Welcome to Composition I! This general education course will develop your competency in the three lifelong learning areas—written and oral communication, critical thinking and problem solving, and organization and document management skills—necessary for success in any profession. Although writing is many people’s least favorite subject, I want you to know that you will never tackle the assignments alone. Very few successful authors write in isolation. Even world-renowned Stephen King goes through a lengthy three month write-feedback-write-feedback process before you ever read his novels. With your classmates supporting you and with me coaching you, you’ll brainstorm, draft, and revise papers with the goal of improving from draft to draft, essay to essay and all the while discovering an individual writing process that includes tools for tackling any future writing situation.

While the main goal of this course is to improve your writing and discover your individual process for writing, another goal is to explore how images and words work together to create deeper or new meanings. In our very visual society, rarely do we find words in isolation but instead words and images are often working together. This semester we will uncover this relationship, analyze how it affects meaning, and compose using both words and images.

**Course Description, Outcomes, & Methods**

**Catalogue Course Description** (Prerequisite: ENG 090 or a qualifying COMPASS test score) This course is an introduction to expository writing and emphasizes clear and effective writing, the writing process, audience, purpose, analytical reading, peer conferencing, and research procedures. The course provides instruction and practice in development of ideas, methods of organization, sentence structure, grammar, mechanics, documentation, and MLA format.

**Institutional Outcomes**
The following institutional learning outcomes (bold face) will be developed and documented in this course:

- **Critical Thinking Skills**
- Technical Skills
- **Communication Skills**
- Interpersonal (workplace) Skills
General Education Program Outcomes The following program outcomes (bold face) will be developed and documented in this course:

- **Demonstrate the ability to think critically.**
- **Demonstrate effective written and verbal communication.**
- **Develop positive work habits** and interpersonal skills needed for employment.

**Course Learning Outcomes** Upon completion of this course, you will be able to:

- Construct texts with a thesis statement, fitting support, applicable conventions of format and structure, and appropriate organizational structures.
- Demonstrate the ability to write in a range of genres, using appropriate rhetorical conventions that include format, structure, voice, tone, and level of formality.
- Display proficiency in syntax, grammar, punctuation, and spelling.
- Locate, evaluate, analyze, and ethically use research sources, applying appropriate documentation.
- Critically read texts for main ideas, for use of genre conventions, for rhetorical strategy, and for the position of the author exhibited in discussion, group work, and/or written responses.
- Practice a flexible composing process, submitting evidence of prewriting, drafting, editing, proofreading, revising, and critiquing own and others’ work.
- Apply skills of collaboration in assignments and/or in-class activities.
- Model composing habits that avoid procrastination and demonstrate time management as evidenced by early brainstorming, drafting, and multiple drafts.

**Methods of Teaching & Learning** Group and whole-class workshop and discussion, individual and group exercises, hands-on guided writing practices, demonstration, presentation, lecture, rhetorical analysis, and one-on-one conferencing.

**Required Materials & Useful Resources**

**Required Materials**

- Three 2-Pocket folders for writing process materials.
- Post-it tabs to mark locations in the textbook.
- One spiral notebook for your Writing Journal.
- Pfd handouts and assignment sheets downloaded/printed from Canvas class website.
- SATC Gmail account. Check this regularly; I like keeping in touch and will email frequently.
- Dependable access to a computer and the internet outside of class either at home or in SATC’s computer labs.

**Useful Resources**

- Research, Grammar, & MLA Documentation: [http://owl.english.purdue.edu/](http://owl.english.purdue.edu/)
- Thesaurus: [http://thesaurus.com/](http://thesaurus.com/)

**Course Requirements**

**Evaluation** It is important to remember that simply fulfilling the minimum requirements of the course
warrants an average grade (as in C), not an A. Coming to class every day, doing assignments, and trying really hard are not tasks that earn “extra credit” or an automatic A; these things are expected by your being in the course. A higher grade will be based on the distinctive quality and development of your work, on your ability to guide a project through the various stages of revision, and on a willingness to explore new subjects, genres, and techniques. I will use the Canvas Gradebook to record your grades; this enables you to instantly check your current standing in the course. If you ever have questions regarding how I grade or what I expect, please don’t hesitate to visit with me. I want you to succeed in this course.

You’ll receive a detailed grading rubric for each assignment that explains in more detail how it is graded. Below is a thumbnail breakdown of how I view letter grades:

- **A (90%-100%)**—absolutely outstanding
- **B (80%-89%)**—great with some excellent aspects
- **C (70%-79%)**—adequately meets the assignment’s minimum requirements
- **D (60%-69%)**—passable with some unacceptable aspects
- **F (59% or less)**—unacceptable overall

**Grade Breakdown**
- 20%  Literacy Narrative
- 20%  Discovery Essay
- 20%  Profile Essay
- 5%  Writing Analysis Essay (final exam)
- 20%  HW Assignments & Quizzes
- 15%  Writing Journal

**HW Assignments & Quizzes** Short quizzes will be randomly given throughout the semester. These pop quizzes will focus on key concepts found in the reading due for that day or may ask you to recall what was covered in the previous class. **Quizzes are worth 10 points each.**

In addition to reading assignments, you will be asked to complete short, informal writing assignments either in class or as homework. All homework assignments will have printed directions. The goal for these assignments is twofold: (1) to help you develop and hone your analytical and critical thinking skills in preparation for the major assignments in each module and (2) to help you actively use what you learn from readings. **Because these informal writing assignments practice the knowledge and skills required for the major essay, these assignments are some of the most important work you will do this semester.** Unless otherwise stated, all homework assignments should be typed and double spaced. Often, you will be asked to do activities other than writing, but in general, shoot for 150-300 words (approx. ½ to 1 page). Submit the assignment through Canvas (unless otherwise stated).

These assignments are informal; therefore, I’m not that concerned with correct English. But you should work to write complete sentences and strive for correct punctuation and grammar (because it is a writing class, after all). That being said, what I am most interested in with these assignments is evidence of critical and analytical thinking, moving past the easy and obvious and looking for deeper meanings and connections. I’ll be honest with you, this is hard work, but extremely important work for your development as a writer. **Assignments are worth 10 points each; I will drop the lowest two HW Assignment & Quizzes grades.**

**Grading Rubric for HW Assignments:**

<table>
<thead>
<tr>
<th>POINTS</th>
<th>CRITERIA</th>
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<tbody>
<tr>
<td>10</td>
<td><em>Excellent Work!</em> You have completely answered all parts of the prompt, and you are going past the obvious answers and deeply inquiring into and exploring the topic. You’ve provided evidence</td>
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and/or examples to support your conclusions.

<table>
<thead>
<tr>
<th>Rating</th>
<th>Feedback</th>
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<tbody>
<tr>
<td>9</td>
<td>Well Done! You have completely answered all parts of the prompt, and you are working hard to move past obvious answers and deeply inquire into the topic. You’ve provided some evidence and/or examples to support your conclusions, but you maybe could include more. Keep moving in this direction; there is still more exploring and connecting you can do.</td>
</tr>
<tr>
<td>8-7</td>
<td>Good, Now Keep Going! You attempted all parts of the prompt or you missed a part. You have made some excellent points but you can keep digging and exploring. Be sure to do more showing (more explanation and/or examples) and less telling (simply stating something and moving on). You haven’t included any or very little evidence and/or examples to support your conclusions.</td>
</tr>
<tr>
<td>6-4</td>
<td>Okay, But You Have a Ways to Go. You touched on all parts of the prompt, but your responses are very under developed. Or you missed multiple parts of the prompt. Most of your responses are fairly obvious and/or you provide no evidence and/or examples to support your response. Be sure to do more showing (more explanation and/or examples) and less telling (simply stating something and moving on). Consider visiting me; I will model what “digging deeper and moving past obvious observations” looks like.</td>
</tr>
<tr>
<td>3-0</td>
<td>You haven’t answered most of the prompt or you didn’t submit the assignment. You need to spend more time exploring answers and evidence for the prompt. Consider visiting me. I will model what “digging deeper and moving past obvious observations” looks like or I would be happy to discuss a prompt in more detail if you would like help understanding the assignment.</td>
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</table>

**Writing Journal** Writing, reading, and critical thinking require time for reflection. Your journal will be a place for you to reflect on your writing, your process, and your feelings as a writer. You can explore new ideas, ponder questions, examine class activities, and make connections. This assignment is informal and does not require standard English or formal writing practices. Instead, I encourage you to engage in activities such as drawing, mapping, fastwriting, and listing in addition to writing. You will be expected to write in your Journal in nearly every class (29 times) and a few times outside class (at least two additional out of class entries for each project), resulting in a minimum of 35 entries by the end of the semester. There is no word limit for each entry, but you should contemplate and explore substantially. Although I will be looking at your journal, I will not be reading it closely. I want you to consider your journal a “safe place” for your reflection on your journey as a developing writer. I will skim your journal three times during the semester, and each Writing Journal Checkpoint is worth 10 points. We’ll talk more about this assignment in class.

**Writing Analysis Essay** By the end of the semester, you will have done a lot of talking about writing, reading about writing, and writing about writing. This essay asks you to step back and see where this intense focus and those long hours of practice have brought you. Taking time to locate patterns and see moments of significance is an important part of developing an individual writing process that can be used for any future writing situation. For your final exam, you will compose a short, timed essay that analyzes your progression through the course and uses your own work as supporting evidence.

**Major Modules** This semester we will move through three primary modules. Each module will consist of homework assignments, class activities, and a major essay assignment. For each major assignment, you will participate in writing process activities, complete and turn in writing process materials, and submit a final draft. I will give you a detailed assignment sheet and grading rubric for each essay, but below you’ll find a brief summary of each major assignment in each module:
Module One—A Literacy Narrative tells a story about your personal feelings for writing and/or reading and describes one good and/or bad experience that influenced your current feelings.

Module Two—In a Discovery Essay, you will perform secondary research using library databases as well as the internet to explore an issue you find interesting.

Module Three—For the Profile Essay, you’ll perform primary research by interviewing someone you don’t know well who is representative of a subculture.

Writing Process—Materials and Activities

Process Memo For every draft for each major assignment you will write a process memo. The purpose of this memo is not to argue for why your paper is “good.” But rather, they help your readers (me and your group) better understand your concerns for the paper, they provide a chance for you to get specific feedback for those concerns, and they require you to consider your process and goals for each draft. Each memo should explain: (1) The state of your draft (first draft, third draft, etc.) and what your goal was for this draft; (2) What you think is going well so far or what you are most proud; (3) The major concerns you have with the draft and what you think needs the most improvement; and (4) One (or more) question about the assignment or paper for me or your group. These are very important; therefore, not including a process memo with any draft that the instructor and/or your peers will read (usually this is the first, second and final drafts) is an automatic 3% deduction off the final draft’s grade.

Writing Workshops For each major assignment you will be asked to submit two drafts to be workshopped in small groups and commented on by me. The focus of each workshop will differ based on the work we are doing, but they will all be similar. For each workshop, you will bring 2-3 copies of your draft to class or upload your draft to your Google Drive and share it with your group to workshop. Groups must decide together whether to use paper or Google Drive. Failure to submit full drafts when due can affect your final grade for each assignment. During workshops, you are expected to read, watch, or listen to your peers’ drafts carefully and provide a thoughtful, detailed response. You will be asked to evaluate the performance of your peers as responders and these evaluations will contribute to the final evaluation of your work.

Process Materials This course is process-oriented, which means I don’t want to just read your final paper; I also want to know how you got there. Each writer has his or her own individual writing process, and one goal of this course is to develop and strengthen that process. Therefore, process work not only helps improve your final product, but it also helps the ways in which you compose. Composing process activities completed in-class and on your own must be submitted when the final project is due using a two-pocket folder. These materials could include process memos, research, workshopped drafts, revisions, notes, in-class activities, freewriting, brainstorming, recorded brainstorming discussions, and sketching. We will discuss this more in class.

Revision There is no official revision policy for graded drafts in this course. However, if you are unhappy with a grade you received on a portfolio (excluding HW Assignments & Quizzes, the Writing Journal, and Writing Analysis Essay) and believe you can do better through revision, you must first set up an appointment to visit with me. Together, we will create a revision plan that meets your individual needs and goals for revision. If you are interested in revision, you must contact me no later than one week after I return the essay. After a week, you may no longer choose to revise that essay.

Conference For the Literacy Narrative, we’ll meet one-on-one during class time to discuss your ideas, address your questions, and brainstorm revisions. Please come prepared—you will plan the agenda for our time together. Attendance is required for this conference, but if you need to reschedule, contact me ahead of time. If you miss without contacting me, it will count as one absence. For all other assignments, I hope you will take advantage of my office hours; they’re there just for you!
COURSE POLICIES

Attendance  To do well in this course, you must come to class. Improvement in writing is a complex process that requires lots of practice and feedback from readers; therefore, regular attendance is necessary for your and your classmates’ development as effective written and oral communicators. You have 6 unexcused absences (three weeks of class) to use however you want. On the 7th absence, 3% will be subtracted from your final grade. Life and its complications continue during the semester; therefore, I urge you to save your unexcused absences for unforeseeable illness, emergencies, or tragedies. Students representing SATC in a college-mandated activity that requires missing class should provide official documentation and submit work in advance of an absence in order to be considered excused. If you have any questions or concerns about this policy, please visit with me.

Tardies/Leaving Early  Please be on time for class. Students who are tardy are a distraction to the whole class. Three tardies will equal one absence. Attendance will be taken at the beginning of class. If you are tardy, it is your responsibility to see me after class to ensure your absence is changed to a tardy. Your classmates rely on your input throughout the writing process; therefore, every third time you leave class early will also be considered an absence.

Late Work  Work will be due at the beginning of class and will be considered late thereafter. If you know you will be missing a class, you need to submit the assignment ahead of time. I will accept major essays, the Writing Journal, and HW Assignments one class period beyond the due date, after which time, I will no longer accept your late work. Keep in mind, however, a late work will be penalized one full letter grade (B to C). Quizzes and the Writing Analysis Essay will not be accepted late and will receive an F for the assignment; however, I will happily accept any assignment early. You are responsible for keeping track of due dates and times.

Computer Classroom & other Technologies  Please turn cell phones off during class. Throughout the semester, we will be in the computer lab and/or using laptops in class, and while this allows us additional opportunities, it also can bring great distraction. Texting, checking Facebook, etc. from your phone or computer means: you are distracting yourself and your neighbors; you and anyone else distracted are not engaged in the daily activities of our course, and you are showing whomever is speaking profound disrespect. Before class begins and after it ends, you’re free to check texts, email, and other class-appropriate websites in the computer classroom; however, when class begins, you must logout of all programs not required for the course. If you are using your electronics during class when not instructed to do so or conducting activities unrelated to class work, such as texting, checking email, Facebook, YouTube, etc., I will ask you to put the device away or logout and I will note it as one violation. Two violations will equal an absence for the course; thus, failure to adhere to the technology policy can impact your final grade.

SATC INFORMATION & RESOURCES

Library Services  SATC has a library located in the Learning Resources Lab. The lab is open from 8:00 am – 5:00 pm Mon. – Fri. when school is in session and from 7:30 am – 6:00 pm Mon. – Thurs. during the summer months. Salina Tech has an agreement with the K-State Salina Library, located .5 miles from campus, and we share the same access privileges that their students have for print and electronic media.

Tutoring Services  Tutoring assistance is provided by our Learning Resources Specialist as well as by faculty from the General Education department. Tutoring can consist of one-on-one sessions, group discussions, or a peer mentor. ESL tutoring is also offered in a one-on-one or group setting. Tutoring is free. The Learning Resource Lab is located in Building A and is open from 8:00 am – 5:00 pm Mon. – Fri. while school is in session. Summer Hours are 7:30 am – 6:00 pm Mon. – Thurs. If you have any questions, please contact the
Learning Resources Specialist at 785-309-3111 or trish.hayden@salinatech.edu.

Computer Labs The computer labs are open to students during posted open lab times.

Academic Dishonesty Policy Please refer to the Learning Resources’ Plagiarism information page and the SATC Student Catalog for additional information: “Salina Tech expects students to perform with integrity. Therefore, any form of academic dishonesty is considered a violation of this basic ethical premise and is counter to the educational goals of the student and the college and will be confronted. Any confirmed student dishonesty in coursework or exam will result in the student receiving no credit for the work or the exam and may result in a grade of F, suspension and/or dismissal from the course or College. A student receiving an F for academic dishonesty will also have a notation added to their transcript reflecting academic dishonesty as the reason for the failing grade.”

Policies and Procedures for Students with Disabilities Please refer to the SATC Student Catalog for additional information: “Salina Tech operates under the mandate of Section 504 and 508 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act (ADA) Amendments Act of 2008, which prohibit discrimination on the basis of handicap against any ‘otherwise qualified individual.’ Individuals seeking accommodations must give reasonable notice (two weeks or more) and provide documentation to support their request [to Student Services]. Reasonable accommodations will be made on a case-by-case basis in order to ensure educational accessibility. Be aware that high school and college have different expectations and requirements and different laws regarding accommodations.”

Weekly Schedule
**This schedule is tentative because I like to draw on the needs and interests of each class when making assignments. You’ll receive updated course schedules periodically, so be prepared.**

Joining = Joining the Conversation textbook
Canvas = Reading or assignment is located on course website
HW = Homework assignment (always due on the day it is listed under)

**Assignments are due on the day they are listed.**

WEEK 1

<table>
<thead>
<tr>
<th>Tues 1/21</th>
<th>Introductions &amp; Syllabus; Canvas &amp; Gmail Login; Writers Working Together; Assign Introductory Letter</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>➢ Buy your book.</td>
</tr>
<tr>
<td></td>
<td>➢ Logon to Canvas &amp; Gmail and familiarize yourself with both.</td>
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<tr>
<td></td>
<td>➢ Watch: “Developing as a Writer” (online)</td>
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<table>
<thead>
<tr>
<th>Thurs 1/23</th>
<th>DUE: Introductory Letter</th>
<th>Setting up Writing Journal; Canvas Tour; Composition &amp; Beyond--Writing Process</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>➢ Read: King’s On Writing p. 145-150 (Canvas)</td>
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<tr>
<td></td>
<td>➢ Read: Singh-Corcoran’s “Composition as a Write of Passage” (online)</td>
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**WEEK 2**

**Tues 1/28  DUE: homework**
Assign Literacy Narrative; Individual Brainstorm; Writing Situation

- Read: “Making Connections” p. 3-25 (*Joining*)
- Read: “Writing to Reflect” p. 96-99 (*Joining*)
- Watch: “10 Writers on the Magic of Reading” (online)
- Watch: “Kerstin Ekman: Be Careful of Writers” (online)
- HW: You probably do much more writing on a daily basis than you think. (1) First, generate a list of everything you do that involves typing and handwriting (don’t forget to include typing on phones like texting or Facebook updates and handwriting grocery lists). (2) Now, choose one document from your list that you wrote recently and analyze its writing situation. To do this, respond to questions 1-5 on page 17 in *Joining*. Submit to me via Canvas but be prepared to share these in class.

**Thurs 1/30  DUE: homework**
Writing Situation & Thesis Statements; Reading as a Writer & Conversing with a Text; Group Brainstorming (bring walking shoes)

- Read: “Reading to Write” p. 49-60 and p. 66-73 (*Joining*)
- Read: Tan’s “Mother Tongue” (Canvas)—e.g. of Literacy Narrative
- HW: When we read, we typically focus on the content of what we are reading, but as writers we must also be focusing on how a piece of writing is put together. Imagine the sporty design of a car or the contemporary architecture of a house. The outside is what we admire, but it’s really the inside—under the hood and within the foundation & frame—that make the beauty of the outside possible. Same with writing. Let’s examine the inner workings of Tan’s essay. (1) First step is analyzing the writing situation (see activity in *Joining* p. 17 for help). (2) Next, follow the guidelines 1-3 in “Identifying Information” on p. 59 in *Joining* in order to locate the most important pieces of the essay’s construction. (3) At this point, reflect on what you have discovered about this essay that you hadn’t seen before you started this analysis. (Submit via Canvas, but bring a copy to class as we will continue to work with it together.)

**WEEK 3**

**Tues 2/4  Due: homework**
Freewriting; Using Narration; Organization

- Read: Read: “Organizing and Drafting” p. 548-557 (*Joining*)
- Read: Reynold’s “Explore Your Mind When You Explore the World” (Canvas)—student example of Literacy Narrative
➢ Read: Riordan’s “Writing Through the Hiccups” (Canvas)--my Literacy Narrative
➢ HW: Let’s continue our examination of the inner workings of a literacy narrative by looking closer at the organization of the paragraphs. Shift how you look at the content of the paragraph--rather than seeing information you like/dislike or find boring/entertaining, consider the function of the information. Choose either Reynold’s or Riordan’s literacy narrative to exam. (1) Working with pages 1-3, outline each paragraph’s main point, reason(s) for accepting the main point, and any evidence offered to support the reason(s). (2) Look closely at how the points, evidence and reasons are presented, and decide what organizational pattern the paragraphs are using. Is the pattern the same for each paragraph or different? Is the organizational pattern for the paragraphs the same one that the document as a whole follows? (3) Finally, consider how this organizational pattern(s) functions as a method for presenting the author’s ideas/narrative. Does it help you better understand the main points, reasons, and evidence or does it hinder your understanding, and why?

Thurs 2/6  Due: homework
Second Look at the Literacy Narrative Assignment; Settling on a Topic; Proposal

➢ Read: “Getting Started” p. 27-48 (Joining)
➢ Bring the materials you have collected so far (including your individual and group brainstorming and freewriting) for this assignment to class along with earbuds and your “music machine” of choice, if you prefer. You’ll have time in class to work on your essay proposal.
➢ HW: Using the ideas and topics you have generated in your brainstorming and freewriting create either a cluster or map (or if you’d like, try both). Remember, clustering can help you develop a new perspective on a topic and/or generate new ideas, whereas mapping can help you locate the relationships among your ideas. So, if you still need to develop and explore your ideas, you may want to start with a cluster, but if you have settled on one primary idea for your essay, you may want to try a map. Or you can start with a cluster and then take what you generate and try out a map. You may complete this assignment either on the computer (submit via Canvas) or draw by hand (submit in class).

WEEK 4

Tues 2/11  DUE: Proposal for Literacy Narrative
Controlling Idea--Finding the Point!; Using Visuals

➢ Read: “Find Significance” p. 136-142 (Joining)
➢ Read: “Lost Memories” p. 104-112 (Joining)
➢ Bring the materials you have collected so far for this assignment to class along with earbuds and your “music machine” of choice, if you prefer. You’ll have time in class to
Thurs 2/13  Due: homework
Process Memo; Writing Workshop & Commenting

➢ Read: “Workshop Guidelines” handout (Canvas)
➢ Read: “Respond to Written Work” p. 81-84 (Joining)
➢ Read: Giles’ “Reflective Writing and the Revision Process: What Were You Thinking?” (online)
➢ HW: Practice workshopping a literacy narrative using Reynold’s “Explore Your Mind When You Explore the World.” (1) Using the commenting function in either MS Word or using paper and pen, comment on the paper as you might one of your peers’ literacy narratives. (2) Print the paper (if you used Word) with the comments. Bring it to class (don’t submit it via Canvas); we’ll be working with it further in class.

WEEK 5

Tues 2/18  DUE: 1st Rough Draft of Literacy Narrative
Writing Workshop; Conference Sign-up

➢ Watch: “Eureka Phenomenon: Big Bang Theory” (online)
➢ Don’t forget a Process Memo!
➢ Submit your rough draft to Canvas for my comments.

Thurs 2/20  No Class--I’m out of town for my dissertation research, but I still want to hear from you!
Due: homework (by 4:00 p.m.)
Due: Reading Quiz (by 5:30 p.m.)

➢ Watch: “How to Revise a College Essay” (online)
➢ Read: “What Strategies Can I Use to Revise?” p.635-637 (Joining)
➢ HW: By now you should have had time to review the comments your peers gave you on your first rough draft. Send me an email that (1) tells me a little bit about your experience in our first writing workshop, (2) summaries the main areas and/or the most important areas your group commented on, (3) discusses what revisions you plan on making for your second rough draft, and (4) after receiving comments, lists any new areas you’d like for us to focus in our conference that isn’t mentioned in your Process Memo.

WEEK 6

Tues 2/25  No Class--Required Conferences
➢ These will be held in my office (A104). Be on time. Email me ahead of time if you are unable to attend to reschedule (see policy in syllabus). Come ready to talk about your essay!

**Thurs 2/27**  
**DUE: 2nd Rough Draft of Literacy Narrative**  
Writing Workshop; Proofreading

➢ Don’t forget a new Process Memo!  
➢ Read: “What should I Focus on When I Edit?” p. 638-642 (*Joining*)

**WEEK 7**

**Tues 3/4**  
**DUE: Literacy Narrative**  
First Writing Journal Checkpoint  
Assign/Analyze Discovery Essay; Secondary Research; Brainstorming (bring walking shoes)

➢ Don’t forget to include a new Process Memo. Bring your two-pocket folder with your Process Materials. And submit your final draft to Canvas.  
➢ Read: Chauncey’s “The Legacy of Antigay Discrimination” p. 171-177 (*Joining*) -- e.g. of Discovery Essay

**Thurs 3/6**  
**Due: homework**  
MLA Works Cited & In-Text Citation; Avoiding Plagiarism; Using Sources as Evidence

➢ Read: “Using Sources Effectively” p. 571-594 (*Joining*)  
➢ HW: Place post-it notes or tabs in your textbook for easy reference. Be sure to mark: In-Text Citations (p. 647), Works Cited page (p. 659), and the Index (p. 646).  
➢ HW: Explore how Chauncey uses his sources to inform his audience about antigay discrimination. Using the information you explored in the “Using Sources Effectively” chapter, answer the following questions: (1) How did he use sources to accomplish his purpose to inform? (2) How did he integrate his sources into his essay? (3) How did he make sure he avoided plagiarism? (4) How did he document his sources?

**WEEK 8**

**Tues 3/11**  
**Due: homework**  
Freewrite/Loop; Writing Situation & Construction; Settling on a Topic; Proposal

➢ Read: “Writing to Inform” p. 154-157 (*Joining*)  
➢ Read: Gangi’s “Tattoo Crazy” (Canvas) -- student e.g. of Discovery Essay  
➢ Read: Nashawaty’s “Danger is Their Middle Name” p. 165-171 (*Joining*) -- e.g. of Discovery Essay  
➢ HW: Let’s examine the inner workings of the Discovery Essay. Choose either Gangi’s or
Nashawaty’s essay to work with. (1) As you know, the first step is analyzing the writing situation (see activity in Joining p. 17 for help). (2) Next, follow the guidelines 1-3 in “Identifying Information” on p. 59 in Joining in order to locate the most important pieces of the essay’s construction. (3) At this point, reflect on what you have discovered about the Discovery Essay that you hadn’t seen before you started this analysis. For instance, can the Discovery Essay use narrative, and if so, how? (Submit via Canvas, but bring a copy to class as we will continue to work with it together.)

**Thurs 3/13**  **Due: Proposal for Discovery Essay**  
Working Thesis; Introduction & Conclusion; Research

➢ Read: “Developing a Thesis Statement” p. 535-545 (Joining)  
➢ Read: “How Can I Draft my Introduction” p. 558-569 (Joining)  
➢ Bring the materials you have collected so far for this assignment to class along with earbuds and your “music machine” of choice, if you prefer. You’ll have time in class to work.

**WEEK 9**

**Tues 3/18**  No Class~Spring Break!

**Thurs 3/20** No Class~Spring Break!

**WEEK 10**

**Tues 3/25**  **Due: bring at least 3 sources you plan to use in your essay**  
Source, Citation, Evaluation, & Notes; “Conversing” with Your Research

➢ Read: “Taking Notes” p. 512-520 (Joining)  
➢ Read: “Locating Sources” p. 480-506 (Joining)  
➢ HW: Bring at least 3 sources you hope to use in your essay to class. Actively read your sources; know them well. We will be working with them in class, and your homework grade will be completed in class using the research sources you bring.

**Thurs 3/27**  **Due: 1st Rough Draft of Discovery Essay**  
Writing Workshop; Using Sources

➢ Don’t forget a Process Memo!  
➢ Submit your rough draft to Canvas for my comments.
➢ Review: “What Strategies Can I Use to Revise?” p.635-637 (Joining)

WEEK 11

Tues 4/1  Due: 2nd Rough Draft of Discovery Essay
Writing Workshop; Proofreading

➢ Don’t forget a new Process Memo!
➢ Review: “What should I Focus on When I Edit?” p. 638-642 (Joining)

Thurs 4/3  Due: Discovery Essay
Second Writing Journal Checkpoint
Assign/Analyze Profile Essay; Subculture?; Brainstorming (bring walking shoes)

➢ Don’t forget to include a new Process Memo. Bring your two-pocket folder with your Process Materials. And submit your final draft to Canvas.
➢ Read: “Analytical Writing” p. 208-211 (Joining)
➢ Read: Ballenger’s “Researching Trends and Subcultures on the Web” p. 393 (Canvas)
➢ Watch: “Eminem 60 Minutes Full Interview” (online)--e.g. of Profile Essay

WEEK 12

Tues 4/8  Due: homework
Research Question; Proposal; Writing Situation & Construction; Primary Research

➢ Read: Rosenthal’s “Classic Hot Topic: The Good Ol’ Days of Goth” (Canvas)--student e.g. Profile Essay
➢ Read: Mnookin’s “The Man in the Irony Mask” (online)--e.g. of Profile Essay
➢ Read: “Conducting Primary Research” handout (Canvas)
➢ HW: Let’s examine the inner workings of the Profile Essay. Choose either Rosenthal’s or Mnookin’s essay to work with. (1) As you know, the first step is analyzing the writing situation (see activity in Joining p. 17 for help). (2) Next, follow the guidelines 1-3 in “Identifying Information” on p. 59 in Joining in order to locate the most important pieces of the essay’s construction. (3) At this point, reflect on what you have discovered about the Profile Essay that you hadn’t seen before you started this analysis. For instance, does the Profile Essay use elements of narrative, and if so how? Or does it weave together field research and secondary research, and if so, how? (Submit via Canvas, but bring a copy to class as we will continue to work with it together.)

Thurs 4/10  Due Proposal for Profile Essay
Interviewing Dos/Don’ts; Open vs. Closed Questions; Semi-Structured Interviews
➢ Read: Merriam’s “Asking Good Questions” p. 95-109 (Canvas)
➢ Schedule your interview with a participant for sometime between Wed 4/16 and Mon 4/21.
➢ Due at end of class: Submit “Interviewing Worksheet” to substitute before leaving.

WEEK 13

Tues 4/15  Due: bring at least 2 secondary sources you plan to use in your essay
Conducting an Interview; Source, Citation, Evaluation, & Notes; Informing Your Questions

➢ HW: Bring at least 2 secondary sources you hope to use in your essay to class. Actively read your sources; know them well. We will be working with them in class, and your homework grade will be completed in class using the research sources you bring.
➢ Bring the materials you have collected so far for this assignment to class along with earbuds and your “music machine” of choice, if you prefer. You’ll have time in class to work.

Thurs 4/17 Photos as Field Research; Interpretation; In-Class Workday

➢ Read: “How Can I Write an Analytical Essay?” p. 233-238 (Joining)
➢ Bring the materials you have collected so far for this assignment to class along with earbuds and your “music machine” of choice, if you prefer. You’ll have time in class to work.

WEEK 14

Tues 4/22  Due: 1st Rough Draft of Profile Essay
Due: Interview Must be Conducted by today

➢ Don’t forget a Process Memo!
➢ Submit your rough draft to Canvas for my comments.
➢ Review: “What Strategies Can I Use to Revise?” p.635-637 (Joining)

Thurs 4/24 Locating Significance; Interpretative Thesis

➢ Read: “Apply an interpretive framework” p. 242-259 (Joining)
➢ Bring the materials you have collected so far for this assignment to class along with earbuds and your “music machine” of choice, if you prefer. You’ll have time in class to work.

WEEK 15
**Tues 4/29**  
Due: 2nd Rough Draft of Profile Essay  
Due: Observations & Photos should be finished by today

- Review: “What should I Focus on When I Edit?” p. 638-642 (*Joining*)
- Don’t forget a new Process Memo!

**Thurs 5/1**  
Due: Profile Essay

Assign Writing Analysis Essay; Brainstorm (bring walking shoes)  
**We will meet in the Computer Lab (rm A102)**

- Don’t forget a new Process Memo, your Writing Process Materials, and submitting your final draft to Canvas.

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**WEEK 16**

**Tues 5/6**  
Due: homework  
Brainstorming/Pre-writing; Interpretive Claim; You as Text--Framing Your Analysis  
**We will meet in the Computer Lab (rm A102)**

- Read: “*Developing as a Writer*” (online)
- Review: “Text analysis” p. 249-250 (*Joining*)
- Review: “Prepare a Draft” p. 250-254 (*Joining*)
- Review: “Frame your analysis” p. 256-257 (*Joining*)
- HW: Make sure all of your work for this class is available to you, including the Writing Journal but minus the Profile Essay materials (I still have them). When you have gathered your materials, read through what you have collected and analyze the materials as if they formed a complete outside text. (1) As you analyze the various parts, look for developments and emerging trends. Note these trends as you read. Different parts from different assignments may actually be interrelated, forming different types of improvement. (2) Determine a way to label the different parts you see emerging. Clustering or mapping the different types of improvement may help you determine a way to group and label them. (3) Finally, reflect on what role each group plays in your improvement as a writer, both individually and in relation to the other parts. (Submit to Canvas, but bring a copy to class.)

**Thurs 5/8**  
Writing Analysis Essay (in-class final exam)  
Third Writing Journal Checkpoint  
**We will meet in the Computer Lab (rm A102)**

- HW: Bring your 2-pocket folders containing all of your work for this course (I will bring your Profile Essay folder). For your final exam essay, you should use and/or refer to any and all materials you read and wrote in this course. I also highly recommend you come
ready with some conclusions about your development as a writer as well as an idea for what evidence you will use to support your conclusions (we will work on developing this in class on Tues.). For this essay, you are the text to be analyzed and the evidence is the work you produced this semester. Bring your earbuds and “music machine” of choice, if you so choose.