases](https://drive.google.com/open?id=1Sf561UPU8P8X1iVJRo2j10tMB3z4f6sZ); mini-lesson on a grammatical issue I saw trending in the last set of essays. | **Homework**  Write: Discussion board entry: What are some questions/concerns that you have about avoiding plagiarism? What would you like to discuss or practice further in class in this area? |
| **Class 20**: Discuss discussion board responses; share one claim from your essay so far and anticipate how readers might argue against it ([claims and counterclaims](https://drive.google.com/open?id=1Sf561UPU8P8X1iVJRo2j10tMB3z4f6sZ)); [practice paraphrasing](https://drive.google.com/open?id=1Sf561UPU8P8X1iVJRo2j10tMB3z4f6sZ). | **Homework**  Write: Work on your argument essay |
| **Class 21**: [MLA workshop](https://drive.google.com/open?id=1Sf561UPU8P8X1iVJRo2j10tMB3z4f6sZ); read [an *RWC* selection] discuss the writer’s use of claims, counterclaims, and textual evidence | **Homework**  Write: Middle draft of your public argument essay due on Canvas by the time of your individual conference--bring a hard copy with you to my office. Sign up for individual conferences. |
| **Class 22**: Individual conferences in my office for middle draft feedback. | **Homework**  Write: Continue revising your draft |
| **Class 23**: Individual conferences in my office for middle draft feedback. | **Homework**  Write: Continue revising your draft; bring a copy to class next time. |
| **Class 24**: Peer review; [self-review](https://drive.google.com/open?id=1Sf561UPU8P8X1iVJRo2j10tMB3z4f6sZ). | **Homework**  Write: Continue revising your draft; bring a copy to class next time. |
| **Class 25**: Editing workshop; using [Lanham](https://drive.google.com/open?id=1Sf561UPU8P8X1iVJRo2j10tMB3z4f6sZ), hold a contest to see who can eliminate the most passive verbs in their essay. | **Homework**  Write: Final draft of public argument essay + writer’s letter due on Canvas by class time. |
| **Module Four: Engaging in Reflection** |  |
| **Class 26**: Assign the final reflection; listen/watch several entries from the [Digital Archive of Literacy Narratives](http://www.thedaln.org/#/home) and keep track of what is effective/less effective about them; go over the advantages of audio-only vs. video. | **Homework**  Read: *WG* “Ch. 18, Intro, 18.1, 18.2, & 18.3”  Write: Begin working on an outline/sketch of ideas for your reflection |
| **Class 27**: Listen to part of a podcast and discuss rhetorical techniques used (pauses, music, etc.); watch two approaches to video-based literacy narratives and discuss advantages of [approach one](https://youtu.be/0rAPrhh0zQU) vs. [approach two](https://youtu.be/xriWuCSe1Zs). | **Homework**  Write: Begin writing a script for your final reflection; have access to your previous pieces in class next time |
| **Class 28**: Review your previous pieces of writing from this class and choose specific examples that can support what you discuss in the reflection. | **Homework**  Write: Bring a complete script of your reflection to class next time. |
| **Class 29**: Peer review reflection; discuss technical aspects of handing in your reflections (file formats, etc.) | **Homework**  Write: Work on your final reflection |
| **Class 30**: Course wrap-up. Optional individual conferences with me. | **Homework**  Write: Final reflection due on Dec. X |

**Essay One: Literacy Narrative**

**Assignment**: Write a 1,000-1,500 word narrative that tells a story about your own experience with literacy.

**Due**:

Early Draft: Class 4

Middle Draft: Class 6

Final Draft: Class 8

**What is a Literacy Narrative**? A Literacy Narrative is a genre of writing that tells about your experience becoming literate in a subject. A good literacy narrative will have the following features:

* A well-told story: conflict or crisis, resolution, suspense.
* Vivid detail: sights, sounds, smells, tastes, textures, descriptions of places and people.
* Significance: Even though this narrative is about you, it must have a controlling central claim and purpose.

**Purpose**: A literacy narrative is a personal story about reading or composing in any form, or context, or any language. As you consider our working definition of “literacy,” reflect on your own literacy practices and a significant moment within that literacy growth. This essay provides an opportunity for you to describe the event/moment in detail and draw deeper meaning from the experience. This essay is also the starting point for you to begin to develop your own writing voice and style, using strong verbs, vivid details, and connecting to a larger application drawn from the literacy event described.

Literacy does not only apply to competency in the areas of reading and writing (though those are certainly two areas you might explore in this paper). Your literacy narrative should explore the process of becoming literate, which we can define as being proficient in a certain skill or medium of communication, in whatever subject you choose. In this essay, your task will be to explore a significant event in your life through the lens of a specific literacy of your choosing (ex. dance, reading, writing, cooking, painting, etc.).

This essay should narrate a significant personal experience with literacy. Concentrate on one brief, specific memory that deals with literacy in your own life. The importance of the specific event should be obvious, not merely a “tacked on” detail; in other words, the significance should be integral to the story.

A successful narrative will include the following: a definition of the language within the subject of literacy (ex. the “language of football” might include audibles, hand gestures, physical movements, a firm grasp of the game’s rules, knowledge of how to properly gear up for a game, etc.); address a moment (or moments) of struggle in your attempt to become literate in your subject and how you overcame those challenges\*; and a significant amount of sensory detail and scene work.

\*Depending upon your personal literacy experience, you may also wish to address a moment in which your literacy was challenged and subsequently declined or disappeared; the narrative you choose does not necessarily have to be a positive one or result in a positive outcome.

**Requirements**: This essay should demonstrate your ability to:

* Craft a clear, organized narrative that explores the role that literacy plays in your life.
* Create vivid scenes using description and strong verbs.
* Use dialogue in a meaningful way.
* Convey the significance of the event being narrated (this may include a connection to a larger social or cultural issue).
* Exhibit development through the writing process (drafts, peer review workshops, conference).
* Create clear, well-edited writing that is largely free of proofreading errors and errors of grammar, mechanics, and syntax.

**Grading Rubric**: We will be using the FYW program assessment criteria as outlined in your syllabus. For the purposes of this assignment, I’ll offer additional detail about these criteria below. We will spend time in class helping each other understand and perform well in these areas:

* Central Claim (15 points)--The central claim is the point you want your story to make. As opposed to “the moral of the story,” the central claim of a story should be complex, engaging, and open to multiple interpretations.
* Development (20 points)--In order for your story to make a point, the details in your story should support your central claim.
* Analysis (20 points)--Analysis explores and answers the questions “So what?” or “How?” or “Why?” The most successful analysis affirms and furthers the central claim by demonstrating its complexity and significance. In this particular case, you are analyzing how what you learned (or failed to learn) matters. The connections and relationships between the details in your story should connect to the significance of the story. This significance should become clear to the reader by connecting to their experience through a shared cultural insight.
* Organization (15 points)- By controlling how you tell your story, you will keep your reader interested and wanting to know more. By keeping the reader in the scene of your story, you help them understand more completely what you want them to consider. If the reader gets lost in your story because the ordering of events becomes confusing, the reader is likely to disconnect from the point you want your story to make. The very best stories will attempt to connect to reader experience well before the last paragraph.
* Clarity of Prose (20 points)- For this assignment, you will want to use active subjects and strong verbs in order to keep your readers engaged. Doing so will help you keep your details clear and your scenes well described.
* Mechanics (10 points)- You should make sure that any errors in spelling, punctuation, and sentence fluency do not detract from meaning.

**Steps to writing a literacy narrative*:***

1.     Choose a topic—a single event during a brief time span.

2.     Generate ideas and text—describe the setting, think about the characters, explain what

happened, consider the significance.

3.     Organize—chronological or plot-driven?

4.     Draft—beginning, ending, and middle, title.

5.     Polish—feedback, editing, proofreading, publish, and evaluate your work.

**Some Brainstorming Questions**

* When did you first develop your interest in this subject?
* How has writing and reading helped you develop and maintain this interest?
* How do you continue to learn that subject and maintain your passion in that subject? What is a significant moment in your learning that subject that a reader would be interested in?
* What’s the difference between an expert in your subject and a novice?
* How do you define someone who is literate in that subject and what does this teach us about the concept of literacy?

**Additional Thoughts**

We’ll be looking at different models of literacy narratives throughout the next few weeks. Some of these will be about traditional literacy (i.e. learning to read and write) and others will be about learning other subjects. You should feel free to write about either one. The important thing to consider is whether or not you are interested in the subject and that you have an interesting story to tell that relates to it.

It is often wise to tell the story first and then decide (often with the help of others) what the story is trying to say. This will then allow you as an author to direct the narrator of the story (and/or the characters in the story) to think through the significance of the events and connect them to a wider cultural phenomenon.

Multimodal component for the portfolio: Even though this is a written literacy narrative, we will also be recording audio versions of your story. I will invite you to upload your record to the Digital Archive of Literacy Narratives, but you will not be required to do so.

**Faculty: Feel free to adapt this assignment so that it is an analysis of a non-fiction text, minus the rhetorical focus.**

**Essay Two: Rhetorical Analysis of a Text**

**Assignment**: You will write a 1,000-1,500 word rhetorical analysis of a text of your choosing. In writing your analysis, you’ll want to draw on rhetorical concepts from the *Norton Field Guide* and class discussions; you’ll need to support your claims by citing specific evidence from the text itself.

**Due:**

Early draft: Class 11

Middle draft: Class 13

Final draft: Class 16

**Purpose**:

While in your last essay, you were analyzing your own experience(s), in this essay you will be analyzing another text. You will select a non-fiction text of your choosing and analyze it according to the rhetorical principles that we discuss in class. Rhetoric is about how a writer attempts to communicate a message to an audience—you will weigh in on how effectively you think the writer whom you choose communicates a message via his/her text. I am using “text” here in the broad sense to include images, websites, speeches, commercials, newspaper articles and more—the key is that you are interested in the text, want to examine it in detail, and figure out how it works. If you choose to analyze a visual text, you should insert images / screen captures of your text throughout the essay (I can show you how to do this). We will spend time in class brainstorming possibilities and discussing which kind of texts might work best (and also not so well) for this assignment.

**Requirements:**

Strong papers will:

* Employ specific rhetorical terms (purpose, audience, genre, stance, kairos, etc.) appropriately.
* Make an overall evaluation of the text’s effectiveness (for a particular audience)
* Cite specific evidence from the chosen text to support all claims (using MLA format).
* Offer insights that move beyond commonsense / obvious interpretations.

**Grading Rubric:**

We will be using the FYW program assessment criteria as outlined in your syllabus. We’ll talk about these criteria throughout the course.

**Steps**:

1. Choose a text that interests you and is a manageable scope for this essay (i.e., a 10-minute long video would be too much to analyze in this case). If you are uncertain whether your text will work well, double check with me before you begin writing.
2. Familiarize yourself with the rhetorical terminology we’ve discussed in class and decide which rhetorical terms best apply to your text.
3. Analyze—decide which features of the text are most useful for you to focus on---and then make an argument for what they mean.
4. Draft—this is likely a new genre of writing for you, so be sure to undertake several revisions of your essay.
5. Polish—edit and proofread your work. Consider reading it out loud.

**Some Brainstorming Questions:**

* What was the writer’s goal or purpose in creating the text?
* What are some of unstated assumptions on which this argument rests?
* What was the historical context or kairotic moment in which this text was created and distributed? How do you think the writer adapted his or her message to this kairotic moment?
* How does the writer employ particular stylistic techniques (repetition, figurative language, etc.) in order to persuade his or her audience?

**Essay Three: Entering Public Argument**

**Assignment**: Now that you have practiced analyzing experiences and texts in your previous two essays, you will use the analytical skills that you have gained to make an argument about a public issue in your third essay. I highly encourage you to engage with an issue that is related to the text that you analyzed for your previous essay. For example, if you analyzed a speech about immigration practices, you could now do additional research and make our own argument about immigration policies in the U.S. If it is easier to engage with an issue that you mentioned in your literacy narrative, you could instead use that essay as your foundation. The goal here is for you to not have to start from scratch with your analysis; draw on the analysis that you have done previously, and then use that analysis to make your own argument about an issue of public concern. Your essay should be 1,000-1,500 words.

**Due**:

Early draft: Class 19

Middle draft: Class

Final draft: Class

**Purpose:**

This essay will serve multiple purposes. First, it is an opportunity for you to apply the rhetorical techniques that you analyzed in someone else’s text to your own argument. How will you use concepts such as audience, kairos, and stance to craft your approach? This essay also gives you an opportunity to move beyond analysis to argue your own position. In order to do this effectively, you will need to have a strong sense of the debate around your chosen issue, analyze various positions on the issue, and then position yourself among that debate, using strong evidence for your stance.

In order to learn more about multiple perspectives on your issue, you will need to engage in research. During the course of writing this essay, we will practice sound research practices including coming up with a research question, evaluating sources, and incorporating citations and paraphrases. For this essay, you will need to consult 5-7 outside sources. Because your topic will be a current public issue, you do not need to use academic sources (unless you would like to), but all your sources need to be credible. We will have a library visit during one class period to help acquaint you with research practices.

**Requirements**:

Strong essays will:

* Explore multiple perspectives on an issue (there is always more than two sides to any issue), breaking down (analyzing) the issue for the reader
* Support all perspectives on the issue with credible sources
* Quote and paraphrase from credible sources
* Offer an argument for the best course of action, supported by evidence
* Draw on the rhetorical principles we have discussed in making your arguments
* Include a Works Cited page, in addition to in-text citations

**Grading Rubric**:

We will be using the FYW program assessment criteria as outlined in your syllabus. We’ll talk about these criteria throughout the course.

**Steps**:

1. Decide on which general issue (from either your literacy narrative or rhetorical analysis essay) you would like to explore
2. Establish one or two research questions
3. Find credible sources about your issue/topic and read them
4. Identify multiple perspectives about your issue (not just two)
5. Formulate your own argument about how we should move forward on this issue, based on the evidence that you have read
6. Use the rhetorical principles to guide you as you craft your argument
7. Revise, revise, revise
8. Polish—edit and proofread your work. Consider reading it out loud.

**Brainstorming questions:**

* Why is this issue important? What is at stake?
* What is your personal connection to this issue?
* What aspect of it do you think is most overlooked?
* Why should people care about it, even if they are not directly affected?
* Is your evidence convincing?
* Can you anticipate how people might argue against your opinion? How could you use that to sharpen your own argument?

**Final Reflection**

This piece requires you to review elements of your learning about writing and revision throughout the semester. You have the option of either writing this piece in essay format or composing an audio or video file addressed directly to me. This piece should be 1,000 words long (clips should be 5-7 minutes long) and address the following:

* Personal Introduction: Include a brief introduction, reflecting on how you have felt about your writing before this class and how you feel now. How did you come into class day one? Questions to consider: How did you feel composing the first paper? How do you feel now? What was your favorite or most proud moment this semester?
* Assessment as a Writer: Re-read your previous essay drafts to discuss your growth as a writer this semester. Note at least two to three of the most significant revisions you made to the essays and discuss them, reflecting on what you learned in the process and how those changes improved the essay. Questions to consider: What challenges did you overcome this semester? What were your most helpful or proudest moments in writing? What do you still need to work on, and how might you do so in your next writing class?
* Conclusion and Going Forward: For the conclusion, assess how you will take these skills into your future, assessing when and where they will come in handy. For example, how do you plan to use these skills in other writing intensive courses throughout college and/or in WRIT106, or how can they apply to your intended career path? Be as specific as possible.

If you choose the video clip/audio file: while more casual than a written piece, it should still be relatively polished. Prepare what you are going to say ahead of time. I recommend that you jot down notes and eventually write a script before you begin recording. Even though this is a different format, you will still be graded according to how well you explain your points and provide evidence. You can either upload a file or record directly via the Canvas interface.

We will listen to audio examples and watch video examples in class so that you get a sense of these genres of reflection.

**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.

**Optional assignment: Literacy narrative remix**

Now that you have completed a written version of your literacy narrative, you have the opportunity to circle back to that assignment and consider what happens when you tell that story in another format. By “remix” I am asking you to re-see this piece of writing in another modality (audio or video) and think about the changes you will have to make in order to fulfill the typical conventions of that new form (i.e., if you compose an audio reflection, what conventions do podcast episodes use?). Choose whichever form you prefer: audio or video. You can use any application you choose, as long as you are able to upload the file format to Canvas.

As you think about what form your audio/video remix will take, return to the Digital Archive of Literacy Narratives and take note of effective approaches. Think about what the audio or video will allow you to do that you could not do in alphabetic writing. How can you take advantage of these formats to make your story even more compelling?

You will obviously repeat some of the same material as your written version, but you should augment this material with images, music, etc. in this new format.

This assignment is entirely optional and is due at any point during the semester, up until Dec 1. You have the opportunity to earn up to 5 points, which will be figured into your final grade. Not doing this assignment will not adversely affect your grade.