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# Composition I

Robert Gawedzinski

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## COLLIN COLLEGE COURSE SYLLABUS

SPRING 2019

COURSE INFORMATION
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**Course Number:** ENGL-1301. S73 (CRN 20805)**Course Title:** Composition I**Course Description:** Intensive study of and practice in writing processes, from invention and researching to drafting, revising, and editing, both individually and collaboratively. Emphasis on effective rhetorical choices, including audience, purpose, arrangement, and style. Focus on writing the academic essay as a vehicle for learning, communicating, and critical analysis. The course will also explore the connection between writing and critical thinking and the usefulness of writing as a tool for learning in all fields of knowledge. Lab required.**Course Credit Hours:** 3

Lecture Hours: 3

Lab Hour: 1

**Prerequisite:** Meet TSI college-readiness standard for Reading and Writing or equivalent**Student Learning Outcomes:**

- **State Mandated Outcomes:** Upon successful completion of this course, students will:
  1. Demonstrate knowledge of individual and collaborative writing processes. (Teamwork, Communication Skills)
  2. Develop ideas with appropriate support and attribution. (Communication Skills)
  3. Write in a style appropriate to audience and purpose. (Communication Skills)
  4. Read, reflect, and respond critically to a variety of texts. (Critical Thinking)
  5. Use Edited American English in academic essays.
- **Additional Collin Outcome:** Upon successful completion of this course, students should be able to do the following:
  1. Demonstrate personal responsibility through the ethical use of intellectual property. (Personal Responsibility)

**Withdrawal Policy:** There will be no grades of "incomplete" given. Note that the professor cannot withdraw you from class. You must complete a drop form with Admissions and Records to formally withdraw. See the current *Collin Registration Guide* for last day to withdraw and how to go about the process.**Collin College Academic Policies:** See the current *Collin Student Handbook***Course Content Warning:** It should go without saying, but let me be clear: *All classroom discussions and the content of your papers should uphold the highest respect for individuals.* You can make a good argument without degrading or insulting. You **will** probably find yourself being offended by a reading, an opinion, and/or a point of discussion that comes up in class; offense is not an excuse for avoidance—indeed, it is just the occasion for responsible engagement. The college classroom is a reflection of the “real world”; our rhetorical work will engage that real world on many fronts including but not limited to politics, religion, social issues, and the like.

**Americans with Disabilities Act Statement:** Collin College will adhere to all applicable federal, state and local laws, regulations and guidelines with respect to providing reasonable accommodations as required to afford equal educational opportunity. It is the student's responsibility to contact the ACCESS office, SCC-D140 or 972.881.5898 (V/TTD: 972.881.5950) to arrange for appropriate accommodations (<https://www.collin.edu/studentresources/disabilityservices/>). See the current *Collin Student Handbook* for additional information.

In compliance with applicable law, Collin College provides equal access to education and safeguards against discrimination by offering specialized services and reasonable accommodations to qualified students with a disability. If you anticipate or experience any barriers to learning based on disability, please contact the ACCESS Office (<https://rainier.accessiblelearning.com/Collin/ApplicationStudent.aspx>)

**Note: Instructors will provide reasonable accommodations only to students who present a Course Accessibility Letter issued by the ACCESS Office.**

**Course Repeat Policy:** Beginning Fall 2016, Texas residents attempting a course more than twice at Collin College are subject to regular tuition plus an additional \$50 per semester credit hour. Please see the "Repeating Courses" section of the Registration Guide for more information

**Electronic Devices:** Electronic devices may be used only at the direction and discretion of the instructor.

**Bad weather:** In the event of bad weather and/or school closings, refer to Canvas for assignments and announcements.

**Religious Holidays:** In accordance with Section 51.911 of the Texas Education Code, Collin will allow a student who is absent from class for the observance of a religious holy day to take an examination or complete an assignment scheduled for that day within a reasonable time.

**Students are required to file a written request with each professor within the first few days of the semester to qualify for an excused absence.** Students who plan to observe religious holidays that require absences from class should consult the current Collin College Student Handbook section on Religious Holidays for the correct process to follow.

### **Plagiarism Policy**

**Plagiarism** is the use of an author's words or ideas as if they were one's own without giving credit to the source, including, but not limited to, failure to acknowledge a direct quotation. In the presentation of all papers and other written work, students must distinguish their own ideas and knowledge from information derived from other sources. The term "source" includes not only published primary and secondary materials, but all information and opinions gained directly from other people. A plagiarized essay will receive a zero for the assignment and could result in a failing grade for the class. The burden is on the student to avoid plagiarized content. Ignorance is not an excuse. You are strongly advised to read the current *Collin Student Handbook* (<https://www.collin.edu/studentresources/personal/studenthandbook.aspx>). The last line of the policy states that "The faculty member will determine the appropriate academic penalty" for cases of scholastic dishonesty including plagiarism and cheating. To this end, all major papers in this course must be turned in through Canvas which is linked to Turnitin. If your paper comes up with an originality score over 15%, you can expect me to carefully review the paper and determine what has been plagiarized (if anything). There are certainly situations where papers may come back with a higher than usual score (i.e. papers that have been turned in for multiple

drafts for the class), so we will determine grades case by case. That being said, papers which we determine to be plagiarized will receive a zero without the opportunity to resubmit. Of course, you are always welcome to contest our findings with the Dean of Students (<https://www.collin.edu/studentresources/deanofstudents/>). Again, you are strongly advised to read the current *Collin Student Handbook* for additional information on what qualifies as Academic Dishonesty

### **MLA Format Expected**

We will discuss MLA format in some detail the first week or so of class. Afterward, I expect you to have a basic knowledge of MLA formatting. If you forget our initial MLA talk, I strongly suggest you get yourself to the web (go to [www.owl.purdue.edu](http://www.owl.purdue.edu) – this is a great place), YouTube, and/or the Collin College Writing Center for help. “I did not know” will not fly in this class.

**The basics:** Default Word margins, 12 point font (Times New Roman ONLY), double-spacing at 0 point (you will usually need to change this since most Word programs default to 8 or 10 point spacing), last name and page number in header top right, in-text citations when appropriate, title on title page, works cited page when required. Nothing underlined. Nothing in **bold**. No other font sizes. No other fonts but the one required above. No extra spacing after/before paragraphs or sentences.

### **Redemption points**

At my discretion, I may offer opportunities to redeem / improve your GPA throughout the semester. Many of these include attendance at campus events followed by short (one page) write-ups. You should not *expect* to be offered extra credit opportunities, though they are likely.

**Disclaimer Reserving Right to Change Syllabus:** The instructor reserves the right to amend this syllabus as necessary.

A FINAL NOTE BEFORE WE BEGIN
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I am a firm believer in a student-centered approach to education. I am not your sage on the stage. I am your guide on the side. I believe that education involves a true push and pull effort with teacher and student together pushing and pulling the texts to make new meaning for us all. Learning is a struggle. Life is a struggle. Without struggle, we fall into stasis, inertia, existential paralysis. In the syllabus I present before you, we will be engaging in several different types of learning. We will be engaged in Socratic seminars, in small group discussions, in mini-lectures, in freewriting just to name a few. Some approaches may seem familiar, some may seem strange. Both feelings are okay to experience. Something old, something new, something borrowed (and this syllabus has many influenced by multitudes of great teachers, dead and alive), something ...true? My aim is to always focus on what is authentic, what is real, not just for me but for you, my students as well. Writing evokes such dissimilar emotions: love, hate, confusion, terror, apathy. And all are authentic. Writing workshops can be moments of great discovery. Writing online inksheds can give you a voice that the classroom structure might restrict. Our only tool is language whether that be written, nonverbal, or pictographic. In this class, we are eternally engaged in the (re)making of meaning through our discourse. We seek nothing less than true communication. Welcome to class.

INSTRUCTOR INFORMATION
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**Instructor's Name:** Robert W. Gawedzinski, MH

**Office Number:** n/a (use Cougarmail for contact)   **Office Hours:** By appointment only.

**Phone Number:** (always email me)

**Email:** [RGawedzinski@collin.edu](mailto:RGawedzinski@collin.edu)

(when emailing me, place your class name and your name in the subject heading for the email plus a very, very brief phrase explaining what you need)

**Web:** CougarWeb and Canvas

CLASS INFORMATION
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**Section Number:** 1301.S73 (CRN 20805)

**Meeting Time:** T 7:00PM—9:45PM

**Meeting Locations:** COLLIN COLLEGE SPRING CREEK BRANCH G212

COURSE RESOURCES
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**Required Texts:**

Bullock, Richard, et. Al. *The Norton Field Guide to Writing with Readings and Handbook*.  
4<sup>th</sup> ed. W.W. Norton, 2016. ISBN 9780393264388;

Please be very careful about ordering the exact NFG edition. Many headaches will result if earlier editions are purchased by mistake as readings certainly are changed between editions. Any additional readings will be provided by Canvas link or printed page by the instructor as per the words of Collin College's English Discipline Lead, "Associate faculty are welcome and encouraged to make their courses 'their own' by using supplemental materials they print up and/or upload to Canvas. The English Department recognizes the unique abilities and perspectives of our associates" (J.D. Isip).

**Course Supplies:** Note-taking paper and pens (blue or black ink only, please) are important to have on hand for every class. Printer paper, a working printer with an adequate supply of ink to produce easy to read products, and a faithful computer that you have easy and ready access to are all the supplies you should need in addition to the required text.

**Minimum Technology Requirements:** As Canvas will be an integral part of our communications, classwork and discussion, it is imperative that you have ready access to a personal computer or tablet that can connect to the internet. You must have Adobe Acrobat PDF reader. You must have a CougarMail email account. You must have a working knowledge of Google Docs, and the Canvas system. You must know how to create and open Word documents and save them as .doc or .docx. You must know how to email attachments, to upload / download documents. Lack of paper, lack of ink (please, no color other than black), computer crashes or printer malfunctions are not acceptable excuses for not having your assignments. Save your work on flash drives (1 GB or larger is recommended) or larger external drives, or the cloud. Always cc a copy to yourself when sending in any work via Canvas or email. Make and keep hard copies of your work just in case. Anticipating a disaster is the first step in avoiding one. The next step is to take preventative measures.

CLASS POLICIES
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**Email Expectations:** All communication for this course will be conducted through CougarMail using the email provided above. Do not email me at my Wylie ISD address. You *must* check your CougarMail daily – I recommend that you forward it to your preferred email address. You may view instructions at

<https://www.youtube.com/watch?v=-MyDJTLEv1s>,

or you can look for “85 Seconds CougarMail” on YouTube. Please send emails with clear subjects and appropriate signatures for identification purposes; responses to emails should be expected **within 48 hours** during weekdays; emails will rarely receive responses on weekends

**Attendance Policy:** Students are expected to attend all classes for the simple reason that students who attend and participate regularly and actively have the best chance of doing well in this class. There is no penalty for school-related absences; however, students have the responsibility to consult with the instructor before a scheduled absence occurs, or immediately after an unscheduled absence occurs. You are responsible for all material covered on any missed class days. Three excused (non-school-related) absences are allowed without penalty. Any subsequent absence will bring your grade in the class down by one letter grade (e.g. a C will become a D).

**Any student with eight or more of these absences will receive an F in the course regardless of other grades.** If for some reason you must leave class early, you should inform the instructor prior to the start of class of your reason for leaving early. Any work that is due on the absent day (excepting religious holidays, see above) is still due. College students sometimes have campus obligations, and I am willing to work with you. Again, you must notify me **ahead of time** about any scheduling conflicts which may or may not be negotiable. **Dealing with it after the fact is not an option.** Be prepared to provide written verification from a teacher or coach if necessary. In cases of extreme emergency, please make every effort to get in touch with me and then, after the crisis has past, verifiable documentation must be submitted to me to allow for the absence to be excused.

**Late Work: Late work is never accepted.** The term ‘late work’ is defined as an assignment (major or minor) that has not been completed or turned in online by 11:59 P.M. of the night that it is due, or in the case of hard copy assignments, not turned in or signed in (for major assignments) by the beginning (up to 10 minutes after the start of the class) of the class that it is to be turned in according to the most current version of the syllabus. If you are not able to make it to class, your work must find a way if you want it to receive a grade other than zero. Though there will be occasions for redemption points, there is no make-up work for missed work.

**A Note on Netiquette:** Keep the Collin College Core Values in mind: Learning, Service and Involvement, Creativity and Innovation, Academic Excellence, Dignity, Respect and Integrity. Be kind, courteous and appropriate (no cursing, put downs, labeling or foul language) in your online communications with others, and be aware of and sensitive to class members.

**Intellectual Competencies (What you are expected to display in class every session):**

- **READING:** Reading at the college level means the ability to analyze and interpret a variety of printed materials--books, articles and documents. A core curriculum should offer students the opportunity to master both general methods of analyzing printed materials and specific methods for analyzing the subject matter of individual disciplines.
- **WRITING:** Competency in writing is the ability to produce clear, correct and coherent prose adapted to purpose, occasion, and audience. Students need to be familiar with the writing process including how to discover a topic and how to develop and organize it, how to phrase it effectively for their audience. These abilities can be acquired only through practice and reflection.
- **SPEAKING:** Competence in speaking is the ability to communicate orally in clear, coherent and persuasive language appropriate to purpose, occasion and audience. Developing this competency includes acquiring poise and developing control of the language through experience in making presentations to small groups, to large groups and through the media.
- **LISTENING:** Listening at the college level means the ability to analyze and interpret various forms of spoken communication.
- **CRITICAL THINKING:** Critical thinking embraces methods of applying both qualitative and quantitative skills analytically and creatively to subject matter in order to evaluate arguments and to construct alternative strategies. Problem solving is one of the applications of critical thinking, used to address an identified task.
- **COMPUTER LITERACY:** Computer Literacy at the college level means the ability to use computer-based technology in communicating, solving problems and acquiring information. Core-educated students should have an understanding of the limits, problems and possibilities associated with the use of technology and should have the tools necessary to evaluate and learn new technologies as they become available.

COURTESY RULES
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*The following has been borrowed almost word for word from one of my mentors, the late Dr. Susan Ferguson with much thanks.*

I am a fanatic about courtesy which in the Middle Ages was called by a lovely name—*gentillesse*. It meant a combination of kindness, gentleness, and compassion. It had to be practiced daily until this virtue became a habit of mind and behavior. *Gentillesse* can be practiced in this class by the following:

- 1) by being on time which demonstrates respect for the class, for each other, and for the importance of our being together several hours a week;
- 2) by not being late, but if you are, we will assume that it was unavoidable, and you will enter quietly and attend until you can catch up with the rest of class;
- 3) by being an active listener to the ideas and opinions of each other;
- 4) by being helpful to each other with studying and writing papers;
- 5) by not being absent, but if you are absent, call a classmate to learn the assignment as well as what you missed in class;
- 6) by being comfortable enough to address your professor as Mr. Gawedzinski or G;
- 7) by NEVER, never speaking in a pejorative fashion to anyone--but teasing with affection is fun;
- 8) by being PREPARED: staple your papers before submitting them; if a quiz is hand-written, write in ink; skip line between answers; do not tear anything out of notebook so that the ragged edges remain. In other words, you demonstrate respect for yourself and your work (and for your professor) by submitting a neatly crafted product;
- 9) by not whining: You have chosen this class which means that you have chosen a particular and unique journey; I am merely your guide--as was Virgil in Dante's *Divine Comedy*. This journey will be several months long, and in that time, you will experience many emotions--fear, anxiety, frustration, anger, joy, excitement, and perhaps love. These emotions are normal--whining does not help.

<p>“In the minds of some people, writing is one thing, but thinking is quite another. If they define writing as spelling, the production of sentences with random meanings, and punctuation, then they might have a case. But who would accept such a definition? Writing is the production of meaning. Writing is thinking.”</p> <p style="text-align: right;">-George Hillocks Jr.</p>
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<b>METHOD OF EVALUATION</b>
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Your Final Semester Grade will be based on the following:

**Evaluation Procedures:** Each assignment carries with it an individual point value component as well as a peer review point value component. The individual point value grade for each assignment is determined through use of a rubric found below or (in the case of larger assignments, a rubric negotiated between instructor and class and then printed as well as uploaded to Canvas. The peer review point value component will be quantified by measuring if the required amount of peer review comments has been achieved. Each component of the assignment is independent of the other (e.g. if the individual point value is forfeited because the assignment was not turned in, the peer review point value is still viable.)

<u>Assignment Type</u>	<u>Percentage of Semester Grade</u>
All Inksheds	20%
All Reader Response Workshops	20%
All essays (first drafts, revision workshops and final drafts)	30%
Inquiry / Collaboration project	15%
Lab component	10%
Final exam	5%

**Final Grading Scale:**

- A = 90-100
- B = 80-89
- C = 70-79
- D = 60-69
- F = below 60

**Assignment Grading turn around time:** Though my most memorable English professor would tell us that he would get our essays back to us after his motorcycle trip...across Europe, I believe in a little faster turnaround time. Unless severe illness or crisis intervenes (and then everyone will receive G's Grace), all grades for Inksheds, Reader Response Workshops and Lab components will be posted to Canvas within a week after submission. All Essay grades (including revision workshops) and the Group Inquiry / Collaboration project will be posted within two weeks after submission. The final exam grade will be the last grade to be posted at semester's end. Collin College wants all semester final grades to be entered by May 19, 2019.

### WHAT IS AN INKSHED?

Russell Hunt and Jim Reither (2005) came up with the term in early 1980s in an attempt to “give writing a social role in the classroom, and thus to create a situation in which the writing was read by real readers [as opposed to that imaginary “audience” – G’s comment], in order to understand and respond to *what* was said rather than to evaluate and “help” with the writing” (Hunt 2005). Here is the link to his full explanation: <http://www.stu.ca/~hunt/whatshed.htm>, and I encourage you to read the full article in your spare time so that you will understand what the expectations are with these online (mostly- the first will be modeled in class) writings. In the words of Peter Elbow, “the goal isn't so much good writing as coming to learn, understand, remember and figure out what you don't yet know. Even though low stakes writing-to-learn is not always good as [formal] writing, it is particularly effective at promoting learning and involvement in course material, and it is much easier” (Adapted from: Peter Elbow, “Writing for Learning - Not Just for Demonstrating Learning,” at National Teaching and Learning Forum, <http://www.ntlf.com/html/lib/bib/writing.htm>).

### HOW INKSHEDS HAPPEN

Rebecca Babcock (2016) offers very clear instructions as to how to compose inksheds online which we will follow in our class (because, why re-invent the wheel?):

Inksheds are like journal entries, risky papers, or short responses. You are required to respond to at least 5 of your classmates' inksheds or in groups, all of your groupmates' posts. You are required to post an inkshed for each [designated online inkshed reading – see calendar below]. To post your inkshed, begin a new thread under the relevant Discussion Board forum. You have the choice to create a message or attach your inkshed. If you choose to attach, then your document must be in a Word or .rtf file. Respond to the inksheds by replying to the message. **DO NOT** begin a new thread for your response. These papers will be extremely short: 1-2 pages. Your paper should take a risk and engage the reading. Inksheds differ from journals in that journals are personal and private while inksheds are meant for public discussion and response. Typically, you write for 45-60 minutes on an inkshed.

1. All inksheds will be typed
  - in 12pt,
  - Times New Roman font
  - and double-spaced.
2. Things to remember and incorporate in your inksheds:
  - Do take intellectual risks (don't worry when you fall, we'll lift you back up)
  - Do focus on expressing and developing your idea
  - Do connect your inkshed with some facet of the text (see above)
3. Things to avoid in your inkshed responses:
  - Do NOT point out any type of error (punctuation, spelling, usage, mechanical),
  - Do NOT flame anybody because your ideas might be in opposition to their ideas,
  - Do NOT engage in *ad hominem* attacks or cyber bullying (see netiquette rules above),
4. When inksheds are assigned, typically they must be posted to Canvas by 11:59 P.M. that Sunday.

THE INKSHED RUBRIC
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SCORE	EXPLANATION
41-50	Answer shows mastery of complex thought backed up by <b><u>textual evidence with proper MLA citations</u></b> . Writing demonstrates that risks have been taken to develop critical thinking response rather than summary
31-40	Answer shows evidence of advanced writing though not free from error and contains textual evidence with proper MLA citations. There are signs of critical thinking, but it is not fully present.
16-30	Answer is primarily summary, has no MLA documentation though there might be some attempt at textual evidence even if the writing might seem confused. Response does not achieve length of one and three-fourths of a page (about 6-7 lengthy paragraphs)
1-15	Answer is mostly summary, has no MLA documentation, has no textual evidence, has not addressed the question in a reasonable fashion and lacks coherence

<b>HOW READER RESPONSE WORKSHOPS HAPPEN</b>
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Sometimes, our inksheds WRITTEN OUTSIDE of class will be the springboards for our class discussions. When inksheds are assigned for class discussion, typically

- You will be assigned up to 5 inksheds to react to per week.
- The Reading Response Workshop will begin by dividing students into groups (instructor choice, or random selection, or student choice). Students who did not have their inksheds can still participate in the Reader Response Workshop.
- Each response should follow the following guidelines
  - The comments should focus on why / what about that inkshed that interests the reader (the presumption is that both reader and writer have both read the initial reading assignment and are on the same plane of understanding)
  - No comments should be made on the mechanics of the inkshed; it is the ideas in the inkshed and how they are expressed that are subject to comments
  - As the amount of responses are generated for each inkshed, the responders are highly encouraged to develop and continue a dialog between themselves and the initial inkshedder until the window for responding closes (the usual length of responding windows is about three to five days).
- During part of our class will be a time of listening to what the students have written in their inksheds. Listening. Not critiquing. Everyone is encouraged to read in the class.
- Everyone is given one 'pass' option if they do not feel like reading on any day. The discussion that occurs during class may have an impact on future dialogs continuing outside of class.

<b>THE READER RESPONSE WORKSHOP RUBRIC</b>
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SCORE	EXPLANATION
1-50	Up to ten points awarded for each reader response that thoughtfully and constructively comments on a specific passage, or idea, or mentions an area that might be improved and offers suggestions for revision. The expectation is that each student will review five Reader Responses during the assigned time. If outside forces interfere, the instructor will adjust accordingly. Maximum points to be earned for all five responses is fifty points.

### WHAT IS AN ESSAY?

Blame Michel Eyquem de Montaigne, Lord of Montaigne (1533-1592), not your English teacher, for the invention of the essay. From the French verb *essayer* which means to try, to attempt, to test, to give it a go, or to give it a whirl, essays have become the predominant genre of communicating ideas in the academic and “real” world, whatever that is. They have no predetermined length. They have no predetermined list of subjects to write about. The only thing they have in common is their attempt to communicate by way of organized writing the idea of one human to another. In this class, you will write three solo essays: a narrative essay in the form of a literacy autobiography, a rhetorical essay in the form of a modern-day *apologia pro idea mea*. – Latin for “This I Believe” (sort of), and a social commentary essay where you explore a contemporary social issue and offer up a remedy. You will also be engaged in a collaborative-writing project where you will explore and handle “real-life” language situations. More on the specifics of all of these later.

### GENERAL ESSAY REQUIREMENTS

All essays must meet the following prerequisites before being turned in for a grade.

1. Your essays are expected to contain 4-5 pages of typed text (12pt Times New Roman font, double-spaced) and follow MLA style for citations where appropriate.
2. Your essay should be written in what Lee Jacobus terms *plain style*:  
     the simplest, most direct, unadorned and unaffected style possible. As a guide, you should think in terms of short sentences, averaging 20 words or so. Your paragraphs should have a clear topic, with every subsequent sentence growing naturally from your intentions regarding its development...Style is to be thought of as an instrument to achieve clarity of expression. Your vocabulary should be jargon-free and designed to inform and not to impress (5-6). *A World of Ideas*
3. Your last name followed by page number in heading, right justified on all pages.
4. There should be no extra space between paragraphs.
5. You are expected to use MLA parenthetical citation within your essay where appropriate.
6. You must have a MLA style Works Cited Page (unless told otherwise). This does not count as one of your typed text pages.
7. **You must have a title page.** This does not count as a text page. Your title should be centered and in the top one-third of the paper. It should be the in same 12-point TNR font as well. Your title should have two parts – the first part a creative indication of the content of your essay, followed by a colon, followed by a straight-forward explanation of the purpose of your essay (eg. Color Me Green: How the Color of Money Defines Our Lives)
8. Run the spell check and proofread carefully.
9. You must post your first-final draft (online to Canvas under Collaborations) to Google docs by the first final draft due date and invite everyone in you assigned group and me to edit it.

<b>HOW ESSAY WRITING WORKSHOPS ARE HANDLED</b>
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- The Essay Writing Workshop will begin by dividing students into groups (instructor choice, or random selection, or student choice). Students who do not have their final-first draft essays can still participate in the Essay Writing Workshop.
  - Each student is responsible for commenting on and suggesting revisions to the other students' essays in the group
    - **THIS TIME ONLY**, mistakes in mechanics, spelling, punctuation, usage, etc. should be identified. Suggested ways for improvement should be added via the comment box. Remember, the essays are under the "collaboration" tab in Canvas. Use your *Norton Field Guide* for help
    - The Essay Writing Workshop starts in the class and continues outside of class. The window for most Essay Writing Workshops is about five to seven days.
    - The final final essay must be turned in as a hard copy.

<b>THE ESSAY RUBRIC</b>
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All essay rubrics and the collaboration project rubric will be negotiated and designed by the instructor and the class to reflect the SLOs (Student Learner Outcome) involved.

<b>THE ESSAY WRITING WORKSHOP RUBRIC</b>
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SCORE	EXPLANATION
1-50	Up to TEN points awarded for each peer review that thoughtfully and constructively comments on a specific passage, or idea, or mentions an area that might be improved and offers suggestions for revision in the final-first draft essay. The expectation is that each student will review the assigned final-first draft essays during the assigned time. If outside forces interfere, the instructor will adjust accordingly. Maximum points to be earned is fifty.

<p style="text-align: center;"><b>ESSAY ONE: THE LITERACY NARRATIVE</b></p>
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Literacy Autobiography Assignment Description, adapted from Wardle, Elizabeth and Doug Downs. *Writing about Writing: A College Reader* (2nd ed.). New York, NY: Bedford/ St. Martin's, 2014. Drawing on readings, homework assignments, and class discussion and activities, examine your own literacy history, habits, and processes. The purpose of this inquiry is to get to know yourself better as a reader and writer.

Format: four-five pages, MLA, Times New Roman font, 12pt, double-spaced, front side only

**A way to begin**

Start your Literacy Narrative by considering your history as a reader and writer, not just as a student. Try to reflect on what your memories and feelings about writing and reading are and how you actually write and read today. Try to avoid making bland generalizations like, "I really love reading," but rather go into detail about how you learned to write and read. You might begin by answering questions such as:

1. How did you learn to write and/or read?
2. What kinds of writing and reading have you done in the past?
3. What are particularly vivid memories that you have of reading, writing, or activities that involved reading and writing?
4. What sense did you get, as you were learning to read and write, of the value of reading and writing, and where did that sense come from?
5. What frustrated you about reading and writing as you were learning and then as you progressed through school?
6. What kind of reading and writing do you do most commonly?
7. What are your current attitudes, feelings, and stance toward reading and writing?
8. Where do you think your feelings about and habits of writing and reading come from?
9. How did you get to where you are as a writer and reader?

Now, zoom out. Consider the "Bigger Picture" connecting you to your communities.

1. What types of communities (the groups you are a part of) have you been in that required some form of writing or reading?
2. How have those communities influenced how you write or read?
3. Explore / explain how, and by whom, your literacy has been influenced and how you will develop further as a learner, as a literate individual, and as a writer and communicator within your discourse communities.
4. Consider how you will use your previous literacies and writing to succeed in your college writing, your personal and professional development.

Strong essays will:

1. exhibit a story or stories about the student's literacy history,
2. talk about where the student is now as a writer and reader and how the student's past has shaped where the student is now,
3. make some overall point about the student's literacy experiences, and
4. all papers need to be clear, organized, and well edited. This kind of essay is not one where you fret over how to compose your thesis. If you carefully follow the questions, you will come to a point of discovery: the story you want to tell. Your introduction get your story underway, your different components/ideas stories/experiences that you are going to present in the essay will build to the final reveal of who you are as a writer / reader today. Again, use your *Norton Field Guide* for help.

<p style="text-align: center;"><b>ESSAY TWO: THE DISCOURSE COMMUNITY INVESTIGATION</b></p>
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\* This is an adaptation of the assignment titled "Discourse Community Ethnography" in *Writing About Writing*, 1st ed., pp. 574-576

Choose a discourse community that has made an impact on you or one that interests you (such as the academic discipline which you've chosen as a major, or a significant social group in your present situation) and find a preliminary answer to this research question: "How are the goals and characteristics of the chosen community reflected in its discourse? What effect does membership in this community have on my own goals, etc.?" Write a four-to-five page report that tries to answer your research question based on careful observation of the community and a rhetorical analysis of its expressive choices. Below is a suggested way to begin.

#### STAGE I: Data Collection

- Observe members of the discourse community while they are engaged in a shared activity; take detailed notes. (What are they doing? What kinds of things do they say? What do they write? How do you know who is "in" and who is "out"?)
- Interview at least one member of the discourse community. Record and transcribe the interview. You might ask these questions: "How long have you been a member of this [scholarly] community? Why did you choose to be part of it? What do [mention words from the lexis] mean? How did you learn to write [mention particular genres]? How do you communicate with other people in [mention specific situations, settings, roles, or purposes]?"

STAGE II: Data Analysis First, try analyzing the data you collect using the six characteristics of Swales's discourse community:

- What are the shared goals of the [scholarly] community; why does this group exist and what does it do?
- What mechanisms do members use to communicate with each other (meetings, phone calls, email, text messages, newsletters, reports, evaluations forms, video-conferencing, published articles, etc.)?
- What kinds of specialized language (lexis) do group members use in their conversation and in their genres? Name some examples—TESOL, "on the fly," "86," and so on. What communicative function does this lexis serve? (That is, why say "86" instead of "we are out of this"?)
- Who are the "old-timers" with expertise? Who are the newcomers with less expertise? How do newcomers learn the appropriate language, genres, knowledge of the group?
- Are there conflicts within the community? If so, why?
  - Do some participants in the community have difficulty? Why?
- Who has authority here, and where does that authority come from?
- What are the "modes of belonging" that newcomers are attempting to use?
- Are members of this community stereotyped in any way in regard to their literacy knowledge? If so, why?

STAGE III: Planning and Drafting As you develop answers to some of these questions, start setting some priorities. Given all you have learned above, what do you want to focus on in your essay? Is there something interesting regarding the goals of the community, its rhetorical strategies, or the types of literacies it requires? What is interesting about its lexis and mediating genres? Decide what your refined research question is and how you will answer it. Your paper ought to have the following parts or make the following moves (unless there's a good reason not to):

- Begin with a very brief review of the existing literature (published research) on the topic ("We know X about discourse communities" [cite Swales, Gee, Covino & Jolliffe, Wardle, and other relevant sources]).
- Name a niche ("But we don't know Y" or "No one has looked at X").

• Explain how you will occupy the niche. • Describe your research methods. • Discuss your findings in detail (use Wardle as an example of how to do this—quote from your notes, your interview, the texts you collected, and so on). What Makes It Good? Your assignment will be most successful if you've carefully collected the required data and if you've really focused on your research question in trying to answer it. The assignment asks you to show a clear understanding of what discourse communities are and to demonstrate your ability to analyze their expressive choices and forms of communication carefully and thoughtfully. And, of course, your paper should be a strong example of craft: thoughtfully organized, fluent in its integration of supporting sources, insightful in its analysis, and well edited.

**Documenting Sources** Use one documentation style (i.e., MLA) consistently to attribute information and expression of ideas to your sources. Every time you quote or paraphrase from the sources provide the corresponding parenthetical citation. The last page of your essay should be a Works Cited page.

### ESSAY THREE: THE CREDO STATEMENT

Sooner or later in your life you are going to find yourself in a situation where you are going to have to define yourself. Not physically, not intellectually, not emotionally, but who are you, and what do you believe deep down in your core. Where your previous essays asked you to define yourself as a reader and writer, and then had you look into a community that you claim membership in, this essay goes bigger, deeper faster to the very essence of humanity and beyond. In other words, for this essay you will be asked to define one of your most important core beliefs (not talking faith here, that's a different system – a significant system—but one that needs its own space) and why this one belief matters not just to you, but should also matter to all of us. So, though this essay might have a personal dimension to it (and first-person singular is fine to be used when writing about your own self), its content derives from your exploration and research into the fields of ethics, of knowledge, of wisdom handed down through the ages in addition to personal experience. You're not the only person to be thinking about these ideas you know. Take a visit to [www.thisibelieve.org](http://www.thisibelieve.org) as a type of guide to fashion your own *apologia pro vita*. Why only one core belief, you ask? Because one forces you to focus and go deep in terms of writing and research. Though in some cases, you can't eat just one, in this case one is the only number that will do. Since we're exploring and expounding upon one core belief, then we need more space than one page: the standard 4-5 pages 12pt, TNR double-spaced will do.

#### **A way to begin**

Step one: What are the three most important idea(s) to live for (and die for?)

Try to reduce each core belief to just a few, or even one word.

Step two: Reduce your list from the top three to the one idea- the one that represents your most important belief

Step three: Do a Google search or even a Wiki trip to find what some deep thinkers have written about your core belief. Take a few notes the right way (use your phone), look for quotations that fit your defense and appeal (aka your argument for your core belief being a necessity for humanity).

Step four: Throw it all together on paper and be ready with your final-first draft essay when the calendar calls for it.

THE GROUP INQUIRY PROJECT
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“No man is an island,” said the rake poet turned moralist. “Man is by nature a political animal,” said the Greek philosopher who chose exile instead of death. And so, group work has been recognized as an important element in society for ages. (Okay, there are a few hermits and those who prefer to live off the grid, but they don’t take my class.). You will have the chance to self-select your groups, but I have ultimate say of who goes where because I like groups of equal number (four to six primarily). This project will take the entire semester and will involve checkpoints throughout the semester as well. Most of your work will be done out of class online. Trips to libraries near and far are envisioned. There will be a writing element and other elements as well: technological, surveys, presentations, and other logical additions. We will negotiate a rubric to evaluate this process and product. Fear not, there are safeguards in place to ensure that no one person will be burdened with the whole project. There will be safeguards in case of group dysfunctions (always a possibility). Our research will be cutting edge as we will be exploring the brand-newness of certain elements of language and communication. This will truly show the social, community-based dynamic of writing. Below are just a few ideas I have recorded to get you thinking of how cutting-edge this will be. Other ideas are out there and can be accepted once we discuss them. Each group will have a different topic. You pick your group (with limits) and I pick the topic.

Some ideas to consider for your Group Inquiry Project

Fake news is real; Real news is fake  
Neo-hieroglyphics: the rise of emojis  
In deep with tweets  
New language, new grammar of texting  
American English dialects and their place at the table  
Cis / Trans gender and pronoun identity  
Old, new, and newer literacy communities (Facebook is for grannies. . . .)  
Different professions and their grammar  
Different disciplines and writing: Isn’t that the English Department’s job  
Rise of the Mad Men: How Visual replaces verbal in advertisements

<b>THE ENGLISH LAB COMPONENT</b>
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Students are required to complete sixteen (16) lab credits (hours) over the course of a semester. Faculty must track and record the completion of these credits. Because Collin College receives funding for four contact hours per student per composition course, the lab credits must be completed in addition to work regularly assigned in class. Lab work should be meaningful and show further engagement with activities that enhance the course's learning outcomes. Lab options are provided in the list below; instructors should customize activities to meet their students' needs. In deciding what labs to assign, instructors should keep in mind that students need to see a clear connection between lab assignments and the work they produce for the course.

The lab component is an integral part of this writing course. Over the course of the semester, you will need to complete a combination of assignments from the list below. This lab work is not the same as regular coursework that you must complete to stay on track in the class; these are, instead, designed to be additional writing-focused activities which will help improve your writing throughout the term. You will need to provide evidence of completing these lab requirements to receive credit for completing them.

**English Lab:**

Below is a list of acceptable lab assignments. Please be aware that Lab Assignments are due on four separate days during the semester. Each lab assignment must be recorded in the form of a one-page typed TNR 12pt summary and response paper.

Lab One choices

- Collin College Writing Center visit
- Collin College Writing Center workshop
- Collin College RAPS session with reference librarian (by appointment only & only ONE per semester)
- Collin College Library workshop (must be scheduled with a librarian) or online library tutorial

Lab Two required

- Certifying plagiarism awareness document from Indiana University (instructions and website provided on Canvas Assignment tab).

Lab Three

- Reflection Paper from Collin College's Auteur Film Series Archives (available under Canvas Files)

Lab Four:

- Reflection Paper from Collin College's Auteur Film Series 2018-2019 (available under Canvas Files)

Date	Schedule, Readings for Class	Weekly Readings and Assignments Due
<b>Week 1</b> Jan. 21—Jan. 25	Intro to Class, Review SYLLABUS <b>Part I: Why am I? How Writing Locates the Self</b> Discussion +Questions over Essay 1: The Literacy Narrative Whitelock, “Myths and Truths about Writing” On Canvas: Voice in Writing	LAB ONE DUE FIRST CLASS <b>INKSHED #0 (see Canvas)</b> Post online by 11:59 P.M. <b>Read on Canvas</b> Murray, Donald M. “Teach Writing as a Process Not Product.” Murray, “The Essential Delay”
<b>Week 2</b> Jan 28—Feb. 01	<i>Norton Field Guide to Writing (NFG)</i> <i>NFG</i> : chapter 1 “Writing in Academic Contexts” <i>NFG</i> : chapter 2 “Reading in Academic Contexts” Discussion +Questions over Essay 1	<b>INKSHED #1 (see Canvas)</b> Post online by 11:59 P.M <b>Read on Canvas</b> Murray, “The Maker’s Eye” Lamott, Anne. “Shitty First Drafts”
<b>Week 3</b> Feb. 04—Feb. 08	<i>NFG</i> : chapter 3 “Summarizing and Responding: Where Reading Meets Writing” <i>Norton FG</i> : chapter 4 “Developing Academic Habits of Mind”	<b>INKSHED #2 (see Canvas)</b> Post online by 11:59 P.M. <b>Read on Canvas</b> Murray, “The Listening Eye” Murray, “Making Meaning Clear”
<b>Week 4</b> Feb. 11—Feb. 15	<i>NFG</i> : chapter 10 “Writing a Literacy Narrative” Brandt, “Sponsors of Literacy”	<b>INKSHED #3 (see Canvas)</b> Post online by 11:59 P.M <b>Read on Canvas</b> Murray, “All Writing is Autobiography”
<b>Week 5</b> Feb. 18—Feb. 22	Literacy Narratives in the Real World Victor Villanueva, “Bootstraps” Sandra Cisneros, “Only Daughter” Malcom X, from <i>Autobiography</i> Sherman Alexie, “Superman and Me”	<b>INKSHED #4 (see Canvas)</b> Post online by 11:59 P.M. <b>LAB TWO DUE FEB.22</b> email+ hardcopy <b>Read on Canvas</b> Murray, “A Writer’s Habits” <b>Deadline for posting Essay #1 in Canvas Collaborations no LATER THAN 11:59 P.M. Feb.25.</b>
<b>Week 6</b> Feb. 25—Mar. 01	Essay 1 Workshop Strasser, “Writing What Matters: A Student’s Struggle to Bridge the Academic/Personal Divide”	<b>INKSHED #5 (see Canvas)</b> Post online by 11:59 P.M.
<b>Week 7</b> Mar. 04—Mar.08	<b>Part II Where am I? : How Writing Connects the Self</b> Discussion +Questions over Essay 2: The Discourse Community Investigation Swales, “The Concept of Discourse Community” Sommers and Saltz, “The Novice as Expert: Writing the Freshman Year” McCarthy, “Stranger in a Strange Land”	<b>ESSAY 1 FINAL FINAL DRAFT DUE IN CLASS MAR.5</b> <b>INKSHED #6 (see Canvas)</b> Post online by 11:59 P.M. <b>Read on Canvas</b> Harris, “The Idea of Community in the Study of Writing”
<b>Mar. 11—Mar.15</b>	SPRING BREAK	
<b>Week 8</b> Mar. 18—Mar. 22	<i>NFG</i> and research methods Individual Conferences Group Project Conference Work	<b>INKSHED #7 (see Canvas)</b> Post online by 11:59 P.M.
<b>Week 9</b> Mar. 25—Mar. 29	Discourse Communities Mirabelli, “Learning to Serve” Branick, “Coaches can read too”	<b>INKSHED #8 (see Canvas)</b> Post online by 11:59 P.M. <b>Read on Canvas</b> Corder, “Argument as Emergence”

<b>Week 10</b> Apr. 01—Apr.05	The History and Types of Rhetoric Aristotle, Rogers, Toulmin, gender, race, code-switching and modernity <i>NFG</i> : chapter11, “Analyzing Texts,” <i>NFG</i> : chapter 13, “Arguing A Position”	<b>Deadline for posting Essay #2 in Canvas Collaborations no LATER THAN 11:59 P.M. Apr.01</b> <b>INKSHED #9 (see Canvas)</b> Post online by 11:59 P.M. <b><u>Read on Canvas</u></b> Young, “Should Writers Use They Own English”
<b>Week 11</b> Apr.08—Apr. 12	<b>Part III Who am I? : How Writing Defines the Self</b> Discussion +Questions over Essay 3: The Credo Statement Wardle, “Identity, Authority, and Learning to Write in New Workplaces”	<b>ESSAY 1 FINAL FINAL DRAFT DUE IN CLASS APR.09</b> <b>INKSHED #10 (see Canvas)</b> Post online by 11:59 P.M. <b><u>Read on Canvas</u></b> Kynard, “Y’all Are Killin Me Up in Here”
<b>Week 12</b> Apr. 15—Apr. 19	What are we doing here? Language and Writing in the Contemporary World	<b>INKSHED #11 (see Canvas)</b> Post online by 11:59 P.M. <b>LAB THREE</b> DUE APRIL 16 in class
<b>Week 13</b> Apr. 22—Apr.26	Group Project Workshop	<b>Deadline for posting Essay #3 in Canvas Collaborations no LATER THAN 11:59 P.M. Apr. 22</b>
<b>Week 14</b> Apr. 29—May 03	Group Presentations	<b>ESSAY 3 FINAL FINAL DRAFT DUE IN CLASS Apr. 30</b>
<b>Week 15</b> May 06-May 10	Group Presentations	<b>LAB FOUR</b> DUE MAY 07 in class
<b>Finals Week</b> May 13—May 17	Final Exam + Course Evaluations	

A recent word of warning:

**I recommend that you do not submit assignments while using your phone, tablet, or other mobile device due to the risk that your assignment may not upload properly. I recommend you use a notebook or desktop computer to submit assignments.** Background—a student in a workforce program submitted every assignment but two or three via his phone. At the end of the semester, he realized that he was failing because the only assignments his instructor received were the ones he submitted via a desktop computer. Additionally, he had no digital record that the assignments had been submitted while using his phone. He was adamant that he had submitted every assignment, but there was no record whatsoever of any of these submissions. What a conundrum!