



Writing Program Handbook
V.8.1.2019

Writing Program Administrator
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*This document is best used as an electronic document. It uses both external and hyperlinking and internal cross-reference linking.

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Mission Statement

The mission of the UNC writing program is aligned with the core values and mission of the university, striving to prepare students to think, act, and communicate effectively in our diverse and global society. Instructors in our writing program focus on enhancing student's rhetorical knowledge, their genre awareness, and their ability to identify, adapt, and employ various conventions and dispositions across contexts and disciplines. Students in the writing program are provided with formative feedback throughout their processes of writing and research, and instructors emphasize the social nature of writing and the value of revision.

Course Descriptions

ENG 122 (CO-1) This course offers extensive practice in writing clear and effective academic prose with special attention to purpose, audience, organization, and style. Instruction in critical analysis and revision. (LAC, gtP) 3 credits

ENG 123 (CO-2) Prerequisite: ENG 122, an ACT score of 30.0 or higher in English, or an SAT verbal score of 630 or higher prior to March 2016, or SAT Reading score of 34 or higher after March 2016. Instruction in diction, style, logical analysis, research techniques and organization of college level research papers. (LAC, gtP) 3 credits

ENG 132 (SAI) Co-requisite: ENG 122 This one-hour course provides supplemental academic instruction with an emphasis on the relationship of reading and grammar to writing. Students who have scored below 18 on ACT in English, below 470 on SAT in English, and/or have below a 2.75 cumulative high school GPA are encouraged to enroll in this course. 1 credit

ENG 225 (CO-2) Prerequisite: ENG 122, an ACT score of 30.0 or higher in English, or an SAT verbal score of 630 or higher prior to March 2016, or an SAT Reading Test score of 34 or higher after March 2016. Topics for writing chosen from ideas of historical influence and/or contemporary problems. Repeatable, may be taken two times, under different subtitles. (LAC, gtP) 3 credits

Placement Procedures

Overview: All students are required to take 6 credit hours in area 1 of the [Liberal Arts Core](#). These 6 hours may be fulfilled by taking ENG 122 (3 credit hours) and ENG 123 (3 credit hours) or ENG 225 (3 credit hours). ENG 122 meets the State of Colorado's Guaranteed Transfer for Composition I (CO-1) and ENG 123 and 225 meet the State of Colorado's Guaranteed Transfer for Composition II (CO-2).

Possible Exemptions for ENG 122 (CO-1): If a student presents an ACT score of 30.0 or higher in English, or an SAT Critical Reading score of 630 or higher prior to March 2016, or an SAT Reading Test score of 34 or higher after March 2016, he or she is exempt from ENG 122. A student must complete enough electives to bring the total number of hours to at least 40 hours of liberal arts core courses.

CLEP Information: A student may earn 6 credit hours (CO-1 and CO-2) by earning a score of 50 on the College Composition CLEP exam. For more information on CLEP exam at UNC, see [here](#).

Advanced Placement: Students who take the AP Exam in English Language / Composition or English Literature / Composition. See the chart below or visit the [Advanced Placement info page](#) of the Registrar's web site.

Test Name	Score	UNC Course Equivalency	UNC Credit Awarded	Liberal Arts Core
English	3	ENG 122	3	1a
Language / Composition	4-5	ENG 122, 123/225	6	1a, 1b
English	3	ENG 131	3	3b
Literature / Composition	4-5	ENG 122, 131	6	1a, 3b

Placement into ENG 132 (Supplemental Academic Instruction: Composition Enrichment, 1 credit hour): This course is a co-requisite with ENG 122 and offers late registration. This one-hour course provides supplemental academic instruction with an emphasis on the relationship of reading and grammar to writing. Placement into ENG 132 is based on recommendations. Recommendations are offered to students on the basis of multiple measures, including the following:

- scores below 18 on ACT in English, below 470 on SAT in English,
- below a 2.75 cumulative high school GPA
- results of Directed Self-Placement survey (administered electronically prior to attendance at NSOs)
- In-class diagnostic essay (administered and scored by individual instructors during week one of the semester)

Syllabus Information for Writing Program Instructors

Submission of Syllabi Policy: All instructors of ENG 122, 123, 132, or 225 are required to submit their syllabi to the Department of English administrative assistant via email by the end of the first week of classes. Syllabi in the writing program will be assessed for by the WPA for adherence to all writing program, department, campus, and state policies.

Please note that all ENG 122 instructors are required to use the complete common syllabus (this includes grading scheme, textbook, and assignment sequence).

Syllabus Requirements:* According to the [Board Policy Manual](#) (2-3-501), for the mutual benefit and protection of students and faculty, every faculty member is obligated to share in writing with students before the add deadline the items listed below:

- (1) the course objectives/outcomes.
- (2) the general strategy, topics, subject matter, materials and tasks to be employed to meet those objectives/outcomes.
- (3) evaluation criteria and weight to be applied to each assignment/activity in determining the final grade.
- (4) a list of tentative deadlines for accomplishment of assignments.

For our purposes in the writing program, please adhere to the checklist below (which includes the items listed above from the [Board Policy Manual](#) as well as additional items **required** by the Writing Program Administrator):

Required Components:

- ___ course logistics (day/time/meeting location)
- ___ instructor information (phone/email/office hours and location)
- ___ course description (official catalog description and prerequisite information)
- ___ learning goals & outcomes (gt pathways competency, SLOs and content criteria)
- ___ grading information (weight of assignments, scale, etc.)
- ___ assignment information (complete descriptions of all major assignments and connection to SLOs and content criteria)
- ___ textbook & materials information (be sure to adhere to the WP textbook policy)
- ___ attendance policy

- ___ late work policy
- ___ disability support services
- ___ academic integrity and Bear Code
- ___ Writing Center information
- ___ Supplemental Academic Instruction (SAI) information
- ___ Library Resource information
- ___ Ed Kearns Scholarship information
- ___ course plan (weekly outline of assignments/class activities)

Recommended Additions:

- ___ revision policy
- ___ technology (phone/tablet/screen) policy
- ___ basic needs statement (click [here](#) for some ideas)
- ___ class citizenship statement
- ___ additional statement on inclusivity, universal design, accessibility (click [here](#) for a list of ideas)
- ___ campus cultural centers (7 strong)
- ___ Purdue OWL as a writing-specific resource
- ___ statement on student veterans (see the “special considerations” section of the CCCC Position Statement on Supporting Student-Veterans; click [here](#))

*Note that we have a common syllabus for ENG 122, 123, 225, and 132. See appendixes.

Information on Gt Pathways

Student Learning Outcomes and Guaranteed Transfer (Gt) Pathways

The Colorado Commission on Higher Education has approved English 122 for inclusion in the Guaranteed Transfer (GT) Pathways program in the gt-CO1 category. For transferring students, successful completion with a minimum C– grade guarantees transfer and application of credit in this GT Pathways category. For more information on

the GT Pathways program, go to

<http://higherred.colorado.gov/academics/transfers/gtpathways/curriculum.html>

Written Communication Competency

Competency in written communication is a student's ability to write and express ideas across a variety of genres and styles. Written communication abilities develop over time through layered, interactive, and continual processes and experiences across the curriculum.

Student Learning Outcomes (SLOs) Students should be able to:

1. Employ Rhetorical Knowledge (required for GT-CO1, GT-CO2 & GT-CO3)
 - a. Exhibit a thorough understanding of audience, purpose, genre, and context that is responsive to the situation.
2. Develop Content (required for GT-CO1, GT-CO2, GT-CO3)
 - a. Create and develop ideas within the context of the situation and the assigned task(s).
3. Apply Genre and Disciplinary Conventions (required for GT-CO1, GT-CO2 & GT-CO3)
 - a. Apply formal and informal conventions of writing, including organization, content, presentation, formatting, and stylistic choices, in particular forms and/or fields.
4. Use Sources and Evidence (required for GT-CO1, GT-CO2, GT-CO3)
 - a. Critically read, evaluate, apply, and synthesize evidence and/or sources in support of a claim.
 - b. Follow an appropriate documentation system.
5. Control Syntax and Mechanics (required for GT-CO1, GT-CO2, GT-CO3)
 - a. Demonstrate proficiency with conventions, including spellings, grammar, mechanics, and word choice appropriate to the writing task.

Written Communication Content Criteria

Regardless of instruction or section, every section of ENG 122 focuses on the above competency and student learning outcomes. Additionally, every section of ENG 122 will adhere to the following content criteria (which is also a key component of being compliant with our Gt Pathways designation in the State of Colorado:

Content Criteria: The content of a Gt Pathways Written Communication course shall be designed to:

1. Develop Rhetorical Knowledge
 - a. Focus on rhetorical situation, audience, and purpose.
 - b. Read, annotate, and analyze texts in at least one genre of academic discourse.
 - c. Use voice, tone, format, and structure appropriately.
 - d. Write and read texts written in at least one genre for an academic discourse community.
 - e. Learn reflective strategies.
2. Develop Experience in Writing

- a. Learn recursive strategies for generating ideas, revising, editing, and proofreading.
 - b. Learn to critique one's own work and the work of others.
- 3. Develop Critical and Creative Thinking
 - a. Identify context.
 - b. Present a position.
 - c. Establish a conclusion indicated by the context that expresses a personal interpretation.
- 4. Use Sources and Evidence
 - a. Select appropriate evidence.
 - b. Consider the relevance of evidence.
- 5. Develop Application of Composing Convention
 - a. Apply genre conventions, including structure, paragraphing, tone, mechanics, syntax, and style.
 - b. Use appropriate vocabulary, format, and documentation.

Alignment to Institutional Learning Outcomes

Institutional learning outcomes describe the knowledge, skills, and aptitudes UNC envisions for all students. Our institutional learning outcomes articulate qualities that all college-educated people should possess as well as the unique characteristics that define graduates of the University of Northern Colorado.

Based on broad input from faculty, staff, alumni, and students, the University Assessment Council developed the following institutional learning outcomes:

- 1. Mastering Foundational Skills
 - a. Describe how knowledge is discovered in various fields of study.
 - b. Apply critical thinking to analyze, integrate, and evaluate information.
 - c. Apply ethical principles to evaluate and make decisions.
 - d. Make informed decisions using numeric and scientific information.
 - e. Express ideas through multiple media and modes of communication.
- 2. Strengthening Interactions with Others
 - a. Develop the capacity to understand and interact effectively with others whose identities, beliefs, behaviors, and values differ from their own.
 - b. Demonstrate teamwork skills that enable collaboration.
 - c. Develop and sustain mutually beneficial relationships.
 - d. Demonstrate the capacity to engage in civic, social and political responsibilities.
- 3. Connecting Ideas and Experiences
 - a. Apply multidisciplinary perspectives to gain new insights into issues and concepts.
 - b. Describe issues from diverse cultural, socioeconomic, geographic, and global perspectives.
 - c. Evaluate the social, economic, political, and environmental consequences of individual and group actions.

- d. Connect experiences in and out of the classroom.
4. Developing Professional Competence
 - a. Use the tools, terminology, and methods related to their program of study.
 - b. Apply the standards and practices of their major or program of study.
5. Engaging in Healthy Behaviors
 - a. Describe factors that impact the health and wellness of individuals and their communities.
 - b. Reflect critically on their own personal growth.
 - c. Demonstrate practices that promote health and well-being.

Writing Programs courses align with ILOs 1a, 1b, 1c, and 1e most closely, though other ILOs may also be integrated into courses as well (e.g. ILO 5a, 3a, 3b, 3c, 3d). Writing Program Curriculum

UNC's writing program consists of a two-course sequence: ENG 122 College Composition and ENG 123 College Research Paper. Our curriculum centers on a writing-about-writing approach and applies a teaching-for-transfer (TFT) curriculum, drawing on multiple sources to inform our pedagogy:

- *Writing about Writing*, 3rd edition, by Elizabeth Wardle and Doug Downs (student textbook), Macmillan, 2017.
- *Naming What We Know: Threshold Concepts in Writing Studies* edited by Linda Adler-Kassner and Elizabeth Wardle, UP of Colorado, 2015
 - Winner of the 2016 Council of Writing Program Administrators Award for Outstanding Scholarship!
- *Writing across Contexts: Transfer, Composition, and Sites of Writing* by Kathleen Yancey, Liane Robertson, and Kara Taczak, Utah State UP, 2014
 - Winner of the 2015 Conference on College Composition and Communication (CCCC) Research Impact Award
- *Next Steps: New Directions for/in Writing about Writing*, edited by Barbara Bird, Doug Downs, I. Moriah McCracken, and Jan Rieman,, UP of Colorado, 2019
- *Writing at the State U: Instruction and Administration at 106 Comprehensive Universities* by Emily Isaacs, 2018
- *Retention, Persistence, and Writing Programs*, edited by Todd Ruecker, Dawn Shepherd, Heidi Estrem, and Beth Brunk-Chavez, 2017
- [*Bad Ideas about Writing*](#), edited by Cheryl Ball and Drew Loewe
- Council of Writing Program Administrators [Outcomes for First Year Composition](#)
- National Council of Teachers of English [Framework for Success in Postsecondary Writing](#)
- Conference on College Composition and Communication, [Writing Assessment: A Position Statement](#)

“A key tenet of the writing-about-writing approach is that it does not focus on teaching students how to write particular kinds of texts. Instead, the goal is to help students think about how writing works, so they leave your course with useful knowledge (and perhaps revised

conceptions) about writing. This means that the content students produce—what they have to say about writing and literacy practices, discoveries they make about particular genres and discourse communities—is ultimately more important than the form it takes” (from Wardle and Downs, instructor manual, p. xvi).

Drawing on transfer research in Writing Studies (see Yancey, Robertson, and Taczak), UNC’s writing program also adopts a teaching-for-transfer key terms approach. Each course in the sequence focuses on a set of key terms. As Yancey, Robertson, and Taczak put it: “Thinking about writing gets at the why of a writer’s rhetorical choices, which allows for deeper reflection on the act of writing than reflecting only on the what of a writer’s actions.” Put another way, this intensive focus on metacognition allows for a deepening of rhetorical awareness.

Such deepening inevitably extends our ability to teach for transfer. Recent research on transfer in Writing Studies and WAC studies describes TFT as follows:

The TFT curriculum, although adapted to each institutional type, includes three integral curricular components constituting an ensemble: (1) a shared set of writing concepts or key terms; (2) students’ engagement in systematic reflection and the development of a reflective framework for thinking about writing concepts and practices; and (3) students’ development of a theory of writing through completing a reiterative assignment, the ToW, in which students articulate their writing knowledge and practice based on learning about writing (e.g., through the key terms) and on analyses of the rhetorical choices made in responding to writing situations. Key terms provide a conceptual foundation for writing knowledge developed in the course, guiding the assigned readings, class activities, and major assignments, and serving as a focal point for students’ reflective work throughout the course. (Yancey, Davis, Robertson, Taczak, and Workman 2014. P. 43)

ENG 122 is designed to introduce students to key concepts and conversations in writing studies and to develop reflective practices to improve metacognitive awareness. By emphasizing student understanding of writing, literacy, and discourse, our pedagogical approach aims to improve the possibilities that students can transfer what they learn in our sequence to new contexts and new rhetorical situations. In ENG 122 students are exposed to academic scholarship and complex texts, but their reading is contained with the reader and scaffolded support is provided in their reading processes (genre cues, reading tags, “Before you Read, and “Framing the Reading” elements.

ENG 123 builds on 122 by adding a significant research component, supporting students in their development as academic researchers. Students are asked to conduct their own research, drawing on library databases, and carving out a research space (CARS). Emphasis is placed on academic scholarship, argument as conversation, and rhetorical awareness / audience analysis.

See appendixes for 122 / 123 / 225 / 132 common syllabi. All courses share standardized, common assignment sequences.

Writing Program Policies

Office Hours Policy

In accordance with [Board Policy Manual](#), all instructional staff members whose responsibilities involve students are expected to schedule a reasonable number of office hours. Office hours should be scheduled at times convenient to both students and instructors with the additional option of prearranged appointments for students when there is a schedule conflict.

In the English Department all instructors are required to hold consistent office hours each week. The number of office hours are dependent on the number of credit hours instructors are teaching. For every 3 credit hours, instructors must have a minimum of 1 office hour(s), and the syllabus should indicate that scheduled appointments are available as well. Instructors are fully expected to be present and available for all scheduled office hours. In the event that office hours have to be cancelled, instructors should notify students in writing and inform the WPA.

A master list of all instructors' office hours is available in the office (the Administrative Assistant(s) will send an email requesting all instructors submit their office hours for compiling).

Office Supplies

Office supplies (paper, pens, etc.) are available in the English office. Instructors should ask a member of the office staff for whatever office supplies are needed. Each faculty member is allotted one black ink printer cartridge per semester and one-color ink cartridge per year. Please obtain from the office staff.

Office and Room Keys

The English office has key card request forms that must be filled out and taken to Facilities in Parsons Hall (at 5th Ave. and 20th St.). Facilities will then provide a key to your office. If you want your UNC ID coded for the card reader for building access, you must complete a second key card request form and present it at this time. High-tech key card forms must be signed by the HSS Dean. Please check to see if your classes are in high-tech classrooms and request this special coding (FYI, these are reserved for full-time faculty). Keys for the Fishbowl, Writing Center, etc., must be checked out in the English office.

Office Maintenance

Cleaning, dusting, and vacuuming of offices are the occupant's responsibility. Trash and paper for recycling are picked up on a weekly basis. Blue plastic bins in the hallway are for recycling (paper and aluminum).

Copies/Printing

Instructors are responsible for making their own copies. The English office staff may be available for making copies for instructors when instructors are unable to do so themselves (but this depends on the staff's availability and the notice provided for completing said copy request). Request forms must be filled out 24 hours prior to the time at which the copies are needed (excluding weekends). The copying machine can also scan documents in PDF format, which are then emailed. If copies are requested from a book, the request form is located in the workroom and should be filled out and left in the basket.

The Writing Program encourages instructors to post their syllabi to Canvas rather than make copies for all students. This enhances our contribution to making our campus a Green campus, enables instructors to make easy changes to items such as course calendars, and encourages students to make consistent use of Canvas.

Strict adherence to copyright laws is followed, which means that we will only copy two chapters—or 10%—of a book at any one time (this is the Library's standard). We will not, however, make individual copies of book chapters for every student in your course(s). In order to save money and trees, we encourage you to scan, as opposed to copy, documents for student use, and post them as PDF files to your course's Canvas shell. Should you have questions about whether the amount of desired copying is reasonable or not, please consult with the English Department office staff.

Contact Hours, Cancelling Classes & Conferencing

Cancelling classes should be avoided at all costs. The time students have in program classes is valuable and should be respected. If an instructor needs to cancel a class on short notice, they should notify their students in writing (e.g. with a Canvas announcement or email) as well as notify both the English Department administrative assistant and the WPA (via email). If instructors know in advance that they will need to cancel class, they should arrange for a substitute and provide a lesson plan. If substitutes are arranged, please notify the WPA via email.

In addition to the above policy on cancelling classes, all instructors in the writing program are required to hold class for the entire allotted class time. Again, the time we have students in the classroom is valuable and must be respected. Failure to hold full classes reflects poorly on the reputation of the writing program.

One unique exception to this is one-on-one student conferencing, which is a high-impact practice in writing instruction and is encouraged by our writing program philosophy. If you cancel class for one-on-one conferencing, you should include this in your course calendar and student attendance should be required (with expectations and consequences consistent with your regular attendance policy).

Timely Grading Policy

All instructors must return student essays (major writing projects) within 2 weeks of student submission date.

Handling Plagiarism and Academic Integrity Issues

In accordance with Appendix 4 from the Bear Code, an instructor who suspects that a student may have violated the academic integrity policy is encouraged to notify the student in writing and/or convene a meeting with the student to discuss the incident and evidence of misconduct. The instructor or any other University community member is also encouraged to report an alleged violation of academic integrity to the Office of Student Rights & Responsibilities ([OSRR](#)).

The above blurb should be included on syllabi, but please also see additional content on plagiarism in each of the common syllabi.

In addition, any instructor may also request that the WPA mediate a scheduled meeting between student and instructor.

Additional Grading Policies

- **CANVAS:** All instructors must provide their grading scale/weighted items/breakdown in their syllabi and are required to use Canvas for posting grades throughout the semester.
 - **NOTE:** if you are teaching ENG 122, you are required to use the common grading scheme and the common Canvas shell.
- **TRANSPARENCY:** All instructors should aim for transparency and timeliness when recording and presenting student scores. Students should be able to understand (at any given time) where they stand grade-wise in any given course.
- **WRITING CONTENT:** At least 80% of the assigned grade in ENG 122, 123, and 225 must be connected to writing of some sort (pre-writing, reflective writing, drafts, revision, and so on).
- **ATTEMPTING ALL ESSAYS:** All students must attempt all major essays in order to pass the class (they don't necessarily have to pass every major essay, but they must at least attempt each major essay). This prevents a grading scheme in which students could potentially avoid an entire writing project in a given course.
- **PASSING GRADE:** The required passing grade for all courses in the LAC is a D. This should be reflected in the grading scale instructors include in their syllabi.

However, several majors across campus require a higher grade in LAC area 1 courses (usually a C). You should include a note about that to students (advising them to check with their major requirements).

Textbook Policy

All instructors of ENG 122 will use *Writing about Writing*, 3rd edition, by Wardle and Downs. No additional texts should be required for ENG 122 other than the Wardle and Downs.

All instructors of ENG 123/225 may adopt their own textbooks and are responsible for their own book orders. Visit the [Online Adoption Center](#) to put in your order. Instructors will need to create an account should they not already have one. For additional information, see FYC@UNC and consult the Online Adoption Guide.

ENG 132 does not and should not require a textbook.

Room Reservations

The English Department has several different meeting rooms available for reservation:

- The computer lab (Ross 1240): 25 PCs, with instructor work-station and projector.
- The “Fishbowl” (Ross 1155): Seminar seating for 16. The room may be unavailable Tuesdays and Thursdays because of scheduled graduate courses; check before reserving.
- English Department Conference Room (Ross 1268): Seminar table that seats 20; unavailable 12:20 – 1:15 PM Mondays, Wednesdays, and Fridays, when it is reserved for English Department committee meetings.

Room reservations can be made in the English office. Reservations to use classrooms or lecture halls should be directed to the English Department Administrative Assistant. Please keep in mind that it is very difficult, if not impossible, to find vacant classrooms during the day, especially during “primetime” (9 AM to 2 PM). For that reason, changing classrooms is impossible, except in the case of natural disasters.

Should you require a classroom in Ross Hall because of disability, please be aware that the office staff does not have the ability to pre-assign classrooms. Central scheduling (or the Space Allocation Committee) requires that each faculty member who requires a pre-assigned room in Ross for reasons of disability should register with Human Resources (1-2718).

Final Grades

Grades are entered via Ursa (ursa.unco.edu). Grades are due by 5 PM the Wednesday following finals week. For any student assigned a failing grade, the instructor must also enter a last date of attendance.

For instructors teaching summer courses, final grades should be posted 3 days after the last meeting day for the course.

Course Evaluations

Currently, the English Department uses only one course evaluation form, which can be found in the English workroom. Towards the end of every semester, the office staff prepare envelopes for evaluations and place them in instructor mailboxes. They also keep stacks of evaluation forms ready and available on one of the work tables. The English Department does not mandate when students complete their evaluations, but the majority of instructors tend to hand them out during the last week of classes. Deputize a student to deliver the completed evaluations to the English office, and then leave the room while students complete the evaluations. Once final grades have been turned in and the Department Chair has had a chance to read all of them, they will be returned to your mailbox. Keep them for your annual and comprehensive reviews.

Electronic evaluations are also available. Students will be emailed automatically that course evaluations are open and available (usually during week 15 of the semester). In order to ensure a robust response rate, please try and reserve a computer lab during the open-evaluation window and allow students class time to complete the electronic evaluation.

Incompletes

If a student becomes ill or otherwise incapacitated at the end of the semester, an instructor has the option of assigning an incomplete. The student has until the last day of the next term (note: summer terms count!) to complete the missing work. If you decide to assign an incomplete, please complete an Incomplete form (available in the carousel in Ross 1284) and file it with English Department office staff. We need a record of the work that the student needs to complete in case something happens to the instructor. Please also make sure that we have a copy of the syllabus and the student's other grades, so that the chair or another faculty member can submit a final grade, should something untoward happen. TAs and adjuncts are strongly encouraged to consult with the WPA prior to negotiating an incomplete with a student.

See also the [Incomplete Grade](#) policy through the Office of the Registrar.

Grade Changes

Grade changes are complete using OnBase. The link can be found in URSA under the “grades” column on the left-hand side. A link under that column should be indicated with the phrase “Grade Change Request Form.” Click that link, sign into OnBase, and follow the prompts.

Grade Appeals

All instructors in the writing program are required to adhere to the grade appeal policies from the academic catalog (2-1-201), see [here](#). Essentially, in the event of a dispute regarding an academic decision, the student is strongly encouraged to talk with the instructor first. If the instructor and students cannot come to a consensus, the grade appeal process may be initiated.

Instructors within the writing program may request that WPA mediate an informal meeting between instructor and student.

Student Progress Reports

After several weeks of the semester have gone by, most instructors will receive an email from the Office of Student Success (VP Stephanie Torrez) requesting information/update on a list of students. All writing instructors are **required** to promptly and thoroughly respond to these requests. If you have a student about whom you are concerned but you do not see them on the list, please email Stephanie Torrez directly to express your concern. This allows our Office of Student Success to provide positive intervention in an attempt to support and ultimately retain students who are struggling academically. Participating in this process ensures that the Writing Program is actively engaged in promoting retention and persistence on campus. Such engagement is vital for our program because FYC is a gateway moment and often a major predictor course for retention and student success.

Final Examination Policy

All instructors are required to hold their final examinations and should plan their syllabus accordingly. The time allotted for final exam is a part of our contact hour obligation to the program and to the students. Instructors do not have to hold an actual exam but should work to make the content of that day meaningful in relation to the course content. For example, the final exam time might be used for presentations or for reflective work. The bulleted list below articulates the final exam policy from the Catalog:

- All final examination periods are 150 minutes in length.

- Examinations are conducted in the same classroom used throughout the semester unless alternative arrangements are made with the room scheduling department in the Events/Scheduling Office at the University Center.
- Faculty should alert students to changes in final examination times or locations before the testing date. With the approval of the school director, the final examination may be eliminated by an instructor who considers it unnecessary.
- If no final examination is given, class will continue through the last week of the semester. In such cases, classes will meet at the times shown on the final examination schedule. The final exam schedule is available at www.registrar.unco.edu.
- Each student registered for credit in a course must attend the final examination unless the student has made prior arrangements to be excused by the instructor.
- In extreme instances, a final examination may be rescheduled by the instructor, provided the change is coordinated with the appropriate dean's office and approved by the school director.
- If a student has three or more final examinations scheduled for one day, the student may negotiate a time change with the instructors involved. This negotiation should take place not less than one week before the scheduled examinations. If the parties involved cannot find a mutually agreeable time, the Office of Academic Affairs will indicate courses for which a change must be made. Laboratory sessions will not meet during the final examination period. Laboratory examinations should be given before final examination week.

Over-enrollment Policy

Under **no circumstances** will first-year writing courses be permitted to over-enroll beyond the course cap. If students contact instructors regarding the possibility of over-enrollment, they should be advised to get on the wait list.

Policy on Plagiarism Detection Services

UNC subscribes to the PDS Vericite. UNC's writing program **strongly discourages** the use of Vericite as a pedagogical tool. If instructors choose to use this tool, they should have an excellent, research-based pedagogical reason for doing so. This recommendation is based on standards and recommendations from the larger national bodies for rhetoric and composition. Consult the following sources:

- Conference on College Composition and Communication Intellectual Property Caucus [Recommendations Regarding Academic Integrity and the Use of Plagiarism Detection Services](#)

- [Turn it Down, Don't Turnitin: Resisting Plagiarism Detection Services by Talking about Plagiarism Rhetorically](#), from CCCOnline
- CCCC [Executive Committee Resolution 3](#): "Whereas CCCC does not endorse PDS"

Professional Obligations and Ethics

Title IX

All instructors in the writing program must adhere to the policies in our campus Title IX office. See [here](#).

The UNC Title IX office created a statement for faculty to include on their syllabi:

"The University of Northern Colorado is committed to providing a safe learning environment for all students that is free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these incidents, know that you are not alone. UNC has staff members trained to support you in navigating campus life, accessing health and counseling services, receiving academic and housing accommodations, obtaining legal protective orders, and more.

Please be aware that all UNC faculty members are "responsible employees," which means that if you disclose to a faculty member about a situation past, present, or future involving sexual harassment, sexual assault, dating violence, domestic violence, or stalking, they must share that information with the Title IX Coordinator, Larry Loftin. "Disclosure" may include communicate in person, in class, via email/phone/text message, through in/out of class assignments, or through any other form of communication. Larry or a trained staff member in the Office of Institutional Equity and Compliance will contact you to let you know about accommodations and support services at UNC as well as your options for pursuing a process to hold accountable the person who harmed you. You are not required to speak with OIEC staff regarding the incident; your participation in OIEC processes are entirely voluntary.

If you do not want the Title IX Coordinator notified, instead of disclosing this information to your instructor, you can speak confidentially with the following people on campus and in the community, who can connect you with support services and help explore your options now, or in the future:

- UNC's Assault Survivors Advocacy Program (ASAP): 24 Hr. Hotline 970-351-4040 or <http://www.unco.edu/asap>
- UNC Counseling Center: 970-351-2496 or <http://www.unco.edu/counseling>
- UNC Psychological Services: 970-351-1645 or http://www.unco.edu/cebs/psych_clinic

If you are a survivor or someone concerned about a survivor, or if you would like to learn more about sexual misconduct or report an incident, please visit www.unco.edu/sexual-misconduct or contact the Office of Institutional Equity and Compliance (970-351-4899).

Please also be aware that university faculty may also be required to disclose any incidents of other kinds of abuse they know about, past, present, or future, to the University.

FERPA

All instructors in the writing program must adhere to FERPA policies. See [here](#).

TA Training Program

We have a robust approach to providing training and support for our teaching assistants in the Writing Program here at UNC

Pre-Semester Training

All new TAs participate in a two-week, required pre-semester training for our incoming GTAs. This training occurs in the two weeks prior to the semester (M-F 9-2). This training adheres to the Conference on College Composition and Communication (CCCC) Position Statement on Preparing Composition Instructors and ensures that FYC students receive the highest possibility quality of composition pedagogy. This training also serves to introduce our new TAs to our writing program's philosophy, course approach, and assignment sequences, as well as to the university as a whole.

Mentor Program

As part of this effort to provide on-going support, oversight, and accountability for high quality composition pedagogy, all new TAs will be assigned a mentor, preferably one of the writing program's contract-renewable faculty. Mentor pairings will all be assigned by the Writing Program Administrator at the beginning of each academic year (and adjusted as necessary upon any given semester). Each mentor pairing will observe each other teach at least once and submit an observation report to the WPA by the end of the semester. The mentor pair will be expected to meet a minimum of two times during a given semester.

Observations

In addition to the observations that will take place via the mentoring program, the WPA will periodically observe any instructor. Every new instructor (whether TA, adjunct, or contract-renewable) will be observed at least once during their first academic year.

Grade Reviews

All TAs (both first-year and second-year) will participate in grade reviews. Grade reviews involve the TA bringing graded response to at least two student essays to discuss with either their mentor or with the WPA (decisions regarding grade review will be assigned by the WPA and/or the First-Year Composition Committee).

Professional Development Requirements

TAs (both first-year and second-year) will be required to participate in at least one professional development workshop per semester. The WPA and/or First-Year Writing Committee will put out a schedule of workshop opportunities during the beginning of each academic year. TAs may wish attend professional development opportunities outside of the UNC English Department. This is encouraged but replacement PD must be approved by the WPA.

Policies for Dual Enrollment Instructors

UNC offers dual enrollment courses for both ENG 122 and ENG 123. All dual enrollment instructors must adhere with fidelity to all common curricula and writing program policies. The only exceptions may be grading scale and disability policies. Dual enrollment instructors are subject to supervision from UNC to ensure quality of instruction and fidelity to the shared curricula. This supervision is three-fold:

- 1) Syllabus review/approval by department chair and writing program administrator
- 2) Observation by WPA twice during the semester
- 3) Student assessment review

Details are offered below.

Observations Policy

All dual-enrollment instructors will be observed twice during the fall semester by the Writing Program Administrator in order to ensure fidelity of implementation of the new syllabus. As part of this observation process, dual-enrollment instructors should do the following:

- 1) Respond to requests for observation in a timely fashion
- 2) Provide lesson plans ahead of the scheduled observation

Failure to comply with observations policy may result in denial of approval for future dual enrollment courses.

Student Assessment Review Policy

All dual-enrollment instructors are required to provide at least 3 anonymized student essays with instructor comments / grades to the WPA (via email) prior to the fall semester midterm mark. The WPA, along with members of the FYC committee, will provide feedback to the instructor's comments and assessment of student writing.

Failure to comply with the student assessment review policy may result in denial of approval for future dual enrollment courses.

Resources and Important Contact Information

Important Contact Information

Name & Title	Phone/Email
Tara Wood, Writing Program Administrator	970-351-1479 tara.wood@unco.edu
Andreas Mueller, Chair of the English Dept.	970-351-1577 andreas.mueller@unco.edu
Melody Denny, Dir. of Writing Center	970-351-2056 melody.denny@unco.edu
Lisa Zimmerman, Dir. of Writing Minor	970-351-2033 lisa.zimmerman@unco.edu
Kim Metcalf, English Dept. Admin. Asst.	970-351-2971 kim.metcalf@unco.edu
Becca Romaine, English Dept. Admin. Asst.	970-351-2971 becca.romaine@unco.edu
IT Help Desk	970-351-4357 help@unco.edu
Registrar	970-351-2231 charles.couch@unco.edu
Facilities (501 Parsons Hall)	970-351-2446
UNC Police (Gray Hall)	970-351-2245

Writing Center

For assistance with writing assignments from any course or subject, visit the Writing Center located in Ross 1230. Trained writing tutors are available to assist with all kinds of writing roadblocks including brainstorming, citing sources, and developing your ideas. Even if you think your writing is pretty good, it's always nice to have another reader look over your work.

Tutors are available Monday - Friday, 9am - 5pm; appointments can be made at <https://unco.mywconline.com>. For your convenience, the Writing Center offers both

face-to-face and online (email) appointments. When you visit the Writing Center for a face-to-face session, you should bring a printed copy of your work, your assignment sheet, and any materials (like sources) to help the tutors best address your concerns. For the best use of online services, be sure to ask specific questions to receive specific feedback. Also be aware that tutors respond to online requests within 48 hours.

For more information, email us at writingcenter@unco.edu or visit our website at <https://www.unco.edu/writing-center/>.

Additional Resources & Important Links

- Adjunct Faculty [Tool Box](#) (offered through the Center for Excellence in Teaching at UNC)
- [Board Policy Manual](#)
- [University Regulations](#)
- Course Catalog
- FYC@UNC shared Canvas course (if you do not see this in your list of courses on Canvas, email tara.wood@unco.edu and request access)

Supplemental Academic Instruction

English 132, or Composition Enrichment, course that is designed to supplement the work students will do in English 122 and offers late registration. ENG 132 is offered on campus, meets once per week, and carries one credit. The course content ranges from assistance with grammar, punctuation, and documentation style to peer and/or instructor review of ENG 122 papers. ENG 132 is meant to be helpful, fun, and educational for those who just need an extra boost when it comes to their writing. Students looking for supplemental instruction for their ENG 122 course should enroll for ENG 132 through URSA.

UNC Library

Overview of Library Workshop for ENG 123

The library session for **ENG 123** is designed to further develop information literacy skills by focusing on evaluating sources for research assignments and using bibliographies to find additional sources. As this is a hands-on session where students will spend most of the time finding sources on their topics, it is best to schedule your ENG 123 library session once students have selected a paper topic.

Scheduling a Library Workshop

To schedule your library session, you need to fill out the online form: https://unco.co1.qualtrics.com/jfe/form/SV_0e1FCMwFhi7pF2Z. Please provide at least two possible dates for the library session so that we can schedule your session in a timely

manner. You will receive a confirmation with the date, location, and name of your librarian.

ENG 122 & 123 Librarians

In Michener Library, there are librarians specifically dedicated to supporting students in ENG 122 and ENG 123. They are located on the first floor and their offices have turquoise signs indicating that they are designated ENG 122/123 Librarians. Walk-ins and appointments are both accepted.

Additionally, the university library faculty have created the “Undergraduate Research Tutorial,” which is a series of modules that are available in Canvas Commons. Instructors seeking help importing these modules should contact the WPA, Tara Wood, tara.wood@unco.edu.

Frequently Asked Questions (FAQ!)

What should I do if I have a problem with a student?

It depends on the nature of the problem. First and foremost, instructors should reach out to the Writing Program Administrator for guidance and direction regarding any student issues. Tara.wood@unco.edu

If there is a behavioral issue with a student, instructors should reach out to the Dean of Students. On the Dean’s web page, there is a link that says “[Share a Concern](#).” That’s a great way to communicate a concern or behavioral issue.

If the student is a student-athlete, instructors can email James “Jimmy” Henderson. He is in charge of supporting academic success for student-athletes and will intervene as appropriate. He’s an excellent resource. His email is james.henderson@unco.edu.

Do I need to order my own textbooks?

The WPA will order the text for all sections of 122. Individual instructors are responsible for their own book orders for 123 and 225 (excluding TAs whose texts will be ordered for them).

If I need to cancel class, what should I do?

Please see the [policy and procedures for cancelling classes](#).

What should I do if I suspect a student has plagiarized?

First, you should take a look at the [plagiarism policy](#) outlined in this handbook. You can always schedule a meeting with the WPA to seek counsel on issues of plagiarism, patchwriting, and/or academic integrity. Additionally, you may want to reference the

[WPA Council Statement on Defining and Avoiding Plagiarism](#) (a statement on best practices), as well as the WAC Clearinghouse page on "[Dealing with Plagiarism](#)."

What should I do if I need to report a student for sexual misconduct or report that a student has disclosed experiencing sexual assault or harassment?

Please see the [Title IX policy](#) in this handbook.

What should I do if I have concerns about a student's academic performance, ability, or attendance?

Please see the section on [Student Progress Reports](#). If the student is an athlete, please contact James "Jimmy" Henderson via email to report your concern:
james.henderson@unco.edu

I need training, support, and/or professional development. What are my options here at UNC?

Our FYC program offers Brown Bag seminars at least once a semester, so watch for those announcements. Our Canvas course FYC@UNC is also an excellent space to visit for resources. The [Center for Teaching Excellence](#) offers numerous workshops and seminars each semester, as does the [Office of Equity and Inclusion](#). Safe Zone training is offered each semester by the UNC [Gender and Sexuality Resource Center](#). Finally, our Office of Research offers [internal grant information](#). For additional ideas or consultation, please make an appointment with the Writing Program Administrator, tara.wood@unco.edu

How can I be supportive for students with disabilities in my classes?

First and foremost, your syllabus should include the campus-wide statement from Disability Services (see the Syllabus Requirements). However, you should feel encouraged to communicate with your students about your own philosophy and pedagogical approach to ensuring accessible classroom practices, spaces, and content.

You may wish to consult "[Suggested Practices for Syllabus Accessibility Statements](#)" by Tara Wood and Shannon Madden" and/or the [disabilityrhetoric](#) resource page hosted by the Standing Group on Disability Studies within CCCC.

What should I know about students who are on active duty with the military?

If you have questions about student-veterans and/or active duty, please contact UNC's [Veterans Services](#) office.

How can I schedule a library session for my students? And is this a required component of the curriculum?

All sections of ENG 123 require a session with the UNC library staff. Our librarian staff have developed curriculum fitting for our sequence and work to recursively assess and develop their offerings. To schedule your session, please visit:

https://unco.co1.qualtrics.com/jfe/form/SV_0e1FCMwFhi7pF2Z

The above link is to a Qualtrics survey in which you will be asked your name, department, contact information, course information, and potential dates for your session.

Where can I go for help with Canvas?

If you go to the [main Canvas page](#), there is a “Technical Support Center” link in the upper right hand side of your screen. It will require you to log in, but you will find a variety of support within that system. Also, within Canvas itself, you can click on “Commons” and see a variety of resources, and right below that, click “Support” wherein you can access community forums and Canvas guides. Finally, please always feel encouraged to reach out to the Writing Program Administrator for ideas, assistance, and support.

Where do I get office supplies?

Our administrative staff in the English Department can usually help with this. Please see the information about [office supplies](#) in this handbook.

Are there any scholarship opportunities associated with First-Year Composition at UNC?

Yes! Ed Kearns served UNC as a faculty member in the Department of English from 1966 to 2000. Though Ed taught many different courses at all levels of the curriculum, he was particularly noted for his contributions to the FYC program. He regularly taught freshmen composition courses and trained many of our current composition instructors. He was also responsible for eradicating that scourge of the UNC graduating senior – the English Essay Examination. After a successful career, Ed retired in 2000 and passed away in 2004.

In his honor, Joonok Huh, Chair of the Department of English from 2000 until 2008, and Evelyn Kearns, Ed’s widow, established the Ed Kearns Scholarship, which is administered by Sharron Riesberg, an instructor in English. The \$500 scholarship is awarded each spring to the freshman student who produces the best essay in a section of ENG 122 (College Composition). English composition instructors submit their best student essays to the English Scholarship Committee, whose members select the winner.

Academic & WPA Synthesized Calendar

Date	Academic Calendar	Writing Program
Mon., August 26, 2019	First day of classes	First day of classes
Mon., September 2, 2019		ENG 122 Week One Diagnostic Scores Due to WPA's campus mail box
Thurs., September 5, 2019		ENG 132 recommendations sent to students
Fri., August 30, 2019	Add deadline	Add deadline (for ENG 122, 123, 225)
Mon., September 2, 2019	Labor Day holiday (university closed)	Labor Day holiday (university closed)
Mon., September 9, 2019	Drop deadline	Drop deadline for ENG 122, 123, 225
Tues., September 10, 2019	Spring 2020 schedule available on the web / PIN's available	Advising may begin
Mon., September 9-13, 2019		Early performance feedback alerts
Mon., September 23-27, 2019		Student progress reports
Thurs., October 17, 2019	Individual course withdrawal deadline for full-semester courses	Individual course withdrawal deadline for ENG 122, 123, 225
Mon., November 11, 2019	Registration opens for Spring 2020	Advising
Wed.-Sun., November 27-December 1, 2019	Thanksgiving holiday (no classes)	Thanksgiving holiday (no classes)
Fri., December 6, 2019	Last day of regularly scheduled classes	Last day of regularly scheduled classes (ENG 122, 123, 225)
Mon.-Fri., December 9-13, 2019	Final exam week	Final exam held for ENG 122, 123, 225

APPENDIX A: COMMON Syllabus: ENG 122

English 122 College Composition
CRN Course Number(s)/Term/Year 3 Credits Meeting Dates/Times/Location(s)

Instructor's Name
Contact Information (phone, email, personal website)
Office Location & Hours
Important Dates

UNC Course Catalog Description

[English 122] Extensive practice in writing clear and effective academic prose with special attention to purpose, audience, organization, and style. Instruction in critical analysis and revision. (LAC, gtP)

The Colorado Commission on Higher Education has approved English 122 for inclusion in the Guaranteed Transfer (GT) Pathways program in the gt-CO1 category. For transferring students, successful completion with a minimum C– grade guarantees transfer and application of credit in this GT Pathways category. For more information on the GT Pathways program, go to <http://highered.colorado.gov/academics/transfers/gtpathways/curriculum.html>

Prerequisite: If a student presents an ACT score of 30.0 or higher in English, or an SAT Critical Reading score of 630 or higher prior to March 2016, or an SAT Critical Reading score of 34 or higher after March 2016, he or she is exempt from ENG 122.

Liberal Arts Core & Gt Pathways Student Learning Outcomes for Area 1

The Liberal Arts Core Area 1 requirement in Written Communication is designed to help students develop the ability to use the English language effectively, read and listen critically, and write with thoughtfulness, clarity, coherence, and persuasiveness. In order to fulfill Area 1 students are required to take 6 credit hours in written communication coursework, 3 credit hours in area 1a (ENG 122) and 3 credit hours in area 1b (e.g. ENG 123 or ENG 225). Each course in the Written Communication sequence assumes that writing is a recursive process. UNC's LAC outcomes are aligned with the State of Colorado's Gt Pathways student learning outcomes, competencies, and content criteria for written communication.

Core Competency: The Colorado Commission on Higher Education defines competency in written communication as a student's ability to write and express ideas across a variety of genres and styles. Written communication abilities develop over time through layered, interactive, and continual processes and experiences across the curriculum. (All outcomes listed below are for GT-CO1 and GT-CO-2.)

Students Learning Outcomes

Students Should Be Able To...

1. Employ Rhetorical Knowledge
 - a. Exhibit a thorough understanding of audience, purpose, genre, and context that is responsive to the situation
2. Develop Content
 - a. Create and develop ideas within the context of the situation and the assigned task(s).
3. Apply Genre and Disciplinary Conventions
 - a. Apply formal and informal conventions of writing, including organization, content, presentation, formatting, and stylistics choices, in particular forms and/or fields.
4. Use Sources and Evidence
 - a. Critically read, evaluate, apply, and synthesize evidence and/or sources in support of a claim.
 - b. Follow an appropriate documentation system
5. Control Syntax and Mechanics
 - a. Demonstrate proficiency with conventions, including spellings, grammar, mechanics, and word choice appropriate to the writing task.

Course Content Criteria

The Colorado Commission on Higher Education requires that any course which receives approval as GT-CO1 must adhere to the list of course content criteria articulated below.

This course shall be designed to:

1. Develop Rhetorical Knowledge
 - a. Focus on rhetorical situation, audience, and purpose.
 - b. Read, annotate, and analyze texts in at least one genre of academic discourse.
 - c. Use voice, tone, format, and structure appropriately.
 - d. Write and read texts written in at least one genre for an academic discourse community.
 - e. Learn reflective strategies.
2. Develop Experience in Writing
 - a. Learn recursive strategies for generating ideas, revising, editing, and proofreading.
 - b. Learn to critique one's own work and the work of others.
3. Develop Critical and Creative Thinking
 - a. Identify context.
 - b. Present a position.
 - c. Establish a conclusion indicated by the context that expresses a personal interpretation.
4. Uses Sources and Evidence

- a. Select appropriate evidence.
 - b. Consider the relevance of evidence.
5. Develop Application of Composing Conventions
 - a. Apply genre conventions, including structure, paragraphing, tone, mechanics, syntax, and style.
 - b. Use appropriate vocabulary, format, and documentation.

Text and Materials

Wardle, Elizabeth, and Doug Downs. *Writing about Writing: A College Reader*, 3rd edition. Macmillan, 2017.

Open-access Materials (*for use at instructor discretion*):

[*Writing Commons*](#): a free, comprehensive, peer-reviewed, award-winning Open Text for students and faculty in college-level courses that require writing and research.

[*Purdue OWL*](#): The Online Writing Lab (OWL) at Purdue University houses writing resources and instructional material.

[*Bad Ideas about Writing*](#), edited by Cheryl Ball and Drew Loewe

Course Policies and Procedures

Attendance Policy

[Instructor Note: All sections of ENG 122 adhere to a common attendance policy set by the writing program. See below.]

Because the bulk of class meetings are focused on collaboration, discussion, engagement, and workshopping student writing, attendance is a crucial component of success in ENG 122. This course follows the attendance policy set by the writing program.

For MWF classes:

Students are permitted three unexcused absences.

- 4 unexcused absences will automatically result in the lowering of a student's final grade by a letter (e.g. If student has a B for their final grade in the course but also ends up with 4 unexcused absences, the final grade will be entered as a C).
- 7 unexcused absences will automatically result in the lowering of a student's final grade by two letter grades (e.g. If student has a B as their final grade in the course but also ends up with 7 unexcused absences, their final grade will be entered as a D).
- 10 unexcused absences will result in a failing grade for the course.

FOR TR classes:

Students are permitted two unexcused absences.

- 3 unexcused absences will automatically result in the lowering of a student's final grade by a letter (e.g. If student has a B for their final grade in the course but also ends up with 4 unexcused absences, the final grade will be entered as a C).
- 5 unexcused absences will automatically result in the lowering of a student's final grade by two letter grades (e.g. If student has a B as their final grade in the course but also ends up with 7 unexcused absences, their final grade will be entered as a D).
- 7 unexcused absences will result in a failing grade for the course.

To have an absence excused, documentation must be provided. Acceptable documentation may include the following: note from physician or mental health counselor, athletic event, religious holiday, etc. If a student has questions about excusing an absence, they should consult their instructor.

Tardy Policy:

Arriving on time to class also plays a vital role in student success in this course. Prompt arrival allows everyone to make the most of class time. Often, the most important announcements are offered at the beginning of class. Arriving late is also disruptive to both instructor and students. Thus, tardies will factor into the attendance policy. The accrual of 4 or more tardies will be counted as one unexcused absence. The accrual of 8 or more tardies will be counted as two unexcused absences. "Tardy" will be defined as 5 or more minutes late.

[Instructor Note: From the Board Policy Manual (2-3-402): "Regular attendance in all classes will be assumed and encouraged. The instructor will determine the relationship between class attendance and the objective of the class and the way in which he or she will evaluate attendance as a factor in the achievement of the student. The instructor has the responsibility to inform students of policies as these policies relate to the students' grades. The student also has the responsibility of knowing the policies in each course."]

Both tardies and attendance can be easily tracked in Canvas. All 122 instructors must adhere to the attendance policy above.]

Late Work Policy

[Instructor Note: Instructors in the writing program may design their late work policies as they see fit.]

Grading Policies

Completion of all assignments does not guarantee earning a passing course grade. Students should save all papers and graded assignments, and students cannot pass this class if they do not at least attempt all major essay assignments.

Weighted and averaged points for the course will be computed according to the following plus or minus grade scale:

93–100 = A	87–89 = B+	77–79 = C+	67–69 = D	0–66 = F.
90–92 = A–	83–86 = B	73–76 = C		
	80–82 = B–	70–72 = C–		

Number grades that fall between two whole numbers will be rounded up if they are 0.5 or higher. (Example: 86.5 = 87; 86.3 = 86)

The minimum required grade for passing ENG 122 and ENG 123 is a D.

Grading Scheme

Grading Scheme	
<i>Major Writing Assignment #1: Challenging and Exploring your Conceptions about Writing, Reading, and Research</i>	10%
<i>Major Writing Assignment #2: Literacy Narrative</i>	10%
<i>Major Writing Assignment #3: Reflection on Gaining Authority in New Discourse Communities</i>	10%
<i>Major Writing Assignment #4: Portrait of a Writer</i>	10%
<i>Process Work / Peer Review</i>	30%
<i>Homework, Participation, Reflections, & In-Class Activities</i>	30%

[Instructor Note: The above grading scheme reflects our program's effort to be deliberate in anti-racist course design, valuing process, labor, and effort rather than an over-emphasis on product only (see Asao Inoue's Antiracist Writing Assessment Ecologies: Teaching and Assessing Writing for a Socially Just Future).

The above grading policies must be followed. However, if instructors wish to further split or further articulate the process work / peer review and/or hw/participation/reflections/in-class activities section, they can feel free to do so as long as the master percentages remain the same.

The additional grading policies below) must be followed as well:

- *All instructors are required to use Canvas for posting grades.*
- *All instructors should aim for transparency and timeliness when recording and presenting student scores. Students should be able to understand (at any given time) where they stand grade-wise in any given course. Evaluated essays should be handed back to students (with feedback and scores) in a timely manner (take no more than 2 weeks to grade a particular set of essays).*
- *At least 80% of the assigned grade in ENG 122, 123, and 225 must be connected to writing of some sort (pre-writing, reflective writing, drafts, revision, and so on).]*

Major Assignments

[Instructor Note: all instructors must fully explicate all major assignments, as well as provide descriptions of any graded component of the course (for example, participation, pre-writing, workshopping, reflection, etc.).]

Technology Policy

[Instructor Note: inclusion of a technology policy is optional.]

Revision Policy

[Instructor Note: inclusion of a revision policy is optional.]

Student Support & Campus Resources

Disability Accommodations

It is the policy and practice of the University of Northern Colorado to create inclusive learning environments. If there are aspects of the instruction or design of this course that present barriers to your inclusion or to an accurate assessment of your achievement (e.g. time-limited exams, inaccessible web content, use of videos without captions), please communicate this with your professor and contact Disability Support Services (DSS) to request accommodations. Office: 970-351-2289, Michener Library L-80. Students can learn more about the accommodation process at <https://www.unco.edu/disability-support-services/>

[Instructor Note: the above section is required verbatim. However, instructors may wish to make additional comments on access, universal design, and/or inclusion. See [here](#) for ideas.]

Writing Center

For assistance with writing assignments from any course or subject, visit the Writing Center located in Ross 1230. Trained writing tutors are available to assist with all kinds of writing roadblocks including brainstorming, citing sources, and developing your ideas. Even if you think your writing is pretty good, it's always nice to have another reader look over your work.

Tutors are available Monday - Friday, 9am - 5pm; appointments can be made at <https://unco.mywconline.com>. For your convenience, the Writing Center offers both face-to-face and online (email) appointments. When you visit the Writing Center for a face-to-face session, you should bring a printed copy of your work, your assignment sheet, and any materials (like sources) to help the tutors best address your concerns. For the best use of online services, be sure to ask specific questions to receive specific feedback. Also be aware that tutors respond to online requests within 48 hours.

For more information, email us at writingcenter@unco.edu or visit our website at <https://www.unco.edu/writing-center/>.

UNC Library

Michener Library is a valuable resource for your work in this English course. There are millions of books and hundreds of databases available to help you research any topic imaginable! In addition to online and print resources, there are librarians available to help you with your research! You can get one-on-one help from a librarian in two ways:

- Schedule an appointment online: <http://unco.libcal.com/appointment/25783>
- Stop by Michener Library (first floor) and look for the offices with a sign that reads ENG 122/ENG 123 Librarian.

Basic Needs Statement

[Instructor Note: Inclusion of a basic needs statement is optional. See [here](#) for some ideas. Instructors might also consider adding a link to the [Bear Pantry](#).]

Student Safety & Title IX

The University of Northern Colorado is committed to providing a safe learning environment for all students that is free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these incidents, know that you are not alone. UNC has staff members trained to support you in navigating campus life, accessing health and counseling services, receiving academic and housing accommodations, obtaining with legal protective orders, and more.

Please be aware that all UNC faculty members are “responsible employees,” which means that if you disclose to a faculty member about a situation past, present, or future involving sexual harassment, sexual assault, dating violence, domestic violence, or stalking, they must share that information with the Title IX Coordinator, Larry Loftin. “Disclosure” may include communicate in person, in class, via email/phone/text message, through in/out of class assignments, or through any other form of communication. Larry or a trained staff member in the Office of Institutional Equity and Compliance will contact you to let you know about accommodations and support services at UNC as well as your options for pursuing a process to hold accountable the person who harmed you. You are not required to speak with OIEC staff regarding the incident; your participation in OIEC processes are entirely voluntary.

If you do not want the Title IX Coordinator notified, instead of disclosing this information to your instructor, you can speak confidentially with the following people on campus and in the community, who can connect you with support services and help explore your options now, or in the future:

- UNC’s Assault Survivors Advocacy Program (ASAP): 24 Hr. Hotline 970-351-4040 or <http://www.unco.edu/asap>
- UNC Counseling Center: 970-351-2496 or <http://www.unco.edu/counseling>
- UNC Psychological Services: 970-351-1645 or http://www.unco.edu/cebs/psych_clinic

If you are a survivor or someone concerned about a survivor, or if you would like to learn more about sexual misconduct or report an incident, please visit www.unco.edu/sexual-misconduct or contact the Office of Institutional Equity and Compliance (970-351-4899).

Please also be aware that university faculty may also be required to disclose any incidents of other kinds of abuse they know about, past, present, or future, to the University.

Seven Strong

[Instructor Note: Inclusion of information on UNC’s Seven Strong is optional. See [here](#) for more information.]

Classroom & Campus Expectations

Class Citizenship Statement

[Instructor Note: Inclusion of a class citizenship, community respect, or classroom behavior statement is optional.]

Student Code of Conduct and Academic Integrity

All members of the University of Northern Colorado community are entrusted with the responsibility to uphold and promote five fundamental values: honesty, trust, respect, fairness, and responsibility. These core elements foster an atmosphere, inside and outside

the classroom, which serves as a foundation and guides the UNC community's academic, professional, and personal growth. Endorsement of these core elements by students, faculty, staff, administration, and trustees strengthens the integrity and value of our academic climate. <https://www.unco.edu/dean-of-students/pdf/Student-Code-of-Conduct.pdf>

Plagiarism and Misuse of Sources*

Different people and organizations have different understandings of what plagiarism is. A commonly shared idea, and one that extends to this classroom, comes back to the concept of intellectual property. Words and ideas can belong to people, and ownership must be acknowledged in public, regulated ways. Plagiarism, therefore, involves ethical, contextual, administrative, and punitive consideration that, in this classroom, is determined by the authority of the professor.

As writing instructors, we believe it is important for our class policy to reflect a nuanced understanding of plagiarism and will make a reasonable effort to distinguish between **deliberate plagiarism**, **inadvertent plagiarism**, and **misuse of sources**. We also believe it is important for students to understand “plagiarism” as context-specific. You should not treat the Writing 102 policy as a one-size-fits-all standard. Our policy applies to work created for *this course*. We encourage you to ask questions about plagiarism across multiple academic and real-world spaces.

What is Plagiarism?

In academic contexts, plagiarism often involves the using other people's ideas and words without giving formal and public credit. We uphold this general definition but draw a line between deliberate plagiarism, inadvertent plagiarism, and the misuse of sources. We were guided by the Writing Program Administrator's “[Defining and Avoiding Plagiarism: The WPA Statement on Best Practices](#),” which defines plagiarism as “occur[ing] when a writer deliberately uses someone else's language, ideas, or other original (not common-knowledge) material without acknowledging its source.”

Deliberate Plagiarism

The key idea here is deception. A deliberately plagiarizing student seeks academic credit for content she did not create and does not cite. While instructors cannot prove intent, in this course we will automatically consider evidence of the following practices as acts of deliberate plagiarism:

- Purchasing or downloading a piece of writing from an online paper mill (for example, BestResearchPaper.com; Free-College-Essays.com; PaperDue.com).
- Taking verbatim (word-for-word) content from other sources without quotation marks and/or attribution to the extent that the author's own writing makes up less than half of the assignment in question.
- Arranging for another person to write a project.
- Turning in an assignment written for another class without formal written permission from both/all involved instructors.

Deliberate plagiarism short-circuits our learning outcomes by allowing you to avoid actual writing practice. It is an ethical breach, and we will treat cases of it very seriously.

A first case of deliberate plagiarism will result in an F for the involved assignment with no option to revise. A second case of deliberate plagiarism will result in an F for the course. Again, the authority to determine what constitutes deliberate plagiarism rests with the professor.

Inadvertent Plagiarism

An inadvertently plagiarizing student does not know how to attribute credit to sources or what kinds of things require citation, and *makes no attempt to do so in her writing, and/or omits critical elements of citation*. In this course inadvertent plagiarism includes the following:

- Failure to enclose verbatim (word-for-word) phrases, sentences, or passages within quotation marks (note: the verbatim content constitutes less than half of the project in question).
- Failure to include a context-appropriate bibliographic list for writing projects (e.g., MLA Works Cited page; APA References list)
- Failure to include in-text citations for quoted material and/or paraphrased material from a source that does not appear on the bibliographic list

Inadvertent plagiarism is a fixable problem. It is our hope that, after successful completion of the First-Year Writing Seminar and WRI 102, you will avoid inadvertent plagiarism in future writing projects. You may not know how to cite information perfectly, but you will know to ask questions: what is expected of me as a writer working with sources in this context? What are the preferred citation guidelines? What constitutes “common knowledge” in this particular field and for this particular writing?

The first two instances of inadvertent plagiarism in a final version of an assignment in this course will result in a zero for the assignment with the option to revise for regrading. A third case of inadvertent plagiarism will result in an F for the assignment with no option to revise. More than three cases of inadvertent plagiarism will result in failure for the course.

Misuse of Sources

Students come in to a first-year writing classroom with different writing backgrounds. We expect different levels of comfort with things like citation practices, working with outside source material, and understanding how to integrate source material into your own writing. Comfort with these activities are shaped by our past experiences with them—and that past experience might range from “frequent” to “zero.”

If a student attempts to give credit to outside source material but does so incorrectly, or in a manner that does not meet the expectations established by the instructor and/or

assignment, we do not consider that plagiarism. Like the [CWPA](#), we consider unsuccessful attempts to attribute credit a misuse of sources. In this class, misuse of sources includes the following:

- Incorrectly formatted MLA / APA citations
- Failure to provide in-text citations for paraphrased material from a source that does appear on the bibliographic list
- Treating a specialized piece of information as common knowledge
- A “mismatched” bibliographic list and in-text citations
- Patchwriting

“Patchwriting” is a term coined by writing scholar and plagiarism expert Rebecca Moore Howard. As defined by [The Citation Project](#), it refers to writing that “restat[es] a phrase, clause, or one or more sentences while staying close to the language or syntax of the source.”

Patchwriting is not plagiarism; as Howard explains, it can be “a valuable composing strategy in which the writer engages in entry-level manipulation of new ideas and vocabulary” (“A Plagiarism Pentimento” 233). We include “patchwriting” here beneath our Misuse of Sources category because we want to help you recognize it, and ideally move past it. In future or other classes and situations, patchwriting will likely be identified and treated as plagiarism.

The first two instances of misusing a source in a final version of an assignment in this course will result in a zero for the assignment with the option to revise for regrading. A third case of inadvertent plagiarism will result in an F for the assignment with no option to revise. More than three cases of inadvertent plagiarism will result in failure for the course.

Further Reading

For more information on plagiarism, see any of the following sources:

- [Rebecca Moore Howard’s “Plagiarism Pentimento”](#)
- [Purdue’s Online Writing Lab \(OWL\): Comparing \[Plagiarism\] Policies](#)
- [The Citation Project’s “What is Plagiarism?”](#)

*Plagiarism section credited to Melody Denny and Mary Laughlin.

Course Plan / Weekly Schedule

[Instructor Note: A detailed weekly schedule is required by the Board Policy Manual. This should give students a sense of the trajectory of the course, including all major due dates. The writing program a common course plan / week schedule, although some adaptations and alternate assignment sequences are possible for experienced instructors and have their proposed alternate sequenced approved by both department chair and WPA.]

WEEK ONE*: INTRODUCTION TO THE STUDY OF WRITING

Chapter 1—Threshold Concepts: Why Do Your Ideas about Writing Matter?		
Readings	In-Class Activities	Homework
-Introduction to the Conversation -Threshold Concepts of Writing -Threshold Concepts that Assist Academic Reading and Writing	-Have students record their answers to the prompts at the beginning of the chapter before reading -Have class discussion: why study writing? -Discuss Questions for Discussion and Journaling 1, 2, 3, and 4 in Reflecting on the Ideas of Chapter 1 -Introduce Major Writing Assignment: Challenging and Exploring Your Conceptions about Writing, Reading, and Research (pg. 62)	-Assign question 1 from Applying and Exploring Ideas in Reflecting on the Ideas of Chapter 1
*All instructors are required to administer the Week One Diagnostic during this first week. Please see APPENDIX J: ENG 122 Week One Diagnostic for Recommendation Placement into ENG 132 Composition Enrichment (supplemental academic instruction).		

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

[Instructor Note: There are 6 different “activities” throughout chapter 1, many of which are reflective in nature. Instructors may wish to add in these activities for in-class or homework. In

the instructor manual for WAW, there are “supplemental activities” to support Chapter 1 that instructors may wish to integrate.

Each week, emphasis should be placed on the key words, and instructors should work deliberately to assess student understanding of the key words. All key terms for each week / each chapter are defined in the WAW glossary.

See APPENDIX B: ENG 122 Major Writing Assignment: Challenging and Exploring your Conceptions about Writing, Reading, and Research. This initial assignment should be a lower stakes writing assignment for students and does not require a peer review.

Instructors may supplement this week’s readings (either to inform their own lesson design and/or to assign directly to students) with any of the following suggested excerpts from the open-access text, [Bad Ideas about Writing](#) edited by Cheryl Ball and Drew Loewe:

- *“You Can Learn to Write in General” by Elizabeth Wardle*
- *“Writing Knowledge Transfer Easily” by Ellen C. Carillo*
- *“Reading and Writing are Not Connected” by Ellen C. Carillo*
- *“Reading is not Essential to Writing Instruction” by Julie Myatt Barger*
- *“Some People are Just Born Good Writers” by Jill Parrott*
- *“There is One Correct Way of Writing and Speaking” by Anjali Pattanayak*

WEEK TWO: CATALOGING & COMPARING CONCEPTIONS OF WRITING

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

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

[Notes for Instructors: This week requires instructors to provide direct instruction on reading scholarly texts. Consider modeling during class time.]

Key Take-Home Points from Stuart Greene (from WAW Instructor Manual)

- *Research and argument are social processes in which writers join ongoing conversations*
- *Inquiry can and should be generative, leading to discovery and meaning applications of new information*
- *Framing allows authors to name their ideas and readers to consider those ideas in light of their own experiences and interests]*

Instructors may supplement this week’s readings (either to inform their own lesson design and/or to assign directly to students) with any of the following suggested excerpts from the open-access text, [Bad Ideas about Writing](#) edited by Cheryl Ball and Drew Loewe:

- *“Research Starts with Answers” by Allison C. Witte*
- *“Research Starts with a Thesis Statement” by Emily A. Wierszewski*
- *“Excellent Academic Writing Must Be Serious” by Michael Theune]*

WEEK THREE: DEFINING LITERACY & EXPLORING HISTORIES AS READERS AND WRITERS

Chapter 2—Literacies: How Is Writing Impacted by Our Prior Experiences		
Readings	In-Class Activities	Homework
-Chapter 2 Introduction -Deborah Brandt, “Sponsors of Literacy”	-Introduce Major Writing Assignment: Literacy Narrative (p. 262) -Discuss questions 1, 2, 3 in Questions for Discussion and Journaling following Brandt’s article. -Collaborate (first in small groups, then as a class) to develop a working definition of literacy based on Brandt’s discussion, the chapter introduction, and Chapter 1.	Assign question 1 from Applying and Exploring Idea following Brandt’s article.

KEY TERMS: literacy, threshold concept, literacy sponsor

[Notes for Instructors: You may wish to add additional readings from Chapter 2 (e.g. Villaneueva, Sommers, Murray, etc.).

Chapter 2 Goals (from WAW, p. 67):

- *To understand the concepts of literacy and multiple literacies*
- *To consider how different forms of language and literacy are valued and by whom—and what the consequences are*
- *To acquire additional vocabulary for talking about yourself as a writer and reader*
- *To come to greater awareness of the forces that have shaped you as a writer and reader*
- *To consider how you use your literacy practices across different settings, what that means for you, and what it reveals about our culture at large*
- *To understand ways of conducting contributive research and writing about literacy that can be shared with an audience*
- *To strengthen your ability to read complex, research-based texts more confidently*
- *To gain experience writing from readings and citing sources*

Key Outcomes from Chapter 2 (from WAW Instructor Manual):

- *Understand the concepts of literacy and multiple literacies*

- *Come to greater awareness of the forces that have shaped you as a writer and reader*
- *Consider how to use your literacy practices across different settings, what that means for you, and what it reveals about our culture at large*
- *Understand ways of conducting contributive research and writing about literacy that can be shared with an audience*

The above outcomes should be integrated into both the major assignment and into daily lesson planning. Students should be aware of these outcomes (in a transparent way, talk with students about the goals and objectives of this unit and how the daily activities and writing assignment lend itself to helping students achieve those goals and objectives).

Supplemental Activities for Chapter 2 (in connection with each outcome) can be found in the WAW Instructor Manual.

Key Take-Home Points from Deborah Brandt (from WAW Instructor Manual):

- *Literacy sponsors are any agents that foster, regulate, inhibit, or otherwise shape literacies in individuals*
- *Race and class affect access to literacy sponsors*
- *Competition among sponsors shapes standards for literacy, which can have far-reaching impacts on ordinary individuals*
- *Sponsored individuals can “misappropriate” sponsors’ resources for their own ends*

The reading by Brandt is a complex piece that requires scaffolded reading instruction. In order to help students in this process, instructors should consider the following strategies:

- *Discuss/overview the piece before students are assigned to read it*
- *Emphasize the “Getting Ready to Read” section that prefaces Gee’s excerpt*
- *Tell students the reading will be difficult but encourage them to push through it—don’t quit!*
- *Highlight certain passages for the student to focus on in their initial reading*
- *Assign hw questions to accompany the reading (and those could then serve to stimulate class discussion)*
- *Break the reading assignment into sections*
- *Encourage the use of the “Genre Cues” and “Reading Cues” and perhaps even discuss them openly during class time*

This approach to assigning literacy narrative draws on the work of Lindquist and Halbritter (2019). Literacy narratives:

- ***Facilitate transition to college writing.*** *LNs are thought to offer writing experiences that invite less traumatic transitions to college writing, enabling first-year college students to begin writing using a familiar rhetorical practice (narrativizing), one that makes good on the already-available materials of prior experience.*

- **Encourage students to reflect on educational goals.** LNs are believed to encourage students to do the critical and self-inventive work of thinking about how their past lives as students and members of communities map onto their present and future lives as students and citizens.
- **Diagnose students' learning needs.** LNs are assumed to be educational for teachers as well as students (that teachers, in reading such tales, may learn things about their students' educational experiences that will prove useful for teaching the moves and expectations of academic literacy). (Lindquist and Halbritter 418-419)

Moreover, literacy narratives “can enable students to ponder the conflicts attendant upon crossing language worlds and to reflect upon the choices that speakers of minority languages and dialects must make” (Soliday, 1994, p. 512). This emphasis on identity, minority languages and power is a deliberate, intentional component of our writing program’s commitment to anti-racist writing pedagogy.]

WEEK FOUR: EXPLORING THE CONNECTION BETWEEN LITERACY PRACTICES AND IDENTITY

Chapter 2—Literacies: How Is Writing Impacted by Our Prior Experiences		
Readings	In-Class Activities	Homework
-Vershawn Ashanti Young, “Nah, We Straight’: An Argument Against Code Switching	-Discuss questions 1, 3, and 4 in Questions for Discussion and Journaling following Young’s article. -Work on question 4 from Applying and Exploring Ideas following Young’s article. -Draft stories about encounters with literacy inspired by Brandt and Young. Share and compare. What do these stories indicate about the class’s experiences with reading and writing.	-Assign question 3 from Applying and Exploring Ideas following Young’s article. -Students should begin to further develop particular stories for their literacy narratives.

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

[Notes for Instructors: Continue to pursue the goals and outcomes for Chapter 2, work intentionally to support the writing process for students’ literacy narratives.]

Key Take-Home Points from Vershawn Ashanti Young (from WAW Instructor Manual):

- *Language and literacy practices—and how they are or aren’t valued—inform identity, in addition to have real consequences (in school, work, and public life)*
- *There is no such thing as a single, unified standard English*
- *Conceptions of proper language use are tied to the situation in which the language is being used and the reader’s assumptions about the individual using it*
- *Code meshing allows individuals to become more effective communicators by incorporating their varied dialects and language patterns rather than discarding them]*

Instructors may supplement this week’s readings (either to inform their own lesson design and/or to assign directly to students) with any of the following suggested excerpts from the open-access text, [Bad Ideas about Writing](#) edited by Cheryl Ball and Drew Loewe:

- *“There is One Correct Way of Writing and Speaking” by Anjali Pattanayak*
- *“African American Language is not Good English” by Jennifer M. Cunningham*
- *“Only American English is Best” by Steven Alvarez]*

WEEK FIVE: COMPARING STORIES & LOOKING AT LITERACY DEVELOPMENT ACROSS CONTEXTS

Chapter 2—Literacies: How Is Writing Impacted by Our Prior Experiences		
Readings	In-Class Activities	Homework
-Barbara Mellix, “From Outside, In” -Sandra Cisneros, “Only Daughter” -Lucas Pasqualin, “Don’t Panic: A Hitchhikers Guide to My Literacy”	-Discuss questions 2, 3, and 5 in Questions for Discussion and Journaling following Mellix’s article; 1 and 2 following Cisneros’s; and 4 and 5 following Pasqualin’s. -Work on question 3 from Applying and Exploring Ideas following Pasqualin’s article. -Compare the three readings. What do they tell you about the forms literacy narratives might take? What ideas do they give you? -Compare students’ stories. What themes are beginning to emerge? Why might these narratives matter? What can be learned from them?	Assign question 1 from Applying and Exploring Ideas following Pasqualin’s article. -Ask students to bring in drafts of at least three literacy-related stories.

KEY TERMS: literacy, literacy sponsor

[Notes for Instructors:

Key Take-Home Points from Barbara Melix (from WAW Instructor Manual):

- *Prior experiences with family, school, and local communities affect how an individual inhabits a particular language*
- *Language shapes how individuals think about and receive their own experiences.*
- *Adjusting to writing in new situations (e.g., college classrooms) happens intermittently and over time.*

Key Take-home points from Sandra Cisneros (from WAW Instructor Manual):

- *Gender expectations affect both access to literacies and what others expect an individual to do with those abilities.*

- *Parents figure prominently in an individual's literacy development and their perceptions of success.*
- *Language and culture act as powerful forces that shape literate development.*

Key Take-home points from Lucas Pasqualin (from WAW Instructor Manual):

- *Literacy acquisition is a lifelong undertaking.*
- *Individuals combine literacies acquired through all of their experiences—not just what happens in a classroom—in order to adapt to new situations.*
- *Communication happens through more than just reading and writing; it includes speech, body language, and other nonverbal cues.*

Although this week has 3 assigned readings, they are fairly short. Instructors should work to ensure that a balance is struck between a focus on the readings and a focus on student's stories. A key component of this course is the idea that student writing is a large focus of class time (not outsourced to be something only done in isolation at home). Students should have opportunities to share writing in progress, to see peer writing, to talk with one another about their writing ideas and work-in-progress.]

WEEK SIX: DEVELOPING NARRATIVES & REVISING

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

KEY TERMS: peer review, response

[Notes for Instructors: Peer review is a vital component of WAW pedagogy. Instructors should devote class time to:

- a) *discussing response and peer review in order to help students understand and articulate the expectations and goals of peer review;*
 - a. *The reading by Straub is intended to support these conversations*
- b) *intentionally designed peer review processes; and*
 - a. *Instructors should design peer review processes with intentionality, avoiding simply telling students to “swap papers.”*
- c) *opportunities for students to reflect on peer reviews processes.*
 - a. *Students should have the opportunity to reflect on themselves as peer reviewers and also to reflect on how they made use of peer feedback.*

Key Take-Home Points from Richard Straub (from WAW Instructor Manual):

- *Students should approach each other’s in-progress drafts as informed and interested readers, not as editors or teachers.*
- *Peer-review comments should inspire the writers to look back at their writing through readers’ eyes in order to reflect on choices made and possibilities for revision.*
- *Peer review can serve as a productive form of collaboration around writing.*

Also, consider the following open-access materials to supplement discussion and design of peer review:

- [Peer Review](#) by Joe Moxley, Writing Commons
- [In-Class Peer Review](#) by Daniel Richards, Writing Commons

Consider the following open-access materials to supplement discuss of revision processes and strategies:

- [Steps for Revising](#), Purdue OWL
- [Writers on Revising](#), Joe Moxley, Writing Commons

- [Revision Strategies](#), Grand Valley State University Fred Meijer Center for Writing and Michigan Authors
- [Revising Drafts](#), University of North Carolina Chapel Hill Writing Center
- [Tips for Writing in North American Colleges](#), Purdue OWL]

Additionally, instructors may supplement this week's readings (either to inform their own lesson design and/or to assign directly to students) with any of the following suggested excerpts from the open-access text, [Bad Ideas about Writing](#) edited by Cheryl Ball and Drew Loewe:

- *"Strong Writers and Writing Don't Need Revision" by Laura Giovanelli*
- *"When Responding to Student Writing, More is Better" by Muriel Harris*
- *"Failure is not an Option" by Allison D. Carr]*

WEEK SEVEN: THINKING ABOUT HOW GROUPS USE WRITING

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

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

[Notes for Instructors:

Chapter 3 Goals (from WAW, p. 273):

- *To understand the threshold concept that language and texts (genres) mediate group activities*
- *To define and understand key terms related to that threshold concept*
- *To gain tools for examining the discourse and texts used by various communities*
- *To gain tools for conducting primary research*
- *To conduct research and write about it for various audiences*
- *To understand writing and research as processes*
- *To improve as readers of complex, research-based texts*

Key Student Outcomes for Chapter 3 (from WAW Instructor Manual):

- *Understand how language and texts (genres) mediate group activities*
- *Gain tools for examining the discourse and texts used by various communities*
- *Gain tools for conducting primary research*

For additional discussion of these outcomes, see WAW instructor manual.

Key Take-Home Points from Johns (from WAW Instructor Manual):

- *Discourse communities exhibit particular language, social, and cultural practices and conventions that unite members*
- *Discourse communities also exhibit conflict, mainly centered around issues of authority and identity (both within the community and at its borders), when outside individuals seek membership*
- *Academic discourse communities are complex and varied. Students who are aware of the conventions and influences of their particular discipline will be better prepared to meet the challenges of academic life*

Instructors should allot time (inside of class, outside of class, or both) for students to find examples of the qualities of academic writing Johns discusses. This practice is a vital component for achieving the student outcomes for chapter 3 and vital for preparing students to write the “Gaining Authority” essay assignment.

WEEK EIGHT: NAVIGATING MULTIPLE DISCOURSES

Chapter 3—Individual in Community: How Does Writing Help People Get Things Done?		
Readings	In-Class Activities	Homework
-James Paul Gee, “Literacy, Discourse, and Linguistics: Introduction”	-Discuss questions 1, 5, 6, 7, 12, and 13 in Questions for Discussion and Journaling following Gee’s article.	-Assign question 3 from Applying and Exploring Ideas following Gee’s article. -Students should draft stories about times they had (or didn’t have authority in a discourse community.

KEY TERMS: Discourse, discourse community, authority, dominant Discourse, nondominant Discourse, primary Discourse, secondary Discourse, metaknowledge, mushfake

[Notes for Instructors:

Key Take-Home Points for Gee (from WAW Instructor Manual):

- *When studying language practices, we also need to consider the “social practices” of groups of people*
- *Discourses are “ways of being in the world.” Discourses give us directions for how to act, speak, and write in any social gathering*
- *If we want to gain even partial acquisition of a secondary Discourse, we have to develop a “metaknowledge” of what the social group expects, which can allow us to practice a “mushfake Discourse”*

The reading by Gee is a complex piece that requires scaffolded reading instruction. That said, one of the central goals of Chapter 3 is to help students read complex texts. In order to help students in this process, instructors should consider the following strategies:

- *Discuss/overview the piece before students are assigned to read it*
- *Emphasize the “Getting Ready to Read” section that prefaces Gee’s excerpt*
- *Tell students the reading will be difficult but encourage them to push through it—don’t quit!*
- *Highlight certain passages for the student to focus on in their initial reading*
- *Assign hw questions to accompany the reading (and those could then serve to stimulate class discussion)*
- *Break the reading assignment into sections*
- *Encourage the use of the “Genre Cues” and “Reading Cues” and perhaps even discuss them openly during class time*

Also, as instructors discuss both Johns and Gee with students, they should be sure to continually make connections between the readings and the essay assignment. Instructors may even consider having a 5-10 episode of each lesson plan from each week that asks students to make explicit

connections between the readings, what they gained from the readings, and how those insights will shape their approach to the essay assignment.]

WEEK NINE: JOINING NEW COMMUNITIES THROUGH WRITING

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

KEY TERMS: Discourse, discourse community, identity, authority

[Notes for Instructors:

Key Take-Home Points for Wardle ((from WAW Instructor Manual):

- *Issues of identity and authority play central roles in individuals’ abilities to join a new workplace*
- *New members of a community must be willing to learn the appropriate ways to write in and for the community they’re hoping to join*
- *In order for new members to be successful, they must be willing to negotiate communication strategies*

Key Take-Home Points for Klass (from WAW Instructor Manual):

- *Particular communities (e.g. doctors working in a hospital) develop specialized language in order to get things done*
- *Specialized language constructs identities of the people who use it and relationship with the people who hear it*
- *Moving from outsider to insider status in a particular community means losing (or at least shifting) identities*

WEEK TEN: PEER REVIEW

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

KEY TERMS: peer review, revision

[Notes for Instructors: Peer review is a vital component of WAW pedagogy. Instructors should devote class time to:

- d) *discussing response and peer review in order to help students understand and articulate the expectations and goals of peer review;*
 - a. *The reading by Straub (which instructors may re-visit during this week) is intended to support these conversations*
- e) *intentionally designed peer review processes; and*
 - a. *Instructors should design peer review processes with intentionality, avoiding simply telling students to “swap papers.”*
- f) *opportunities for students to reflect on peer reviews processes.*
 - a. *Students should have the opportunity to reflect on themselves as peer reviewers and also to reflect on how they made use of peer feedback.*

Key Take-Home Points from Richard Straub (from WAW Instructor Manual):

- *Students should approach each other’s in-progress drafts as informed and interested readers, not as editors or teachers.*
- *Peer-review comments should inspire the writers to look back at their writing through readers’ eyes in order to reflect on choices made and possibilities for revision.*
- *Peer review can serve as a productive form of collaboration around writing.]*

Also, consider the following open-access materials to supplement discussion and design of peer review:

- [Peer Review](#) by Joe Moxley, Writing Commons
- [In-Class Peer Review](#) by Daniel Richards, Writing Commons

Consider the following open-access materials to supplement discuss of revision processes and strategies:

- [Steps for Revising](#), Purdue OWL
- [Writers on Revising](#), Joe Moxley, Writing Commons

- [Revision Strategies](#), Grand Valley State University Fred Meijer Center for Writing and Michigan Authors
- [Revising Drafts](#), University of North Carolina Chapel Hill Writing Center
- [Tips for Writing in North American Colleges](#), Purdue OWL

Additionally, instructors may supplement this week's readings (either to inform their own lesson design and/or to assign directly to students) with any of the following suggested excerpts from the open-access text, [Bad Ideas about Writing](#) edited by Cheryl Ball and Drew Loewe:

- *"Strong Writers and Writing Don't Need Revision" by Laura Giovanelli*
- *"When Responding to Student Writing, More is Better" by Muriel Harris*
- *"Failure is not an Option" by Allison D. Carr]*

WEEK ELEVEN: WRITING PROCESSES

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

KEY TERMS: process, mindfulness, planning, revision, invention, writer’s block

[Notes for Instructors:

Chapter 5 Goals (from WAW, p. 710):

- *To acquire vocabulary for talking about writing processes and yourself as a writer*
- *To actively consider your own writing processes and practices and shift them as needed*
- *To understand writing and research as processes requiring planning, incubation, revision, and collaboration*
- *To improve as a reader of complex, research-based texts*

Chapter 5 Key Student Outcomes (from WAW Instructor Manual):

- *Actively consider your own writing processes and practices and shift them if you wish*
- *Understand writing and research as processes requiring planning, incubation, revision, and collaboration*

For additional discussion of these student outcomes, see the WAW Instructor Manual.

There are also several supplemental activities for Chapter 5 in the WAW Instructor Manual (each corresponding to the key student outcomes).

Key Take-Home Points for Rose (from WAW Instructor Manual):

- *Exploring the origins of particular rules and how those rules impact writing empowers students to abandon what does not make sense or what prevents them from writing well*
- *Defining what a good writer does (rather than what bad writers fail to do, or what they do badly) can help student writers become more proficient)*
- *As writers compose, they need to navigate audiences, situations, and grammar conventions*

Additionally, instructors may supplement this week's readings (either to inform their own lesson design and/or to assign directly to students) with any of the following suggested excerpts from the open-access text, [Bad Ideas about Writing](#) edited by Cheryl Ball and Drew Loewe:

- *"Writer's Block Just Happens to People" by Geoffrey Carter*
- *"Good Writers Always Follow My Rules" by Monique Dufour and Jennifer Ahern-Dodson*
- *"Teaching Grammar Improves Writing" by Patricia Dunn*
- *"Good Writers Must Know Grammatical Terminology" by Hannah J. Rule*
- *"Grammar Should Be Taught Separately as Rules to Learn" by Muriel Harris]*

WEEK TWELVE: REVISION STRATEGIES & WRITING PROCESSES

Chapter 5—Processes: How Are Texts Composed?		
Readings	In-Class Activities	Homework
-Nancy Sommers's, "Revision Strategies of Student Writers and Experienced Adult Writers"	-Discuss questions 1, 3, 4, 7, 8 and 9 in Questions for Discussion and Journaling following Sommers's article. -Work on question 3 from Applying and Exploring Ideas following Sommers's article. -Allow students class time to begin their "Brainstorming and Planning" from the Portrait of a Writer essay assignment	-Assign question 3 from Applying and Exploring Ideas following Sommers's article

KEY TERMS: process, revision, invention

[Notes for Instructors:

Key Take-Home Points for Sommers (from WAW Instructor Manual):

- *Revision should be thought of as a recursive and ongoing process in which the writer makes changes to the text throughout the writing process*
- *Student writers are more concerned with lexical changes when they revise, because they just want to get the job done*
- *Experienced writers "discover meaning" as they revise*

Additionally, instructors may supplement this week's readings (either to inform their own lesson design and/or to assign directly to students) with any of the following suggested excerpts from the open-access text, [Bad Ideas about Writing](#) edited by Cheryl Ball and Drew Loewe:

- *"Strong Writers and Writing Don't Need Revision" by Laura Giovanelli*
- *"When Responding to Student Writing, More is Better" by Muriel Harris*
- *"Failure is not an Option" by Allison D. Carr]*

WEEK THIRTEEN: DRAFTING & WRITING PROCESSES

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

KEY TERMS: process, invention, revision, drafting

[Notes for Instructors:

Key Take-Home Points for Lamont (from WAW Instructor Manual):

- *The right words rarely flow out and onto the paper, even for published, successful writers*
- *The first draft is a “child’s draft,” which is a starting point and gives the writer permission to get his or her ideas on paper*
- *It is fine and preferable to write a “shitty” first draft in order to create a space where the voices in a writer’s head are quieted and where invention can flourish*

Additionally, instructors may supplement this week's readings (either to inform their own lesson design and/or to assign directly to students) with any of the following suggested excerpts from the open-access text, [*Bad Ideas about Writing*](#) edited by Cheryl Ball and Drew Loewe:

- “Strong Writers and Writing Don’t Need Revision” by Laura Giovanelli
- “When Responding to Student Writing, More is Better” by Muriel Harris
- “Failure is not an Option” by Allison D. Carr

Conferencing: Because the Portrait of a Writer assignment has 6 weeks of class time devoted to it, instructors may wish to substitute one or more in-class meetings with instructor-student conferences, offering students formative feedback for their Portrait piece.]

WEEK FOURTEEN: COMPARING & RECONSIDERING WRITING “RULES”, WRITING PROCESSES

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

KEY TERMS: process, context, constraints

[Notes for Instructors:

The reading for this week is from a first-year writing student. Instructors should be careful that students do not see this reading as a direct model for the Portrait of a Writer essay assignment.

Key Take-Home Points for Rodgers (from WAW Instructor Manual):

- *Writing rules can act as constraints that hinder both a writer’s process and content*
- *Writers’ processes are shaped by an understanding of the context in which readers will encounter the text]*

WEEK FIFTEEN: IDENTIFYING TAKEAWAYS

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

KEY TERMS: process, peer review, response

[Notes for Instructors: Peer review is a vital component of WAW pedagogy. Instructors should devote class time to:

- g) discussing response and peer review in order to help students understand and articulate the expectations and goals of peer review;*
 - a. Readings by Straub, Lamott, and Sommers could work to support these conversations*
- h) intentionally designed peer review processes; and*
 - a. Instructors should design peer review processes with intentionality, avoiding simply telling students to “swap papers.”*
- i) opportunities for students to reflect on peer reviews processes.*
 - a. Students should have the opportunity to reflect on themselves as peer reviewers and also to reflect on how they made use of peer feedback.*

Key Take-Home Points from Richard Straub (from WAW Instructor Manual):

- Students should approach each other’s in-progress drafts as informed and interested readers, not as editors or teachers.*
- Peer-review comments should inspire the writers to look back at their writing through readers’ eyes in order to reflect on choices made and possibilities for revision.*
- Peer review can serve as a productive form of collaboration around writing.]*

Also, consider the following open-access materials to supplement discussion and design of peer review:

- [Peer Review](#) by Joe Moxley, Writing Commons*
- [In-Class Peer Review](#) by Daniel Richards, Writing Commons*

Consider the following open-access materials to supplement discuss of revision processes and strategies:

- [Steps for Revising](#), Purdue OWL*
- [Writers on Revising](#), Joe Moxley, Writing Commons*
- [Revision Strategies](#), Grand Valley State University Fred Meijer Center for Writing and Michigan Authors*
- [Revising Drafts](#), University of North Carolina Chapel Hill Writing Center*
- [Tips for Writing in North American Colleges](#), Purdue OWL*

Additionally, instructors may supplement this week's readings (either to inform their own lesson design and/or to assign directly to students) with any of the following suggested excerpts from the open-access text, [Bad Ideas about Writing](#) edited by Cheryl Ball and Drew Loewe:

- “Strong Writers and Writing Don’t Need Revision” by Laura Giovanelli
- “When Responding to Student Writing, More is Better” by Muriel Harris
- “Failure is not an Option” by Allison D. Carr]

Instructor Note: Grading Scheme

Grading Scheme	
Major Writing Assignment #1: Challenging and Exploring your Conceptions about Writing, Reading, and Research	10%
Major Writing Assignment #2: Literacy Narrative	10%
Major Writing Assignment #3: Reflection on Gaining Authority in New Discourse Communities	10%
Major Writing Assignment #4: Autoethnography	10%
Process Work / Peer Review	30%
Homework, Participation, Reflections, & In-Class Activities	30%

The above grading scheme reflects our program's effort to be deliberate in anti-racist course design, valuing process, labor, and effort rather than an over-emphasis on product only (see Asao Inoue's *Antiracist Writing Assessment Ecologies: Teaching and Assessing Writing for a Socially Just Future*).

Instructor Note: Alternatives to the Common Syllabus Weekly Schedule

Contract-renewable instructors may pursue alternatives to the common syllabus weekly schedule. However, these alternatives are limited to:

- Substituting the Literacy Narrative assignment for the Group Analysis of Literacy History assignment
 - Please note you will need to adjust readings, key terms, outcomes, etc., and these adjustments will be expected in your syllabus (for review by WPA). Moreover, you may need to adjust the timing of your course calendar to allow for effective and sufficient scaffolding.
- Substituting the Literacy Narrative assignment for the Linguistic Observation and Analysis assignment
 - Please note you will need to adjust readings, key terms, outcomes, etc., and these adjustments will be expected in your syllabus (for review by WPA). Moreover, you may need to adjust the timing of your course calendar to allow for effective and sufficient scaffolding.
- Substituting the Reflection on Gaining Authority in New Discourse Communities assignment with any of the following: Analysis of Gee's Claims assignment, Discourse Community Ethnography Report assignment, or the Activity Analysis assignment in Chapter 3.
 - Please note you will need to adjust readings, key terms, outcomes, etc., and these adjustments will be expected in your syllabus (for review by WPA). Moreover, you may need to adjust the timing of your course calendar to allow for effective and sufficient scaffolding.
- Substituting the Portrait of a Writer assignment with either of the following: Autoethnography assignment or Writer's Process Search assignment from Chapter 5.
 - Please note you will need to adjust readings, key terms, outcomes, etc., and these adjustments will be expected in your syllabus (for review by WPA). Moreover, you may need to adjust the timing of your course calendar to allow for effective and sufficient scaffolding.
- Adopting Sample Syllabus 2 (from the WAW Instructor Manual)
 - Syllabus / weekly schedule must include same level of detail, attendance to outcomes (both WAW and Gt), and articulation of key terms.

Keep in mind that any alternative approaches to the common syllabus weekly schedule and/or assignment sequence will require review and approval by both department chair and WPA. If you have questions about alternative approaches, please contact your WPA, tara.wood@unco.edu.

APPENDIX B: ENG 122 Major Writing Assignment: Challenging and Exploring your Conceptions about Writing, Reading, and Research

Introduction*

Jot down your ideas about the following:

- Writing is.....
- Research is.....
- Reading is.....
- Good writers do or are.....
- Good writing is.....

Pick one of the above ideas that you would like to think more about, then write a one-paragraph explanation of your idea. Next, gather examples from your daily life and experiences, as well as those of your friends, to support the explanation that you have given.

Planning, Drafting, and Revising

Without realizing it, you have been planning and drafting for this writing task throughout your reading of Chapter 1. You explored your ideas before you started, and several times throughout the chapter you stopped to check how your ideas were changing and to consider some examples from your own experience. You can now go back to your notes from the chapter in order to help you begin this more formal writing task. Ideally, this is how you will approach writing tasks in this class and in college. You'll write as you are learning, and you'll continue to reflect on and modify your ideas.

Collect your ideas and draft a three-to-five page exploratory essay in which you define the idea you have developing (about writing, research, reading, good writers, etc.). Be sure to explain the idea, define your terms, provide examples that support your position, and explain in some detail any aspect of this idea that might conflict with common conceptions about it. (For example, if you believe that school-based notions of "good writing" are too limited and do not stand up to what research and everyday experience show us about good writing, you will need to guide readers through that line of thinking, as if they haven't done the reading and thinking you've been doing in this chapter.)

What genre you will write in depends on all of the above. Use what you learned in this chapter about genres and about how good writing is context-dependent in order to figure that out. Who do you want to share your claim and examples with? Why? What do those people expect? Where do they get their information? What are they likely to read? What do those texts look like? For example, you might decide that you would like to share your changing and research-based ideas about good writing with your high school teacher, because she constantly marked up your paper for grammar and ignored your ideas. How would you communicate with her? Possibly in a letter or a formal email, in which case you'd need to look at examples before writing up your final draft that way.

What Makes It Good?

This writing task has two primary purposes. First, to help you deeply reflect and consider your ideas about writing, reading, and research and how they hold up to what you are learning in this class and what you do in your daily life. Second, to try to make a thoughtful claim that you can support through inquiry-based examples. So ensuring that what you are writing is thoughtful and supported by meaningful examples is the first priority for writing well here. You will then need to decide who you want to communicate this information with, and why. If you write appropriately for the audience and purpose you have in mind, and if you reflect and make a thoughtful and well-supported claim, you will have accomplished your goals.

Gt Pathways Alignment

Gt Pathways SLOs: 1a, 2a, 3a, 4a, 5a

Gt Pathways Content Criteria: 1a, 1b, 1c, 1d, 1e, 2a, 2b, 3a, 3b, 3c, 4a, 4b, 5a, 5b

*This assignment is a slightly modified version of the “Challenging and Exploring Your Conceptions about Writing, Reading, and Research” assignment from WAW, p. 62-63.
Suggested course/time allotment: 2 weeks of class meetings.

APPENDIX C: ENG 122 Major Writing Assignment: Writing about Literacies: Literacy Narrative

Introduction*

Drawing on what you have read in this chapter, examine your own literacy history, habits, and processes. The purpose of this inquiry is to know yourself better as a reader and writer. As Malcolm X argued, awareness gives power and purpose. The more you know yourself as a reader and writer, the more control you are likely to have over these processes.

Invention, Research, and Analysis

Start your literacy narrative by considering your history as a reader and writer. Try to get at what your memory and feelings about reading/writing are and how you actually write/read now. Do not make bland generalizations (“I really love to write”), but go into detail about how you learn to write/read. Mine your memory, thinking carefully about where you’ve been and where you are as a reader and writer. You might begin by answering questions such as these:

- How did you learn to read and/or write?
- What kinds of writing and reading have you done in the past?
- How much have you enjoyed the various kinds of writing and reading you’ve done?
- What are particularly vivid moments that you have reading or writing or activities that involved them?
- What is your earliest memory of reading and writing?
- What sense did you get as you were learning to read and write of the value of reading and writing and where did that sense come from?
- What frustrated you about reading and writing as you were learning and then as you progressed through school? By the same token, what pleased you about them?
- What kind of writing and reading do you do most commonly?
- What is your favorite kind of reading or writing?
- What are your current attitudes, feelings, or stance toward reading or writing?
- Where do you think your feelings about and habits of writing and reading come from? How did you get to where you are as a reader and writer? What in the past has made you the kind of writer/reader you are today?
- Who are some people in your life who have acted as literacy sponsors?
- What are some institutions and experiences in your life that have acted as literacy sponsors?
- What technologies impact you as a writer? When, where, and why did you start using them?
- What have any other readings in this chapter reminded you about from your past as a reader and writer?

Questions such as these help you start thinking deeply about your literacy past. You should try to come up with some answers for them all, but it is unlikely that you will actually include all the answers to all the questions in your literacy narrative itself. Right now, you're just thinking about and writing about what reading and writing was like for you. When you plan the narrative, you'll select from among the material you've been remembering and thinking about. The question then becomes how will you decide what to talk about of everything you could talk about. This depends in part on your analysis of what you're remembering.

As you consider what all these memories and experiences suggest, you should be looking for an overall "So what?"—a main theme, a central "finding," an overall conclusion that your consideration leads you to draw. It might be an insight about why you read and write as you do today based on a past experience. It might be an argument about what works or what doesn't work in literacy education, on the basis of your experience. It might be a resolution to do something differently, or to keep doing something that's been working. It might be a description of an ongoing conflict or tension when you read or write—or the story of how you resolved such a conflict earlier in your literacy history. (It could also be a lot of other things.)

Planning and Drafting

Your consideration and analysis of your previous experience, one way or another, will lead you to the main point that your literacy narrative will demonstrate and support. The main point is what you've learned in your analysis; the literacy narrative then explains why you think what you do about the main point. It draws in whatever stories, experiences, moments, and descriptions help explain the point. Because your literacy narrative tells a particular story of a particular person—you—its shape will depend on the particular experiences you've had and the importance you attach to them. Therefore, it's difficult to suggest a single structure for the literacy narrative that will work for all the writers. The structure that you use should support your particular intention and content.

Headings or sections (such as a Part I or Act I or "Early Literacy Memories"), may be helpful, but your content may better lend itself to one coherent, unbroken essay. Do what works for you, given the material you want to include. Just be sure to organize and make some sort of a point (or points).

Because your literacy narrative is about you, you may find it difficult to write without talking about yourself in the first person (using "I" when you need to will make the piece feel somewhat informal, which is appropriate to this kind of writing).

If you wish, include pictures or artifacts with your narrative. You could bring in your first spelling test of the award you won for the essay contest or the article in the school newspaper about your poem. If your circumstances make it appropriate, write this narrative in some mode other than alphabet-on-paper: for example, write it as a blog

entry on your website, incorporate multimedia, or write it as performed or acted presentation, a YouTube video, a poster, or whatever else works to reach the audience.

What Makes It Good?

The assignment asks you to carefully think about your history as a reader and writer, to tell a clear story that helps make a point, and to write a readable piece. So, be sure your piece (1) tells a story or stories about your literacy history, (2) talks about where you are now as a writer and reader and how your past has shaped your present, and (3) makes some overall point about your literacy experiences. Of course, this essay should also be clear, organized, interesting, and well edited. The strongest literacy narratives will incorporate readings and ideas from Chapter 1 to help frame and explain your experiences.

Gt Pathways Alignment

Gt Pathways SLOs: 1a, 2a, 3a, 4a, 4b, 5a

Gt Pathways Content Criteria: 1a, 1b, 1c, 1d, 1e, 2a, 2b, 3a, 3b, 3c, 4a, 4b, 5a, 5b

*This assignment is a slightly modified version of the “Literacy Narrative” assignment from WAW, p. 262-264. Suggested course/time allotment: 4 weeks of class meetings.

APPENDIX D: ENG 122 Major Writing Assignment: Reflection on Gaining Authority in New Discourse Communities

Introduction*

This assignment asks you to continue the reflection you began after reading Kain and Wardle in this chapter in order to (first) define what it means to have authority over texts and within discourse communities or activity systems, and (second) analyze your own experiences gaining authority (or not) within any discourse community or activity system you would like to focus on.

Defining Terms and Explaining Ideas

First, revisit Kain and Wardle, Johns, Gee, and/or Klass in this chapter in order to write a working definition of what it means to have authority when it comes to writing, reading, speaking, and using texts in a new community. Once you've done this, use those same sources and any others you find helpful from this chapter to draft an explanation of how people become competent in this community, and then how they gain authority there (in other words, how they *enculturate*).

Analyzing Your Own Experiences

Drawing on the definition and explanations you have already drafted, turn to your own experiences in any discourse community or community of practice, and answer the following questions, drawing on specific examples and experiences to support your answers. Who has authority with texts and language in your chosen community? What does that look like? How do you know? Do you have authority with texts and language there? If so, how did you gain it? If not, why not?

Planning & Drafting

It may help you to begin by outlining your text and then drafting three different sections:

- Defining authority and discourse communities
- Explaining how newcomers enculturate and gain authority in new discourse communities
- Analyzing your experiences with authority in a particular discourse community

Once you have drafted each of those sections, try to write a conclusion that focuses on the “so what”? Here, you can talk about why thinking about these things matters, and what others can learn from your experiences and analysis.

What Makes It Good?

Your analysis and reflection here will be good if you carefully think through the complicated ideas and terms, drawing on readings to assist you, and if you use those to help you carefully reflect on and analyze your experience. Equally important is the ending, where it is essential that you help readers (in this case, most likely your classmates) consider what they can learn from your analysis.

Gt Pathways Alignment

Gt Pathways SLOs: 1a, 2a, 3a, 4a, 4b, 5a

Gt Pathways Content Criteria: 1a, 1b, 1c, 1d, 1e, 2a, 2b, 3a, 3b, 3c, 4a, 4b, 5a, 5b

*This assignment is a slightly modified version of the “Reflection on Gaining Authority” assignment from WAW, p. 445-446. Suggested course/time allotment: 4 weeks of class meetings.

APPENDIX E: ENG 122 Major Writing Assignment: Portrait of a Writer

Introduction*

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

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

Use what you have read in this unit to consider the story you have to tell about yourself as a writer. How do you see yourself as a writer? Is that self-perception helping you be the best writer you can be? The purpose of this assignment is for you to apply what you have learned in this chapter to help you better understand why and how you write—and how you might write differently.

Brainstorming & Planning

Try the following to generate materials for your assignment:

- Go back to the discussion and activity questions you completed as you read the articles in this chapter. What did you learn about yourself and your writing processes here?
- Consider what you write and don’t write.
- Consider how you prepare—or don’t prepare—to write a paper.
- Think of any kinds of writing that you enjoy, and kinds of writing that you dread.
- Freewrite about the writing rules that block you, and the writing rules that aid you.
- Make a list of all the metaphors or similes about writing and revision that you and your friends use.

You should spend a substantial amount of time reflecting on yourself as a writer, using the concepts and ideas that you learned in this chapter. Even if some or most of your brainstorming doesn’t end up in your paper, the act of reflecting should be useful to you as a writer.

Looking at all the notes and freewriting from your brainstorming so far, consider what’s interesting here. What catches your interest the most? What is new or surprising to you? Settle on a few of these surprises or “aha!” moments as the core of what you will write for this assignment. For each of these core elements of your essay, brainstorm examples, details, and explanations that would help your reader understand what you are trying to explain about yourself.

Drafting and Revising

Write a three- to five-page essay in which you describe your view of yourself as a writer, using examples and explanations to strengthen your description. As appropriate, you might refer to the authors of texts in this chapter to help explain your experiences, processes, or feelings. Conclude the essay by considering how or whether the things you've learned in this chapter might change your conception of yourself as a writer or your writing behaviors. Your class should discuss potential audiences for this essay:

- Are you writing to the teacher, to demonstrate what you've learned in this chapter?
- Are you writing for yourself, to help solidify what you've learned?
- Would you like to adapt your essay to write for someone else—maybe your parents, to demonstrate who you are as a writer and what influences you can identify?

Of course, this choice of audience and purpose will have a significant impact on your essay—its form, content, tone, language, level of formality, and so on. You might also talk with your teacher about more creative ways to paint your self-portrait:

- Try writing a play outlining your writing processes.
- Transform a metaphor about writing into a visual description—for example, a collage—of who you are as a writer or what you think “good writing” is.
- Create a hypertext essay where readers can look at pictures, watch video, listen to songs, even listen to your own voice, as you describe yourself and your conceptions of writers, the writing process, and “good writing.”

Try to get readers for your piece as early in your composing process as possible, and use their feedback on their reading experience to revise for the most reader-friendly document possible. Pay particular attention to whether your readers seem to be experiencing all the ideas you want them to—or whether some of what you want to say is clear in your thoughts but not in what you've composed.

What Makes It Good?

The purpose of this assignment is for you to step back and consider yourself as a writer, applying what you learned in this chapter to help you better understand why and how you writer—and how you might writer differently, or perhaps even understand yourself differently as a writer.

When you've finished, ask yourself:

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

Gt Pathways Alignment

Gt Pathways SLOs: 1a, 2a, 3a, 4a, 4b, 5a

Gt Pathways Content Criteria: 1a, 1b, 1c, 1d, 1e, 2a, 2b, 3a, 3b, 3c, 4a, 4b, 5a, 5b

*This assignment is a slightly modified version of the “Portrait of a Writer” assignment from WAW, p. 876-878. Suggested course/time allotment: 6 weeks of class meetings.

APPENDIX F: COMMON Syllabus: ENG 123/225

English 123/225 College Research Paper
CRN Course Number(s)/Term/Year 3 Credits Meeting Dates/Times/Location(s)

Instructor's Name
Contact Information (phone, email, personal website)
Office Location & Hours
Important Dates

UNC Course Catalog Description

[English 123] Instruction in diction, style, logical analysis, research techniques and organization of college level research papers. (LAC, gtP)

OR

[English 225] Topics for writing chosen from ideas of historical influence and/or contemporary problems. Repeatable, may be taken two times, under different subtitles. (LAC, gtP)

The Colorado Commission on Higher Education has approved English 123/225 for inclusion in the Guaranteed Transfer (GT) Pathways program in the gt-CO2 category. For transferring students, successful completion with a minimum C– grade guarantees transfer and application of credit in this GT Pathways category. For more information on the GT Pathways program, go to <http://higher.colorado.gov/academics/transfers/gtpathways/curriculum.html>

Prerequisite: ENG 122, an ACT score of 30.0 or higher in English, or an SAT verbal score of 630 or higher prior to March 2016, or SAT Reading score of 34 or higher after March 2016.

Liberal Arts Core & Gt Pathways Student Learning Outcomes for Area 1

The Liberal Arts Core Area 1 requirement in Written Communication is designed to help students develop the ability to use the English language effectively, read and listen critically, and write with thoughtfulness, clarity, coherence, and persuasiveness. In order to fulfill Area 1 students are required to take 6 credit hours in written communication coursework, 3 credit hours in area 1a (ENG 122) and 3 credit hours in area 1b (e.g. ENG 123 or ENG 225). Each course in the Written Communication sequence assumes that writing is a recursive process. UNC's LAC outcomes are aligned with the State of Colorado's Gt Pathways student learning outcomes, competencies, and content criteria for written communication.

Core Competency: The Colorado Commission on Higher Education defines competency in written communication as a student's ability to write and express ideas across a variety of genres and styles. Written communication abilities develop over time through layered, interactive, and continual processes and experiences across the curriculum. (All outcomes listed below are for GT-CO1 and GT-CO-2.)

Students Learning Outcomes

Students Should Be Able To...

6. Employ Rhetorical Knowledge
 - a. Exhibit a thorough understanding of audience, purpose, genre, and context that is responsive to the situation
7. Develop Content
 - a. Create and develop ideas within the context of the situation and the assigned task(s).
8. Apply Genre and Disciplinary Conventions
 - a. Apply formal and informal conventions of writing, including organization, content, presentation, formatting, and stylistics choices, in particular forms and/or fields.
9. Use Sources and Evidence
 - a. Critically read, evaluate, apply, and synthesize evidence and/or sources in support of a claim.
 - b. Follow an appropriate documentation system
10. Control Syntax and Mechanics
 - a. Demonstrate proficiency with conventions, including spellings, grammar, mechanics, and word choice appropriate to the writing task.

Course Content Criteria

The Colorado Commission on Higher Education requires that any course which receives approval as GT-CO2 must adhere to the list of course content criteria articulated below.

This course shall be designed to:

1. Deepen Rhetorical Knowledge
 - a. Focus on rhetorical situation, audience, and purpose.
 - b. Use voice, tone, format, and structure appropriately, deepening understanding of relationships between form and content in writing.
 - c. Write and read texts written in several genres, for specified discourse communities. These communities may include professional or disciplinary discourse communities.
 - d. Practice reflective strategies.
2. Deepen Experience in Writing
 - a. Develop recursive strategies for generating ideas, revising, editing, and proofreading for extensive, in-depth, and/or collaborative projects.
 - b. Critique one's own and other's work.
3. Deepen Critical and Creative Thinking
 - a. Evaluate the relevance of context.
 - b. Synthesize other points of view within one's own position.
 - c. Reflect on the implications and consequences of the stated conclusion.
4. Use Sources and Evidence
 - a. Select and evaluate appropriate sources and evidence.
 - b. Evaluate the relevance of sources to the research question.

5. Deepen Application of Composing Conventions
 - a. Apply genre conventions including structure, paragraphing, tone, mechanics, syntax, and style to more extensive or in-depth writing projects.
 - b. Use specialized vocabulary, format, and documentation appropriately.

Text and Materials

[Instructor Note: Instructors of ENG 123 are able to select their own textbook and should make their own book orders through the UNC book store. Instructors are also permitted to opt out of textbook use (i.e. put together their own materials/content and/or use open-access materials).

Suggested ENG 123 Textbook:

[Everything's an Argument](#), 8th edition, 2019, by Andrea Lunsford and John J. Ruszkiewicz,

Or

They Say / I Say by Cathy

The Curious Researcher by

Open-access Materials:

[Writing Commons](#): a free, comprehensive, peer-reviewed, award-winning Open Text for students and faculty in college-level courses that require writing and research.

[Purdue OWL](#): The Online Writing Lab (OWL) at Purdue University houses writing resources and instructional material.

[Bad Ideas about Writing](#), edited by Cheryl Ball and Drew Loewe

Note on textbooks for 225:

Instructors teaching ENG 225 may also choose their own textbooks, but their text selection must reflect the content criteria and students learning outcomes for GT CO-2. The emphasis should be on writing instruction, and all assignments should reflect that focus.]

Course Policies and Procedures

Attendance Policy

[Instructor Note: All sections of ENG 123/225 adhere to a common attendance policy set by the writing program. See below.]

Because the bulk of class meetings are focused on collaboration, discussion, engagement, and workshopping student writing, attendance is a crucial component of success in ENG 123. This course follows the attendance policy set by the writing program.

For MWF classes:

Students are permitted three unexcused absences.

- 4 unexcused absences will automatically result in the lowering of a student's final grade by a letter (e.g. If student has a B for their final grade in the course but also ends up with 4 unexcused absences, the final grade will be entered as a C).
- 7 unexcused absences will automatically result in the lowering of a student's final grade by two letter grades (e.g. If student has a B as their final grade in the course but also ends up with 7 unexcused absences, their final grade will be entered as a D).
- 10 unexcused absences will result in a failing grade for the course.

FOR TR classes:

Students are permitted two unexcused absences.

- 3 unexcused absences will automatically result in the lowering of a student's final grade by a letter (e.g. If student has a B for their final grade in the course but also ends up with 4 unexcused absences, the final grade will be entered as a C).
- 5 unexcused absences will automatically result in the lowering of a student's final grade by two letter grades (e.g. If student has a B as their final grade in the course but also ends up with 7 unexcused absences, their final grade will be entered as a D).
- 7 unexcused absences will result in a failing grade for the course.

To have an absence excused, documentation must be provided. Acceptable documentation may include the following: note from physician or mental health counselor, athletic event, religious holiday, etc. If a student has questions about excusing an absence, they should consult their instructor.

Tardy Policy:

Arriving on time to class also plays a vital role in student success in this course. Prompt arrival allows everyone to make the most of class time. Often, the most important announcements are offered at the beginning of class. Arriving late is also disruptive to both instructor and students. Thus, tardies will factor into the attendance policy. The accrual of 4 or more tardies will be counted as one unexcused absence. The accrual of 8 or more tardies will be counted as two unexcused absences. "Tardy" will be defined as 5 or more minutes late.

[Instructor Note: From the Board Policy Manual (2-3-402): "Regular attendance in all classes will be assumed and encouraged. The instructor will determine the relationship between class attendance and the objective of the class and the way in which he or she will evaluate attendance as a factor in the achievement of the student. The instructor has the responsibility to inform students of policies as these policies relate to the students' grades. The student also has the responsibility of knowing the policies in each course."]

Both tardies and attendance can be easily tracked in Canvas. All 122 instructors must adhere to the attendance policy above.]

Late Work Policy

[Instructor Note: Instructors in the writing program may design their late work policies as they see fit.]

Grading Policies

Completion of all assignments does not guarantee earning a passing course grade. Students should save all papers and graded assignments, and students cannot pass this class if they do not at least attempt all major essay assignments.

Weighted and averaged points for the course will be computed according to the following plus or minus grade scale:

93–100 = A	87–89 = B+	77–79 = C+	67–69 = D	0–66 = F.
90–92 = A–	83–86 = B	73–76 = C		
	80–82 = B–	70–72 = C–		

Number grades that fall between two whole numbers will be rounded up if they are 0.5 or higher. (Example: 86.5 = 87; 86.3 = 86)

The minimum required grade for passing ENG 122 and ENG 123 is a D.

[Instructor Note: The above grading scale must be copied verbatim. However, instructors must also articulate additional grading information/schemas that are particular to their own class. The additional grading policies below must be followed as well:

- *All instructors must provide their grading scale/weighted items/breakdown in their syllabi and are **required** to use Canvas for posting grades.*
- *All instructors should aim for transparency and timeliness when recording and presenting student scores. Students should be able to understand (at any given time) where they stand grade-wise in any given course. Evaluated essays should be handed back to students (with feedback and scores) in a timely manner (take no more than 2 weeks to grade a particular set of essays).*
- *At least 80% of the assigned grade in ENG 122, 123, and 225 must be connected to writing of some sort (pre-writing, reflective writing, drafts, revision, and so on).]*

Suggested Grading Schema for Sample ENG 123 Weekly Schedule:

<i>Course Component</i>	<i>Points Earned</i>	<i>Points Available</i>
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<i>Homework, Participation, In-class Work</i>		<i>100 (10%)</i>
<i>Reflective Work</i>		<i>100 (10%)</i>
<i>Annotated Bibliography</i>		<i>100 (10%)</i>
<i>Major Research Project PROCESS</i> <i>-Roundtable (50 points)</i> <i>-Workshop 1 (25 points)</i> <i>-Workshop 2 (50 points)</i> <i>-Conference (50 points)</i> <i>-Workshop 3 (25 points)</i>		<i>200 (20%)</i>
<i>Major Research Project FINAL PRODUCT</i>		<i>400 (40%)</i>
<i>REMIX / Final Presentation</i>		<i>100 (10%)</i>
<i>TOTAL</i>		<i>1,000 (100%)</i>

Technology Policy

[Instructor Note: inclusion of a technology policy is optional.]

Revision Policy

[Instructor Note: inclusion of a revision policy is optional.]

Major Assignments

[Instructor Note: all instructors must fully explicate all major assignments, as well as provide descriptions of any graded component of the course (for example, participation, pre-writing, workshopping, reflection, etc.).]

Both ENG 123 AND ENG 225 **must** have each of the following components:

- Argumentative, scholarly, research-based, thesis-driven essay assignment of at least 2,500 words and with a minimum of 5 peer-reviewed, scholarly sources
- Scaffolding for the major research project, which should include:
 - Proposal / Brainstorming / Determining the Research Question
 - Outline / Sketch
 - Multiple Drafts (for recursive revision stages)
 - These draft should incorporate peer review, formative instructor feedback, and (preferably, if possible) one-on-one and/or group conferencing with the instructor
 - Final Product
- Reflective Work
 - Students should have assignments that provide opportunities for reflection (reflecting on their project's evolution, reflecting on the impact of revision choices, reflection on peer review processes, reflection on what they've learned throughout the course, and so on)
- Remix / Final Presentation
 - Students should have the opportunity to present their research project to the class. This presentation should involve a remixing of their Final Product (i.e. transforming the medium of their Final Product—for example: changing from a text-based essay to a multimedia presentation).
- Annotated Bibliography / Research Review / Worknet
 - Students should have an opportunity to analyze, synthesize, and evaluate their research / sources. Instructors can choose what shape this takes, whether that be a traditional annotated bibliography, a research review, worknet, or some other form of analyzing/synthesizing research sources.

To learn more about the use of worknets, see Derek Mueller's "[Mapping the Resourcefulness of Sources: A Worknet Pedagogy](#)," from Composition Forum 32, 2015.]

Student Support & Campus Resources

Disability Accommodations

It is the policy and practice of the University of Northern Colorado to create inclusive learning environments. If there are aspects of the instruction or design of this course that present barriers to your inclusion or to an accurate assessment of your achievement (e.g. time-limited exams, inaccessible web content, use of videos without captions), please communicate this with your professor and contact Disability Support Services (DSS) to request accommodations. Office: 970-351-2289, Michener Library L-80. Students can

learn more about the accommodation process at <https://www.unco.edu/disability-support-services/>

[Instructor Note: the above section is required verbatim. However, instructors may wish to make additional comments on access, universal design, and/or inclusion. See [here](#) for ideas.]

Writing Center

For assistance with writing assignments from any course or subject, visit the Writing Center located in Ross 1230. Trained writing tutors are available to assist with all kinds of writing roadblocks including brainstorming, citing sources, and developing your ideas. Even if you think your writing is pretty good, it's always nice to have another reader look over your work.

Tutors are available Monday - Friday, 9am - 5pm; appointments can be made at <https://unco.mywconline.com>. For your convenience, the Writing Center offers both face-to-face and online (email) appointments. When you visit the Writing Center for a face-to-face session, you should bring a printed copy of your work, your assignment sheet, and any materials (like sources) to help the tutors best address your concerns. For the best use of online services, be sure to ask specific questions to receive specific feedback. Also be aware that tutors respond to online requests within 48 hours.

For more information, email us at writingcenter@unco.edu or visit our website at <https://www.unco.edu/writing-center/>.

UNC Library

Michener Library is a valuable resource for your work in this English course. There are millions of books and hundreds of databases available to help you research any topic imaginable! In addition to online and print resources, there are librarians available to help you with your research! You can get one-on-one help from a librarian in two ways:

- Schedule an appointment online: <http://unco.libcal.com/appointment/25783>
- Stop by Michener Library (first floor) and look for the offices with a sign that reads ENG 122/ENG 123 Librarian.

[Instructor Note: All sections of ENG 123/225 are required to include a library session in their course plan. The library session for ENG 123/225 is designed to further develop information literacy skills by focusing on evaluating sources for research assignments and using bibliographies to find additional sources. As this is a hands-on session where students will spend most of the time finding sources on their topics, it is best to schedule your ENG 123 library session once students have selected a paper topic.]

To schedule your library session, you need to fill out the online form:

https://unco.co1.qualtrics.com/jfe/form/SV_0e1FCMwFhi7pF2Z. Please provide at least two possible dates for the library session so that we can schedule your session in a timely manner. From the instruction options you will select either ENG 122 or ENG 123. You will receive a confirmation with the date, location, and name of your librarian.]

Basic Needs Statement

[Instructor Note: Inclusion of a basic needs statement is optional. See [here](#) for some ideas. Instructors might also consider adding a link to the [Bear Pantry](#).]

Student Safety & Title IX

The University of Northern Colorado is committed to providing a safe learning environment for all students that is free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these incidents, know that you are not alone. UNC has staff members trained to support you in navigating campus life, accessing health and counseling services, receiving academic and housing accommodations, obtaining with legal protective orders, and more.

Please be aware that all UNC faculty members are “responsible employees,” which means that if you disclose to a faculty member about a situation past, present, or future involving sexual harassment, sexual assault, dating violence, domestic violence, or stalking, they must share that information with the Title IX Coordinator, Larry Loften. “Disclosure” may include communicate in person, in class, via email/phone/text message, through in/out of class assignments, or through any other form of communication. Larry or a trained staff member in the Office of Institutional Equity and Compliance will contact you to let you know about accommodations and support services at UNC as well as your options for pursuing a process to hold accountable the person who harmed you. You are not required to speak with OIEC staff regarding the incident; your participation in OIEC processes are entirely voluntary.

If you do not want the Title IX Coordinator notified, instead of disclosing this information to your instructor, you can speak confidentially with the following people on campus and in the community, who can connect you with support services and help explore your options now, or in the future:

- UNC’s Assault Survivors Advocacy Program (ASAP): 24 Hr. Hotline 970-351-4040 or <http://www.unco.edu/asap>
- UNC Counseling Center: 970-351-2496 or <http://www.unco.edu/counseling>
- UNC Psychological Services: 970-351-1645 or http://www.unco.edu/cebs/psych_clinic

If you are a survivor or someone concerned about a survivor, or if you would like to learn more about sexual misconduct or report an incident, please visit www.unco.edu/sexual-misconduct or contact the Office of Institutional Equity and Compliance (970-351-4899).

Please also be aware that university faculty may also be required to disclose any incidents of other kinds of abuse they know about, past, present, or future, to the University.

Seven Strong

[Instructor Note: Inclusion of information on UNC's Seven Strong is optional. See [here](#) for more information.]

Classroom & Campus Expectations

Class Citizenship Statement

[Instructor Note: Inclusion of a class citizenship, community respect, or classroom behavior statement is optional.]

Student Code of Conduct and Academic Integrity

All members of the University of Northern Colorado community are entrusted with the responsibility to uphold and promote five fundamental values: honesty, trust, respect, fairness, and responsibility. These core elements foster an atmosphere, inside and outside the classroom, which serves as a foundation and guides the UNC community's academic, professional, and personal growth. Endorsement of these core elements by students, faculty, staff, administration, and trustees strengthens the integrity and value of our academic climate. <https://www.unco.edu/dean-of-students/pdf/Student-Code-of-Conduct.pdf>

Plagiarism and Misuse of Sources*

Different people and organizations have different understandings of what plagiarism is. A commonly shared idea, and one that extends to this classroom, comes back to the concept of intellectual property. Words and ideas can belong to people, and ownership must be acknowledged in public, regulated ways. Plagiarism, therefore, involves ethical, contextual, administrative, and punitive consideration that, in this classroom, is determined by the authority of the professor.

As writing instructors, we believe it is important for our class policy to reflect a nuanced understanding of plagiarism and will make a reasonable effort to distinguish between **deliberate plagiarism**, **inadvertent plagiarism**, and **misuse of sources**. We also believe it is important for students to understand "plagiarism" as context-specific. You should not treat the Writing 102 policy as a one-size-fits-all standard. Our policy applies to work created for *this course*. We encourage you to ask questions about plagiarism across multiple academic and real-world spaces.

What is Plagiarism?

In academic contexts, plagiarism often involves the using other people's ideas and words without giving formal and public credit. We uphold this general definition but draw a line between deliberate plagiarism, inadvertent plagiarism, and the misuse of sources. We were guided by the Writing Program Administrator's "[Defining and Avoiding Plagiarism: The WPA Statement on Best Practices](#)," which defines plagiarism as "occur[ing] when a writer deliberately uses someone else's language, ideas, or other original (not common-knowledge) material without acknowledging its source."

Deliberate Plagiarism

The key idea here is deception. A deliberately plagiarizing student seeks academic credit for content she did not create and does not cite. While instructors cannot prove intent, in this course we will automatically consider evidence of the following practices as acts of deliberate plagiarism:

- Purchasing or downloading a piece of writing from an online paper mill (for example, BestResearchPaper.com; Free-College-Essays.com; PaperDue.com).
- Taking verbatim (word-for-word) content from other sources without quotation marks and/or attribution to the extent that the author's own writing makes up less than half of the assignment in question.
- Arranging for another person to write a project.
- Turning in an assignment written for another class without formal written permission from both/all involved instructors.

Deliberate plagiarism short-circuits our learning outcomes by allowing you to avoid actual writing practice. It is an ethical breach, and we will treat cases of it very seriously.

A first case of deliberate plagiarism will result in an F for the involved assignment with no option to revise. A second case of deliberate plagiarism will result in an F for the course. Again, the authority to determine what constitutes deliberate plagiarism rests with the professor.

Inadvertent Plagiarism

An inadvertently plagiarizing student does not know how to attribute credit to sources or what kinds of things require citation, and *makes no attempt to do so in her writing, and/or omits critical elements of citation*. In this course inadvertent plagiarism includes the following:

- Failure to enclose verbatim (word-for-word) phrases, sentences, or passages within quotation marks (note: the verbatim content constitutes less than half of the project in question).
- Failure to include a context-appropriate bibliographic list for writing projects (e.g., MLA Works Cited page; APA References list)
- Failure to include in-text citations for quoted material and/or paraphrased material from a source that does not appear on the bibliographic list

Inadvertent plagiarism is a fixable problem. It is our hope that, after successful completion of the First-Year Writing Seminar and WRI 102, you will avoid inadvertent plagiarism in future writing projects. You may not know how to cite information perfectly, but you will know to ask questions: what is expected of me as a writer working with sources in this context? What are the preferred citation guidelines? What constitutes “common knowledge” in this particular field and for this particular writing?

The first two instances of inadvertent plagiarism in a final version of an assignment in this course will result in a zero for the assignment with the option to revise for regrading. A third case of inadvertent plagiarism will result in an F for the assignment with no option to revise. More than three cases of inadvertent plagiarism will result in failure for the course.

Misuse of Sources

Students come in to a first-year writing classroom with different writing backgrounds. We expect different levels of comfort with things like citation practices, working with outside source material, and understanding how to integrate source material into your own writing. Comfort with these activities are shaped by our past experiences with them—and that past experience might range from “frequent” to “zero.”

If a student attempts to give credit to outside source material but does so incorrectly, or in a manner that does not meet the expectations established by the instructor and/or assignment, we do not consider that plagiarism. Like the [CWPA](#), we consider unsuccessful attempts to attribute credit a misuse of sources. In this class, misuse of sources includes the following:

- Incorrectly formatted MLA / APA citations
- Failure to provide in-text citations for paraphrased material from a source that does appear on the bibliographic list
- Treating a specialized piece of information as common knowledge
- A “mismatched” bibliographic list and in-text citations
- Patchwriting

“Patchwriting” is a term coined by writing scholar and plagiarism expert Rebecca Moore Howard. As defined by [The Citation Project](#), it refers to writing that “restat[es] a phrase, clause, or one or more sentences while staying close to the language or syntax of the source.”

Patchwriting is not plagiarism; as Howard explains, it can be “a valuable composing strategy in which the writer engages in entry-level manipulation of new ideas and vocabulary” (“A Plagiarism Pentimento” 233). We include “patchwriting” here beneath our Misuse of Sources category because we want to help you recognize it, and ideally move past it. In future or other classes and situations, patchwriting will likely be identified and treated as plagiarism.

The first two instances of misusing a source in a final version of an assignment in this course will result in a zero for the assignment with the option to revise for regrading. A third case of inadvertent plagiarism will result in an F for the assignment with no option to revise. More than three cases of inadvertent plagiarism will result in failure for the course.

Further Reading

For more information on plagiarism, see any of the following sources:

- [Rebecca Moore Howard's "Plagiarism Pentimento"](#)
- [Purdue's Online Writing Lab \(OWL\): Comparing \[Plagiarism\] Policies](#)
- [The Citation Project's "What is Plagiarism?"](#)

*Plagiarism section credited to Melody Denny and Mary Laughlin.

SAMPLE Course Plan / Weekly Schedule

*[Instructor Note: A detailed weekly schedule is required by the Board Policy Manual. This schedule should give students a sense of the trajectory of the course, including all major due dates. What follows below is a **sample** approach:*

WEEK ONE: INTRODUCTIONS

Readings	In-class	Homework / Essay Progress
-syllabus	-community building -syllabus review	-syllabus discussion board -opening reflective work / diagnostic

KEY TERMS: research, argument

[Notes for Instructors: This opening week should be used to ensure students understand the expectations of the course and the policies within the syllabus. Additionally, instructors should work deliberately to create class community and class culture, allowing students to get to know one another. This type of community-building is an affordance in a class our size, it often aids in retention, and makes the experience better for everyone! Try to avoid simply reading syllabus information to your students during this week. Instead, create intentional opportunities for them to engage with the syllabus content. For example, you might create a discussion board in Canvas about the syllabus and allows them to post questions. This can be an efficient way to field these questions (as opposed to answering several emails.

Instructors might also consider assigning an opening reflective assignment (asking students to reflect on their past writing experiences, their expectations and goals for this course, and/or their understanding and comfort with the ENG 123 Student Learning Outcomes). Reflection is a vital component of our writing program's pedagogical approach and a cornerstone in teaching-for-transfer.]

WEEK TWO: ARGUMENTATION		
Readings	In-class	Homework / Essay Progress
- Chapters from <i>Everything's An Argument to Support Week Two: Part 1 Reading and Understanding Arguments (chapters 1-6)</i>	-Discussion of Major Research Project assignment	-UNC URT Module One quiz -activities from EAA chapters

and chapter 17 Academic Arguments	-In-class discussion of selected chapters from <i>Everything's an Argument</i>	
-Modules from UNC Library's Undergraduate Research Tutorial to support Week Two: Module One: The Research Process	-overview of rhetoric, rhetorical analysis, rhetorical appeals -practice with appeals (identifying and designing)	

KEY TERMS: argument, research, stasis questions, context, ethos, pathos, logos, Kairos

[Instructor Note: This week should be devoted to introducing students to academic arguments. Instructors should emphasize that there is no “one way” to write an argument. Writing and effective argument depends on audience, discipline, context, purpose, etc.]

Additionally, instructors may supplement this week's readings (either to inform their own lesson design and/or to assign directly to students) with any of the following suggested excerpts from the open-access text, [Bad Ideas about Writing](#) edited by Cheryl Ball and Drew Loewe:

- “Rhetoric is Synonymous with Empty Speech” by Patricia Roberts Miller
- “Students Should Learn about the Logical Fallacies” by Daniel V. Bommarito
- “Logos is Synonymous with Logic” by Nancy Fox

The UNC Library staff developed a series of Canvas Modules for use in writing-intensive courses on campus. These Modules are titled: UNC Undergraduate Research Tutorial and can be found via Canvas Commons. The modules may be integrated in full or in part into Canvas courses. Once integrated in a given Canvas course, instructors may modify the various Modules in whatever way they see fit. See the chart below for some detail on each of the Modules contained within UNC Library's Undergraduate Research Tutorial:

UNC Library Undergraduate Research Tutorial		
Module	Content	Outcomes
Module One: Starting your Research Process	• The Research Process • Choosing a Topic • Background Research Tips • Moving from Topic to Research Question	• Begin developing your own research process • Conduct background research • Determine how to focus a topic • Write a research question

Module Two: Finding & Using Sources	• Types of Sources • Selecting Key Words • Finding Articles • Reading a Research Study • Finding Books • Evaluation Basics • Finding & Evaluating Web Sources • Efficient Evaluation	• Distinguish between primary and secondary research, and between popular, scholarly, and trade publications • Select keywords to search effectively • Find scholarly research articles through the library website • Read research articles to find the information you need • Find books through the library website • Evaluate web sources • Apply evaluation criteria to determine appropriate sources for your assignment
Module Three: Peer Review	• What is Peer Review? • Peer-Reviewed Articles • Finding Peer-Reviewed Articles	• Determine if an article is peer-reviewed • Find peer-reviewed articles using library databases
Module Four: Organizing Research	• Taking Good Notes • Note-Taking Systems • Synthesizing Information • Research Project Outline • Citing Sources • Citing Sources with RefWorks	• Recognize different types of note-taking systems • Use a summary table to help with note-taking • Organize your paper using an annotated outline • Find help with the different citation styles • Use RefWorks for managing your sources
Module Five: Avoiding Plagiarism	• What is Plagiarism? • Did I Plagiarize? • Quoting, Paraphrasing, and Summarizing • How to Cite • Managing Citations with RefWorks	• Discuss plagiarism and determine if you have plagiarized • Discuss the importance of citing sources • Connect to tools for organizing sources and creating citations

If you need assistance integrating the UNC Library's URT, please contact your Writing Program Administrator: tara.wood@unco.edu.]

For a sample approach to the Major Research Project, see APPENDIX G: ENG 123 Sample Major Research Project Assignment.

WEEK THREE: RESEARCH PROCESSES		
Readings	In-class	Homework / Essay Progress
- Chapters from <i>Everything's An Argument</i> to Support Week Three: chapters 18-21	-Topic exploration -Discussion of research processes / inquiry / carving	-Activities from EAA chapters 18-21

- Modules from UNC Library's Undergraduate Research Tutorial to support Week Two: Module Two: Finding Sources	out a research space / key terms searching -source analysis (practice evaluating potential sources)	-initial progress / exploration for their approach to the Major Research Project -beginning research -audience analysis (analyzing the expectations and conventions within their anticipated target audience) -source analysis (practice evaluating potential sources)
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KEY TERMS: sources, peer review, credibility, reliability, relevancy, plagiarism, academic integrity

[Instructor Note: Instructors should provide support to students in their exploration of issues / research questions of interest to them. This might include helping students to narrow and/or helping students to avoid "bad" topic choices: topics that are far too broad and/or more appropriate for an informative assignment and/or over-researched (e.g. abortion).

Additionally, instructors may supplement this week's readings (either to inform their own lesson design and/or to assign directly to students) with any of the following suggested excerpts from the open-access text, [Bad Ideas about Writing](#) edited by Cheryl Ball and Drew Loewe:

- "Research Starts with Answers" by Allison C. Witte
- "Research Starts with a Thesis Statement" by Emily A. Wierszewski
- "Excellent Academic Writing Must Be Serious" by Michael Theune
- "The Traditional Research Paper is Best" by Alexandria Lockett

WEEK FOUR: RESEARCH PROCESSES & TOPIC PROPOSALS		
Readings	In-class	Homework / Essay Progress
- Chapters from <i>Everything's An Argument</i> to Support Week Four: chapters 18-21	-practice with research and/or source evaluation	-Proposal DUE

- Modules from UNC Library's Undergraduate Research Tutorial to support Week Two: Module Two: Finding Sources	-continued discussion of plagiarism -group discussion of topics / research questions -developing proposal -peer review workshopping proposals	
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KEY TERMS: sources, peer review, credibility, reliability, relevancy, plagiarism, academic integrity, response

[Instructor Note: Peer review is a vital component of ENG 123 pedagogy. Instructors should devote class time to:

- j) discussing response and peer review in order to help students understand and articulate the expectations and goals of peer review;*
- k) intentionally designed peer review processes; and*
 - a. Instructors should design peer review processes with intentionality, avoiding simply telling students to “swap papers.”*
- l) opportunities for students to reflect on peer reviews processes.*
 - a. Students should have the opportunity to reflect on themselves as peer reviewers and also to reflect on how they made use of peer feedback.*

Also, consider the following open-access materials to supplement discussion and design of peer review:

- [Peer Review](#) by Joe Moxley, Writing Commons
- [In-Class Peer Review](#) by Daniel Richards, Writing Commons

Consider the following open-access materials to supplement discuss of revision processes and strategies:

- [Steps for Revising](#), Purdue OWL
- [Writers on Revising](#), Joe Moxley, Writing Commons
- [Revision Strategies](#), Grand Valley State University Fred Meijer Center for Writing and Michigan Authors
- [Revising Drafts](#), University of North Carolina Chapel Hill Writing Center
- [Tips for Writing in North American Colleges](#), Purdue OWL

For this proposal stage, instructors should remind students that their job as a reviewer is to provide feedback that helps their classmate improve and advance their ideas for the proposal. This may also include discussion of the proposal expectations and/or rubric.

Additionally, instructors may supplement this week's readings (either to inform their own lesson design and/or to assign directly to students) with any of the following suggested excerpts from the open-access text, [*Bad Ideas about Writing*](#) edited by Cheryl Ball and Drew Loewe:

- “Strong Writers and Writing Don’t Need Revision” by Laura Giovanelli
- “When Responding to Student Writing, More is Better” by Muriel Harris
- “Failure is not an Option” by Allison D. Carr]

WEEK FIVE: EVALUATING & CATALOGING SOURCES		
Readings	In-class	Homework / Essay Progress
- Chapters from <i>Everything's An Argument</i>	-practice with annotating	-continuing to research, find and evaluate sources

to Support Week Five: chapter 13, chapter 17 -- Modules from UNC Library's Undergraduate Research Tutorial to support Week Two: Module Two: Finding Sources	-discussion of documentation systems (epistemological / disciplinary emphases); follow up on their audience analysis -discussion of Annotated Bibliography assignment	-send complete practice annotation (for one peer reviewed source) and send to instructor for feedback / review
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KEY TERMS: sources, peer review, credibility, reliability, relevancy, plagiarism, academic integrity, response, discipline, documentation

[Instructor Note: Students should have opportunities to practice annotating and class time should be devoted to discussing the utility of annotated bibliographies. It may also be helpful to point out to students that their annotated bib is simply a step in their research process. They may or may not end up using the sources they identify and evaluate in their annotated bib.]

Additionally, instructors may supplement this week's readings (either to inform their own lesson design and/or to assign directly to students) with any of the following suggested excerpts from the open-access text, [Bad Ideas about Writing](#) edited by Cheryl Ball and Drew Loewe:

- *"Citing Sources is a Basic Skill Learned Early On" by Susanmarie Harrington*
- *"Plagiarism Deserves to Be Punished" by Jennifer A. Mott-Smith*

For a sample approach to the annotated bibliography, see APPENDIX H: ENG 123 Sample Annotated Bibliography Assignment.

WEEK SIX: CONDUCTING & ORGANIZING RESEARCH		
Readings	In-class	Homework / Essay Progress
- Chapters from <i>Everything's An Argument</i>	-library sessions	-continuing to research, find and evaluate sources

to Support Week Five: chapter 18-21 -- Modules from UNC Library's Undergraduate Research Tutorial to support Week Two: Module Two: Finding Sources & Module 4: Organizing Research -continued research / reading and evaluating potential sources for their project		-send complete practice annotation (for one peer reviewed source) and send to instructor for feedback / review -build annotated bibliography and organize
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KEY TERMS: sources, peer review, credibility, reliability, relevancy, plagiarism, academic integrity, response, discipline, documentation

[Instructor Note: This week involves direct instruction in library research. One session should be held in the library with library instructional staff. Another session might be held in the library with more independent (individual guidance provided as needed) research processes emphasized. Alternatively (or additionally), instructors may wish to provide a demonstration of library research with a sample topic (i.e. provide modeling of library research, identifying and evaluating peer-reviewed scholarly sources.

Overview of the ENG 123 Library Session:

*The library session for **ENG 123** is designed to further develop information literacy skills by focusing on evaluating sources for research assignments and using bibliographies to find additional sources. As this is a hands-on session where students will spend most of the time finding sources on their topics, it is best to schedule your ENG 123 library session once students have selected a paper topic.*

Scheduling a Library Session:

To schedule your library session, you need to fill out the online form:

https://unco.co1.qualtrics.com/jfe/form/SV_0e1FCMwFhi7pF2Z. Please provide at least two possible dates for the library session so that we can schedule your session in a timely manner. You will receive a confirmation with the date, location, and name of your librarian.]

WEEK SEVEN: ORGANIZING RESEARCH & ANNOTATING SOURCES		
Readings	In-class	Homework / Essay Progress
- Chapters from <i>Everything's An Argument</i> to Support Week Five: chapters 8-12	-workshopping annotated bibs	-Annotated Bibliography DUE

-- Modules from UNC Library's Undergraduate Research Tutorial to support Week Two: Module Four: Organizing Research and Module Three: Peer Review -continued research / reading and evaluating potential sources for their project		
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KEY TERMS: sources, peer review, credibility, reliability, relevancy, plagiarism, academic integrity, response, discipline, documentation

[Instructor Note: Instructors should allow class time for students to share annotated bibs and offer feedback. Instructor may also wish to provide self-review time (i.e. provide students with a sample/model annotated bib and have them comparatively evaluate their own work against the model OR have them check their citation accuracy using the Purdue guides.

Instructors might also assign reflective work that invites students to think about how the annotated bibliography is aiding their research process, what they've learned through this process of creating annotations for sources, and so on.

One of the pitfalls of an annotated bib at this point in the semester is that the student's research process will be ongoing and will likely (if not inevitably evolve beyond the due date for this requirement. Instructors should talk openly about the cyclical and evolutionary process of research so that students don't fall into the limited thinking that once the annotated bib is done, their research process is over.

Another pitfall of the annotated bib is that it doesn't allow for synthesis across sources. This has the potential to carry over into the essay (paragraphs summarizing the individual ideas of their sources but a noticeable lack of synthesis across sources). Thus, instructors who opt for the annotated bibliography should design lessons that address the importance of synthesizing sources within their essays.

WEEK EIGHT: STRUCTURING ARGUMENTS		
Readings	In-class	Homework / Essay Progress
- Chapters from <i>Everything's An Argument</i>	-discussion and activities with chapters 7-12	-drafting outline / roundtable sketch

to Support Week Five: chapters 7-12 -- Modules from UNC Library's Undergraduate Research Tutorial to support Week Two: Module Four: Organizing Research and Module Three: Peer Review -continued research / reading and evaluating potential sources for their project	-analyzing their work-in-progress in conjunction with chapters 7-12 -continued audience analysis in conjunction with chapters 7-12 -discussion of outline / roundtable sketch	
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KEY TERMS: Toulmin, Rogerian, causal arguments, evaluative arguments, proposals, arguments of fact, definitional arguments

[Instructor Note: Instructors should allow students to put their chapters readings into conversation with their own work-in-progress. Students should also be encouraged to identify typical types of argument among their target audience / academic area of study.]

When discussing the roundtable sketch assignment, instructors should emphasize (like they did with the annotated bibliography) that this is simply a step in their process. Their final project will likely be very different (due to its inevitable evolution through processes of revision, adjustment, and continued research.

Additionally, instructors may supplement this week's readings (either to inform their own lesson design and/or to assign directly to students) with any of the following suggested excerpt from the open-access text, [Bad Ideas about Writing](#) edited by Cheryl Ball and Drew Loewe:

- *"Formal Outlines are Always Useful" by Kristin Milliga*

WEEK NINE: ROUNDTABLE WEEK		
Readings	In-class	Homework / Essay Progress
- reading their classmates' roundtable sketches in	-Roundtables	-Roundtable Sketch DUE

preparation for in-class discussion -continued research / reading and evaluating potential sources for their project		
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KEY TERMS: peer review, response, revision

[Instructor Note: For details on Roundtable Week, see APPENDIX I: ENG 123 Sample Roundtable Sketch Assignment.

Depending on instructor class size, roundtable week may need to extend into the following week in order to accommodate all students, allowing everyone equal class time focused on their project-in-progress.]

WEEK TEN: PEER REVIEW		
Readings	In-class	Homework / Essay Progress

- their own work-in-progress -continued research / reading and evaluating potential sources for their project	-workshopping Draft 1	-Workshop 1 Draft DUE
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KEY TERMS: peer review, response, revision

[Instructor Note: Peer review is a vital component of ENG 123 pedagogy. Instructors should devote class time to:

- m) discussing response and peer review in order to help students understand and articulate the expectations and goals of peer review;*
- n) intentionally designed peer review processes; and*
 - a. Instructors should design peer review processes with intentionality, avoiding simply telling students to “swap papers.”*
- o) opportunities for students to reflect on peer reviews processes.*
 - a. Students should have the opportunity to reflect on themselves as peer reviewers and also to reflect on how they made use of peer feedback.*

Also, consider the following open-access materials to supplement discussion and design of peer review:

- [Peer Review](#) by Joe Moxley, Writing Commons
- [In-Class Peer Review](#) by Daniel Richards, Writing Commons

Consider the following open-access materials to supplement discuss of revision processes and strategies:

- [Steps for Revising](#), Purdue OWL
- [Writers on Revising](#), Joe Moxley, Writing Commons
- [Revision Strategies](#), Grand Valley State University Fred Meijer Center for Writing and Michigan Authors
- [Revising Drafts](#), University of North Carolina Chapel Hill Writing Center
- [Tips for Writing in North American Colleges](#), Purdue OWL

Additionally, instructors may supplement this week’s readings (either to inform their own lesson design and/or to assign directly to students) with any of the following suggested excerpts from the open-access text, [Bad Ideas about Writing](#) edited by Cheryl Ball and Drew Loewe:

- “Strong Writers and Writing Don’t Need Revision” by Laura Giovanelli
- “When Responding to Student Writing, More is Better” by Muriel Harris
- “Failure is not an Option” by Allison D. Carr]

WEEK ELEVEN: CONFERENCING		
Readings	In-class	Homework / Essay Progress

- their own work-in-progress -continued research / reading and evaluating potential sources for their project	-conferencing with instructor	-Conference Draft DUE
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KEY TERMS: peer review, response, revision, formative feedback

[Instructor Note: Depending on labor conditions for various instructors, this week should be devoted to one-on-one conferences or group conferencing (conferencing with small groups of students). This is an intensive opportunity to provide intensive, formative feedback on student writing.

Tips for successful conferencing:

- *Preface formative instructor-student conferencing with a peer review workshop (so that the instructor is not the initial review)*
- *Develop an efficient and manageable scheduling system for conferencing and ensure students are aware of how to sign up; instructors should also ensure students are aware of the consequences of missing a scheduled conference*
- *Work to make the conference as productive as possible, asking students to come in with questions, a sense of their strengths and weaknesses, etc. This practice enables the student to engage in the conference as an active participant rather than simply as a passive recipient. Such active participation cultivates agency, independent, and autonomy for the student writer.*
- *Design a conference follow-up activity for the student, preferably one focused on both reflection and revision. Have them make a list of action-revision steps and turn it in to you / email it to you. Have them write a reflection, thinking through what they got out of the conference.*
- *Practice self-care during conference week! Conferencing with students can be labor-intensive, performance heavy, and intellectually-emotionally draining. Be sure to arrange your schedule in a way that allows for stuff like lunches, potty breaks, naps, etc.]*

WEEK TWELVE: PEER REVIEW		
Readings	In-class	Homework / Essay Progress

- their own work-in-progress -continued research / reading and evaluating potential sources for their project	-workshopping Draft 2	-Workshop 2 Draft DUE
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KEY TERMS: peer review, response, revision

[Instructor Note: Peer review is a vital component of ENG 123 pedagogy. Instructors should devote class time to:

- p) discussing response and peer review in order to help students understand and articulate the expectations and goals of peer review;*
- q) intentionally designed peer review processes; and*
 - a. Instructors should design peer review processes with intentionality, avoiding simply telling students to “swap papers.”*
- r) opportunities for students to reflect on peer reviews processes.*
 - a. Students should have the opportunity to reflect on themselves as peer reviewers and also to reflect on how they made use of peer feedback.*

Also, consider the following open-access materials to supplement discussion and design of peer review:

- [Peer Review](#) by Joe Moxley, Writing Commons
- [In-Class Peer Review](#) by Daniel Richards, Writing Commons

Consider the following open-access materials to supplement discuss of revision processes and strategies:

- [Steps for Revising](#), Purdue OWL
- [Writers on Revising](#), Joe Moxley, Writing Commons
- [Revision Strategies](#), Grand Valley State University Fred Meijer Center for Writing and Michigan Authors
- [Revising Drafts](#), University of North Carolina Chapel Hill Writing Center
- [Tips for Writing in North American Colleges](#), Purdue OWL

Additionally, instructors may supplement this week’s readings (either to inform their own lesson design and/or to assign directly to students) with any of the following suggested excerpts from the open-access text, [Bad Ideas about Writing](#) edited by Cheryl Ball and Drew Loewe:

- “Strong Writers and Writing Don’t Need Revision” by Laura Giovanelli
- “When Responding to Student Writing, More is Better” by Muriel Harris
- “Failure is not an Option” by Allison D. Carr

WEEK THIRTEEN: REMIX / VISUAL RHETORIC		
Readings	In-class	Homework / Essay Progress

- their own work-in-progress -continued research / reading and evaluating potential sources for their project -URT Module to Support Week Twelve: <u>Module 5: Avoiding Plagiarism</u> -Chapters from <i>Everything's An Argument</i> to Support Week Twelve: chapters 14-16	-discussion and activities with EAA chapters 14-16 -discussion of Final Presentation assignment / remix	-continued work on their project, revising
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KEY TERMS: remix, reflection, revision, visual rhetoric

[Instructor Note: Instructors should talk with students about presentation expectations and, ideally, should cultivate conditions for creativity in their approach to the remix / final presentation. Rather than simply allowing one mode of presentation, allow students to select their mode of presentation. That said, instructors will need to think carefully about the timing required for all student presentations to take place during class time.]

Additionally, instructors should think of meaningful ways for student-audience members to actively engage in their peer's presentations. This could be with a feedback form / survey, a question-and-session session, and/or some other engaged practice of listening / feedback.

Finally, instructors should create an opportunity for students to reflect on the practice of remixing, considering such questions as:

- *The definition of constraint is a limitation or restriction. What types of constraints did your REMIX have?*
- *The definition of affordance is a benefit or something made possible. What types of affordances did your REMIX have?*
- *What did you learn about writing, genre, or medium as a result of REMIXING?*
- *How does this process enhance your rhetorical dexterity?*
- *How did the REMIX change the way you interacted with your audience (as compared to the way you interacted with your audience in the actual textual project)?]*

WEEK FOURTEEN: PRESENTATION

Readings	In-class	Homework / Essay Progress
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- their own work-in-progress	-presentations	-Final Presentations DUE

KEY TERMS: remix, reflection, revision, visual rhetoric, feedback

WEEK FIFTEEN: PRESENTATION		
Readings	In-class	Homework / Essay Progress

- their own work-in-progress	-presentations	-Final Presentations DUE -Final Project, Major Research Project DUE
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KEY TERMS: remix, reflection, revision, visual rhetoric

[Instructor Note: All instructors are required to meet during their final exam time. The hours set aside for final exams are part of the contact hours required to meet our accreditation standards. The final exam time may be used for leftover presentations, celebrations, final reflection activities, course take-away discussions, and/or awards.]

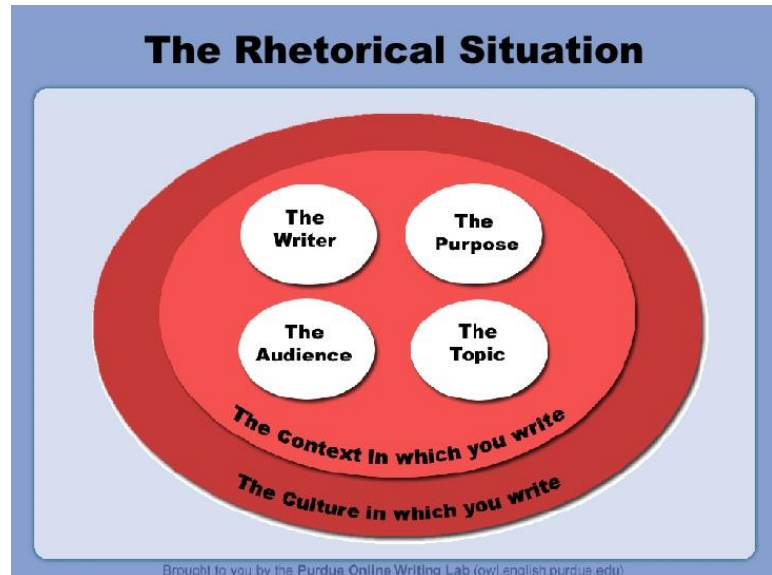
FINAL EXAM: Celebrations, final reflections, awards.

APPENDIX G: ENG 123 Sample Major Research Project Assignment

In this class, the majority of your time, labor, and learning will be devoted to the completion of a research-based, argumentative essay on a topic of your choosing. In order to introduce you to

this task, this assignment sheet will work to frame your rhetorical situation. A rhetorical situation is any circumstance in which communication is happening.

KEY TERMS: rhetorical situation, argument, research, writer, purpose, audience, context



Purpose

Meeting your purpose is a very important component in any given rhetorical situation. Your purpose in this assignment will be to persuade a specified audience through a well-developed line of reasoning. Put another way, your purpose will be to convince a target audience of a claim by drawing on research. Achieving this purpose will require you to identify a line of inquiry (finding something that interests or compels you in some way) and to join a conversation about that topic that is likely already ongoing. For example, if you choose to write something about climate change, you are probably not the first person to write about that topic, right? Once you figure out what you want to research and write about, you will need to put your research skills to work, finding and evaluating sources that you might use to support the claim you wish to make about your topic. Alternatively, you may find research and sources that you want to work against (refute). Probably both! Throughout your recursive processes of writing, reading, and researching—you will begin to construct an effective argumentative essay. Successfully achieving your purpose will require you to think carefully about what types of sources you need, what values your target audience holds, and what line of reasoning will be most rhetorically effective (persuasive).

The Audience

Every student will need to identify an academic audience for their essay. And not everyone's will be the same; the audience will depend on the topic. You might pick something related to your major, but that's certainly not a requirement. You could also pick something that simply interests you or something about which you are passionate. Some examples: if you are a sociology or psychology major, you might be interested in the impact of social media on developing lasting friendships. If you're a geology major, you might be interested in the impact of fracking on Colorado's ecosystems. Whatever path you choose, your audience must be an academic one, but

the discipline will vary from student to student. Part of being a successful rhetor is understanding what your audience needs from you. You will need to identify what rhetorical strategies are best suited for the audience you are targeting. There is no such thing as a generic academic audience—you must make choices based on the values, conventions, and expectations of your target audience, which should be connected in some way to an academic discipline(s).

The Writer

As the writer, you will need to think through your relationship to your audience. A very common conversation in college writing classrooms centers around the question of whether or not the use of first-person (“I”) is appropriate or not. You may have been told in past classes that it should be avoided. The truth is that there is not “right” answer to whether or not you should use first-person—it completely depends on the values and expectations of the audience you address. For example, it might be appropriate to use the first person when signaling structural cues (“First, I will...”). It might also be appropriate to include anecdotal evidence (“Once during high school, I....”). However, the important thing to remember is that your presence in the essay depends on your audience.

The Topic

As explained above, each student will identify their own topic. But remember that your purpose in this assignment is not simply to tell your readers about a topic. Your purpose is not informative—it’s persuasive. After you identify your topic, you will need to move from topic to argumentative claim. In other words, you don’t just want to write all about climate change. You want to persuade a community of geologists that human activity-induced climate change is responsible for the rising death of coral reefs. That’s just an example, of course, but it is meant to help you see the difference from simply writing about something (informing) to drawing on research in order to convince your audience of something (persuading).

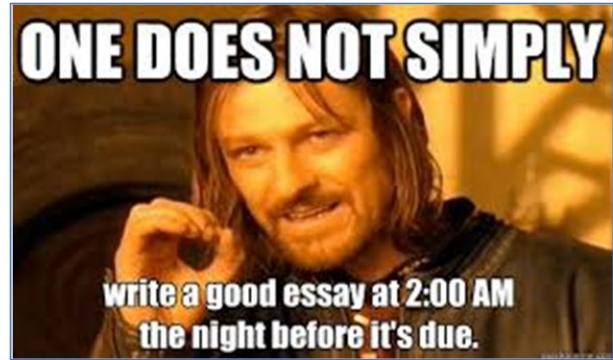
The Context

Broadly speaking, your context for this assignment is academia, but you will each narrow that down a bit depending on your topic choice/target audience. Academic contexts have particular values (things they think are important) and particular expectations (things you have to do in order to identify yourself as belonging to that community). Throughout this course, you will need to identify and thoroughly explore your context(s).

Process

One of the most important skills this course aims to teach all students is the value of a process-approach when it comes to writing.

Scaffolded Process Steps
Topic Exploration (weeks 2-4)
Guided Research (weeks 4-6)
Roundtable Week (weeks 9-10)
 Workshop 1 (week 10)
 Conferences (week 11)
 Workshop 2 (week 12)
Workshop 3 (optional, self-review workshop,
if time/schedule permits)
Presentations (weeks 14-15)



Throughout this course, you will explore your topic, draft, get feedback, re-vise, draft again,

again. You will craft your essay through a recursive approach requiring multiple points for feedback and revision.

The Nitty Gritty

Word Count

Your final essay will be a minimum of 2,500 words (and try not to exceed 3,500 words). This total does not count title page, or reference/works cited page.

Source Requirement

The essay must include a minimum of 5 scholarly, peer-reviewed sources (try not to exceed 10 scholarly, peer-reviewed sources). In addition to the peer-reviewed sources, the student may also draw on non-scholarly and/or non-peer-reviewed sources (such as newspapers, popular magazines, videos, interviews, etc.) though the appropriateness of such sources will depend on target academic audience. Note: a textbook cannot be used as one of your scholarly sources.

Final Due Date & Submission Requirements

Keep in mind that you will have many process steps where drafts are due for feedback (see the list of steps in the above left box), but the final product will be due on [insert due date]. Submission instructions are as follows [insert specifics of submission instructions].

Gt Pathways Alignment

Gt Pathways SLOs: 1a, 2a, 3a, 4a, 4b, 5a

Gt Pathways Content Criteria: 1a, 1b, 1c, 1d., 2a, 2b, 3a, 3b, 3c, 4a, 4b, 5a, 5b

APPENDIX H: ENG 123 Sample Annotated Bibliography Assignment

A **bibliography** is a list of sources (books, journals, websites, periodicals, etc.) one has used for researching a topic. Bibliographies are sometimes called "references" or "works cited" depending on the style format you are using. A bibliography usually just includes the bibliographic information (i.e., the author, title, publisher, etc.).

An **annotation** is a summary and/or evaluation.

Therefore, an annotated bibliography will include the following

- the actual citation
- a brief summary of the source (2-4 sentences)
- a brief statement of evaluation (2-4 sentences in which you evaluate the quality/credibility of the source as well as the source's relevancy to your project)

Example:

Smith, Jane. *Uncovering the Truth*. Routledge, 2018.

In this book, Smith explains a very great truth that everyone is really excited to learn about. The first 3 chapters explain three different types of lies. The final 3 chapters explain three different ways to think about the truth. Her central point throughout the entire book is that the truth is much more preferable than any lie could ever hope to be.

Dr. Smith is a professor of ethics at Harvard University and has published several books on the truth. This book is recent and published via a reputable press. She draws on other reputable sources throughout her book and the claims she makes throughout are highly persuasive and well evidenced. I will use this as a source of evidence of my second reason that I have to support my claim. This will be crucial because my audience will be expecting credible evidence in order to accept the reason.

Why Should You Write an Annotated Bibliography?

- To learn about your topic
- When you write annotations, you are forced to read sources more carefully!
- You read critically instead of just collecting information
- To help you formulate your thesis
- To help you think deliberately about how you will use your source rhetorically

What is the Purpose of Research?

The purpose of research is to state and support a thesis. So a very important part of research is developing a thesis that is debatable, interesting, and current. Writing an annotated bibliography can help you gain a good perspective on what is being said about your topic.

What does it Mean to Assess or Evaluate a Source?

After summarizing a source, it is helpful to evaluate it. Is it a useful source? How does it compare with other sources in your bibliography? Is the information reliable? Is the source biased or objective? What is the goal of the source?

When is this due?

[Insert information about practice annotations for homework, due date for workshopping, final version due date, and opportunities for revision.]

The Nitty Gritty

Your annotated bibliography must include a minimum of 5 scholarly, peer-reviewed sources (and try not to exceed 10). Remember that you can absolutely include additional sources in your project, but the annotated bibliography should only be focused on your scholarly, peer-reviewed sources. You should format your citations according to the citation style of your choosing (make sure you run it by me for approval if you use something other than APA, MLA, or Chicago). I recommend the Purdue OWL as a resource for crafting accurate citations, as well as our campus Writing Center. Remember that regardless of citation style, your sources should be listed alphabetically (no numbering) and should have a hanging indent.

Gt Pathways Alignment

Gt Pathways SLOs: 1a, 2a, 3a, **4a, 4b**, 5a

Gt Pathways Content Criteria: 1a, 1b, 2a, 2b, 3a, 3b, **4a, 4b**, 5a, 5b

APPENDIX I: ENG 123 Sample Roundtable Sketch Assignment

During [insert correct week number] of the semester, we will dedicate a week of class to presenting a “sketch” of your research in roundtable format. Roundtables are a form of academic discussion. Roundtable participants agree on a topic to discuss and they go back and forth—it’s a conversation with many voices. Each person is given equal right to participate (as illustrated by the circular figure of the round table).

For our purposes, all that week’s class meetings will be dedicated to each of you holding court for a moment with your topic and getting feedback, comments, questions, and suggestions from your peers.

Logistics of the Week?

You will all be assigned to a group of 5. On Tuesday, you will get together with your group of 5 and you will adhere to the following instructions:

- Designate an order of students (who’s going to go first, second, third...)
- The first student will then spend 3-5 minutes walking the rest of the group through their sketch (essentially a mapping of their project)
- After talking for 3-5 minutes, the rest of the group will then spend 5-7 minutes offering comments, ideas, suggestions, critiques, and questions.

Essentially, each group of 5 will devote 10 minutes total toward each member’s project. For a grand total of 50 minutes during class time. On Thursday, you will have a different group of 5 and repeat the process above.

[Instructor Note: the above design is for a Tuesday/Thursday course. Adjust as appropriate. Also, this assignment may be adapted for use as whole class, not groups. In other words, each student would share with the entire class and get feedback—rather than in small groups. This approach takes more class time but may be more appropriate for some courses. Additionally, instructors may find ways to assign sketch feedback outside of class as well (i.e. creating an online space where students can offer comments to one another’s sketches).]

TIP: When it’s your turn to tell your group about your project, DO NOT exceed 5 minutes. The roundtable works best when conversations can happen. The majority of the 10 minutes should preferably be spent with all group members chatting about your project.

What does the Roundtable Sketch look like?

Every student is required to create a “sketch” of their project. This “sketch” will be due before class on Tuesday of Roundtable Week. It must be printed, and you will need to bring 5 copies, one for each group member).

So far during the semester, you have done some topic exploration, focused in toward your proposal, and conducted research, building your annotated bibliography.

The “sketch” is just another process point along the trajectory of this semester. It can take a wide variety of forms, but here are a few ideas:

- A traditional, fully fleshed out outline of your essay (it **MUST** be substantive in order to give your classmates a rich, full sense of your project)
- A graphic representation of your project (like a blue print of sorts) maybe with text boxes or bubbles or spider-style.
- Perhaps some combination of the above?

Each sketch **MUST** include an explicit articulation of the student's thesis ("In this essay, I argue that...") **AND** must somehow map out the major body paragraphs/sections of the project.

*Your final product will undoubtedly be different from this initial sketching.
This is just meant as an inventive, ongoing step in your writing and research process.*

Gt Pathways Alignment

Gt Pathways SLOs: 1a, **2a**

Gt Pathways Content Criteria: 1a, 1d, **2a, 2b**

APPENDIX J: ENG 122 Week One Diagnostic for Recommendation Placement into ENG 132 Composition Enrichment (supplemental academic instruction)

Student Name: _____

Instructor Name: _____

Course Number and Section: _____

Week One Diagnostic Writing Sample

This writing sample is a way for your instructor to get a quick (and partial snapshot) of your writing ability, style, and level. Week one diagnostics help the instructor get to know the class as a whole and to think through their approach to the class.

In addition, this week one diagnostic will also be used to determine whether or not each student might benefit from the co-requisite course ENG 132 Composition Enrichment. This co-requisite course is taught alongside ENG 122 and is optional. After this week one diagnostic, your instructor may give you a recommendation to enroll in the ENG 132 course. Keep in mind that this will only be a recommendation, never a requirement; the decision will ultimately be up to you.

Prompt: Spend 30 minutes responding to one of the two options below. Do not respond to both—only pick one. You should write a 300 to 400-word expository essay (organized into several paragraphs).

Prompt Option A: Some students claim that they attend college because parents and other relatives told them they should. Other students say that they attend college because they believe they will be able to get better jobs when they graduate. **What are some reasons to attend college?**

Prompt Option B: The media is often criticized for such things as having too much influence on people's lives, for invading our privacy, and for being biased, yet the media still serves a number of important purposes. **Why is the media an important part of our society?**

Directions for Administering the Week One Diagnostic

Please administer the above Week One diagnostic during your first week of classes (preferably Thursday or Friday of week one).

- 1) **PRINT:** To ensure uniformity in test conditions, please use the above master prompt to make enough copies for all of your ENG 122 students. Every student should have their own copy. Do not use any other writing prompt in place of designated one in Appendix D of this handbook.
- 2) **PREP:** Read the prompt aloud in class (after distributing copies to all students). Answer any questions students may have. If they need to use additional paper, that is fine. Just remind them to put their name on each sheet (and staple if possible).
- 3) **ADMINISTER:** Provide time markers as the students write (e.g. let them know when they have 10 minutes remaining, 5 minutes remaining).
- 4) **SCORE:** Collect all essays from individual sections (if you teach multiple sections, please keep diagnostic essays organized separately by section, perhaps with folders). Please assess essays using the assessment tool below and write Score 1 or Score 2 at the top of each essay.
- 5) **DELIVER:** Once you have scored all your essays for all sections you teach, please deliver the essays to Tara Wood's department campus box by Monday of week 2.

Based on instructor score and WPA review, recommendations to enroll in ENG 132 will be sent to students by the end of week 2. If you have any questions about this process, please contact WPA Tara Wood, tara.wood@unco.edu.

Assessment Tool for Week One Diagnostic

Score 1

- **Purpose**—The essay responds to the prompt, and the thesis is adhered to throughout.
- **Support**—The essay supports the thesis. There is sufficient and appropriate support.
- **Organization**—Essay has a clear organization plan.
- **Sentence and paragraph structure**—The essay is coherent and the reader does not struggle to understand.
- **Mechanics**—The essay has few errors (punctuation, grammar, syntax), and they do not significantly impede the meaning.

Score 2

- **Purpose**—The essay does not respond to the prompt, and the thesis is not adhered to throughout.
- **Support**—The essay does not support the thesis. There is insufficient and inappropriate support.
- **Organization**—The essay does not have a clear organization plan.
- **Sentence and paragraph structure**—Parts or the whole of the essay is not coherent. The reader struggles to understand.

- Mechanics—The essay has numerous errors (punctuation, grammar, syntax) that impede the meaning.

Prompt structure and assessment tool taken from Brunk-Chavez and Frederickson, “Predicting Success: Increasing Retention and Pass Rates in College Composition, *WPA*, vol. 32, no. 1, 2008, pp. 76-96.

Diagnostic also informed by Ed White’s “An Apologia for the Timed Impromptu Essay Test, *CCC*, vol. 46, no. 1, 1995, pp. 30-45:

“...the fact is that all measurement of complex ability is approximate, open to question, and difficult to accomplish... To state that both reliability and validity are problems for portfolios and essay tests is to state an inevitable fact about all assessment. We should do the best we can in an imperfect world” (43).

As per White (and see also Sullivan and Nielsen’s “[Is a Writing Sample Necessary for ‘Accurate Placement’](#)”), our week one diagnostic is one measure among many used and results only in recommendation, not requirement for supplemental academic instruction.

APPENDIX K: ENG 132 COMMON Syllabus

English 132 College Composition
CRN Course Number(s)/Term/Year 1 Credit
Meeting Dates/Times/Location(s)

Instructor's Name
Contact Information (phone, email, personal website)
Office Location & Hours
Important Dates

UNC Course Catalog Description

ENG 132 [co-requisite ENG 122]: This one-hour course provides supplemental academic instruction with an emphasis on the relationship of reading and grammar to writing. Students who have scored below 18 on ACT in English, below 470 on SAT in English, and/or have below a 2.75 cumulative high school GPA are encouraged to enroll in this course. 1 credit

Liberal Arts Core & Gt Pathways Student Learning Outcomes for Area 1

The Liberal Arts Core Area 1 requirement in Written Communication is designed to help students develop the ability to use the English language effectively, read and listen critically, and write with thoughtfulness, clarity, coherence, and persuasiveness. In order to fulfill Area 1 students are required to take 6 credit hours in written communication coursework, 3 credit hours in area 1a (ENG 122) and 3 credit hours in area 1b (e.g. ENG 123 or ENG 225). Each course in the Written Communication sequence assumes that writing is a recursive process. UNC's LAC outcomes are aligned with the State of Colorado's Gt Pathways student learning outcomes, competencies, and content criteria for written communication.

Core Competency: The Colorado Commission on Higher Education defines competency in written communication as a student's ability to write and express ideas across a variety of genres and styles. Written communication abilities develop over time through layered, interactive, and continual processes and experiences across the curriculum. (All outcomes listed below are for GT-CO1 and GT-CO-2.)

*As a supplemental academic instruction (SAI) course, ENG 132 is not a Gt pathways course but rather support the SLOs for its co-requisite course: ENG 122.

Students Learning Outcomes

Students Should Be Able To...

11. Employ Rhetorical Knowledge

- a. Exhibit a thorough understanding of audience, purpose, genre, and context that is responsive to the situation

12. Develop Content

- a. Create and develop ideas within the context of the situation and the assigned task(s).
- 13. Apply Genre and Disciplinary Conventions
 - a. Apply formal and informal conventions of writing, including organization, content, presentation, formatting, and stylistics choices, in particular forms and/or fields.
- 14. Use Sources and Evidence
 - a. Critically read, evaluate, apply, and synthesize evidence and/or sources in support of a claim.
 - b. Follow an appropriate documentation system
- 15. Control Syntax and Mechanics
 - a. Demonstrate proficiency with conventions, including spellings, grammar, mechanics, and word choice appropriate to the writing task.

Course Content Criteria

The Colorado Commission on Higher Education requires that any course which receives approval as GT-CO1 must adhere to the list of course content criteria articulated below.

This course shall be designed to:

- 6. Develop Rhetorical Knowledge
 - a. Focus on rhetorical situation, audience, and purpose.
 - b. Read, annotate, and analyze texts in at least one genre of academic discourse.
 - c. Use voice, tone, format, and structure appropriately.
 - d. Write and read texts written in at least one genre for an academic discourse community.
 - e. Learn reflective strategies.
- 7. Develop Experience in Writing
 - a. Learn recursive strategies for generating ideas, revising, editing, and proofreading.
 - b. Learn to critique one's own work and the work of others.
- 8. Develop Critical and Creative Thinking
 - a. Identify context.
 - b. Present a position.
 - c. Establish a conclusion indicated by the context that expresses a personal interpretation.
- 9. Uses Sources and Evidence
 - a. Select appropriate evidence.
 - b. Consider the relevance of evidence.
- 10. Develop Application of Composing Conventions
 - a. Apply genre conventions, including structure, paragraphing, tone, mechanics, syntax, and style.
 - b. Use appropriate vocabulary, format, and documentation.

Text and Materials

Open-access Materials (for use at instructor discretion):

[Writing Commons](#): a free, comprehensive, peer-reviewed, award-winning Open Text for students and faculty in college-level courses that require writing and research.

[Purdue OWL](#): The Online Writing Lab (OWL) at Purdue University houses writing resources and instructional material.

[Bad Ideas about Writing](#), edited by Cheryl Ball and Drew Loewe

Course Policies and Procedures

Attendance Policy

Because this class only meets once a week, attendance is crucial and expected. Regular attendance is built into the grading contract for this course. See grading policies below for additional information.

[Instructor Note: From the Board Policy Manual (2-3-402): “Regular attendance in all classes will be assumed and encouraged. The instructor will determine the relationship between class attendance and the objective of the class and the way in which he or she will evaluate attendance as a factor in the achievement of the student. The instructor has the responsibility to inform students of policies as these policies relate to the students' grades. The student also has the responsibility of knowing the policies in each course.”]

Grading Policies

This course uses an approach to grading called “grading contracts.” A grading contract is essentially an agreement between student and instructor regarding the tasks expected for each letter grade.

Grading Contract for “A” Letter Grade

- Attend at least 11 of the 13 scheduled class meetings
- Accrue no more than 1 tardy (defined as being 5 minutes late)
- Complete 90% of in-class activities
- Complete 90% of all homework

Grading Contract for “B” Letter Grade

- Attend at least 9 of the 13 scheduled class meetings
- Accrue no more than 3 tardies (defined as being 5 minutes late)
- Complete 80% of in-class activities
- Complete 80% of all homework

Grading Contract for “C” Letter Grade

- Attend at least 7 of the 13 scheduled class meetings
- Accrue no more than 4 tardies (defined as being 5 minutes late)
- Complete 70% of in-class activities
- Complete 70% of all homework

Students should elect one of the contracts above to write out, sign, and return to the instructor. If the student fulfills the requirements of their selected contract, they will be guaranteed the grade noted on the contract. If a student does not fulfill the agreements on their selected and signed contract, grades will be determined at the discretion of the instructor.

Technology Policy

[Instructor Note: inclusion of a technology policy is optional.]

Student Support & Campus Resources

Disability Accommodations

It is the policy and practice of the University of Northern Colorado to create inclusive learning environments. If there are aspects of the instruction or design of this course that present barriers to your inclusion or to an accurate assessment of your achievement (e.g. time-limited exams, inaccessible web content, use of videos without captions), please communicate this with your professor and contact Disability Support Services (DSS) to request accommodations. Office: 970-351-2289, Michener Library L-80. Students can learn more about the accommodation process at <https://www.unco.edu/disability-support-services/>

[Instructor Note: the above section is required verbatim. However, instructors may wish to make additional comments on access, universal design, and/or inclusion. See [here](#) for ideas.

Writing Center

For assistance with writing assignments from any course or subject, visit the Writing Center located in Ross 1230. Trained writing tutors are available to assist with all kinds of writing roadblocks including brainstorming, citing sources, and developing your ideas. Even if you think your writing is pretty good, it’s always nice to have another reader look over your work.

Tutors are available Monday - Friday, 9am - 5pm; appointments can be made at <https://unco.mywconline.com>. For your convenience, the Writing Center offers both face-to-face and online (email) appointments. When you visit the Writing Center for a face-to-face session, you should bring a printed copy of your work, your assignment sheet, and any materials (like sources) to help the tutors best address your concerns. For

the best use of online services, be sure to ask specific questions to to receive specific feedback. Also be aware that tutors respond to online requests within 48 hours.

For more information, email us at writingcenter@unco.edu or visit our website at <https://www.unco.edu/writing-center/>.

UNC Library

Michener Library is a valuable resource for your work in this English course. There are millions of books and hundreds of databases available to help you research any topic imaginable! In addition to online and print resources, there are librarians available to help you with your research! You can get one-on-one help from a librarian in two ways:

- Schedule an appointment online: <http://unco.libcal.com/appointment/25783>
- Stop by Michener Library (first floor) and look for the offices with a sign that reads ENG 122/ENG 123 Librarian.

Basic Needs Statement

[Instructor Note: Inclusion of a basic needs statement is optional. See [here](#) for some ideas. Instructors might also consider adding a link to the [Bear Pantry](#).]

Student Safety & Title IX

The University of Northern Colorado is committed to providing a safe learning environment for all students that is free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these incidents, know that you are not alone. UNC has staff members trained to support you in navigating campus life, accessing health and counseling services, receiving academic and housing accommodations, obtaining with legal protective orders, and more.

Please be aware that all UNC faculty members are “responsible employees,” which means that if you disclose to a faculty member about a situation past, present, or future involving sexual harassment, sexual assault, dating violence, domestic violence, or stalking, they must share that information with the Title IX Coordinator, Larry Loftin. “Disclosure” may include communicate in person, in class, via email/phone/text message, through in/out of class assignments, or through any other form of communication. Larry or a trained staff member in the Office of Institutional Equity and Compliance will contact you to let you know about accommodations and support services at UNC as well as your options for pursuing a process to hold accountable the person who harmed you. You are not required to speak with OIEC staff regarding the incident; your participation in OIEC processes are entirely voluntary.

If you do not want the Title IX Coordinator notified, instead of disclosing this information to your instructor, you can speak confidentially with the following people on campus and in the community, who can connect you with support services and help explore your options now, or in the future:

- UNC's Assault Survivors Advocacy Program (ASAP): 24 Hr. Hotline 970-351-4040 or <http://www.unco.edu/asap>
- UNC Counseling Center: 970-351-2496 or <http://www.unco.edu/counseling>
- UNC Psychological Services: 970-351-1645 or http://www.unco.edu/cebs/psych_clinic

If you are a survivor or someone concerned about a survivor, or if you would like to learn more about sexual misconduct or report an incident, please visit www.unco.edu/sexual-misconduct or contact the Office of Institutional Equity and Compliance (970-351-4899).

Please also be aware that university faculty may also be required to disclose any incidents of other kinds of abuse they know about, past, present, or future, to the University.

Seven Strong

[Instructor Note: Inclusion of information on UNC's Seven Strong is optional. See [here](#) for more information.]

Classroom & Campus Expectations

Class Citizenship Statement

[Instructor Note: Inclusion of a class citizenship, community respect, or classroom behavior statement is optional.]

Student Code of Conduct and Academic Integrity

All members of the University of Northern Colorado community are entrusted with the responsibility to uphold and promote five fundamental values: honesty, trust, respect, fairness, and responsibility. These core elements foster an atmosphere, inside and outside the classroom, which serves as a foundation and guides the UNC community's academic, professional, and personal growth. Endorsement of these core elements by students, faculty, staff, administration, and trustees strengthens the integrity and value of our academic climate. <https://www.unco.edu/dean-of-students/pdf/Student-Code-of-Conduct.pdf>

Plagiarism and Misuse of Sources*

Different people and organizations have different understandings of what plagiarism is. A commonly shared idea, and one that extends to this classroom, comes back to the concept

of intellectual property. Words and ideas can belong to people, and ownership must be acknowledged in public, regulated ways. Plagiarism, therefore, involves ethical, contextual, administrative, and punitive consideration that, in this classroom, is determined by the authority of the professor.

As writing instructors, we believe it is important for our class policy to reflect a nuanced understanding of plagiarism and will make a reasonable effort to distinguish between **deliberate plagiarism**, **inadvertent plagiarism**, and **misuse of sources**. We also believe it is important for students to understand “plagiarism” as context-specific. You should not treat the Writing 102 policy as a one-size-fits-all standard. Our policy applies to work created for *this course*. We encourage you to ask questions about plagiarism across multiple academic and real-world spaces.

What is Plagiarism?

In academic contexts, plagiarism often involves the using other people’s ideas and words without giving formal and public credit. We uphold this general definition but draw a line between deliberate plagiarism, inadvertent plagiarism, and the misuse of sources. We were guided by the Writing Program Administrator’s “[Defining and Avoiding Plagiarism: The WPA Statement on Best Practices](#),” which defines plagiarism as “occur[ing] when a writer deliberately uses someone else’s language, ideas, or other original (not common-knowledge) material without acknowledging its source.”

Deliberate Plagiarism

The key idea here is deception. A deliberately plagiarizing student seeks academic credit for content she did not create and does not cite. While instructors cannot prove intent, in this course we will automatically consider evidence of the following practices as acts of deliberate plagiarism:

- Purchasing or downloading a piece of writing from an online paper mill (for example, BestResearchPaper.com; Free-College-Essays.com; PaperDue.com).
- Taking verbatim (word-for-word) content from other sources without quotation marks and/or attribution to the extent that the author’s own writing makes up less than half of the assignment in question.
- Arranging for another person to write a project.
- Turning in an assignment written for another class without formal written permission from both/all involved instructors.

Deliberate plagiarism short-circuits our learning outcomes by allowing you to avoid actual writing practice. It is an ethical breach, and we will treat cases of it very seriously.

A first case of deliberate plagiarism will result in an F for the involved assignment with no option to revise. A second case of deliberate plagiarism will result in an F for the course. Again, the authority to determine what constitutes deliberate plagiarism rests with the professor.

Inadvertent Plagiarism

An inadvertently plagiarizing student does not know how to attribute credit to sources or what kinds of things require citation, and *makes no attempt to do so in her writing, and/or omits critical elements of citation*. In this course inadvertent plagiarism includes the following:

- Failure to enclose verbatim (word-for-word) phrases, sentences, or passages within quotation marks (note: the verbatim content constitutes less than half of the project in question).
- Failure to include a context-appropriate bibliographic list for writing projects (e.g., MLA Works Cited page; APA References list)
- Failure to include in-text citations for quoted material and/or paraphrased material from a source that does not appear on the bibliographic list

Inadvertent plagiarism is a fixable problem. It is our hope that, after successful completion of the First-Year Writing Seminar and WRI 102, you will avoid inadvertent plagiarism in future writing projects. You may not know how to cite information perfectly, but you will know to ask questions: what is expected of me as a writer working with sources in this context? What are the preferred citation guidelines? What constitutes “common knowledge” in this particular field and for this particular writing?

The first two instances of inadvertent plagiarism in a final version of an assignment in this course will result in a zero for the assignment with the option to revise for regrading. A third case of inadvertent plagiarism will result in an F for the assignment with no option to revise. More than three cases of inadvertent plagiarism will result in failure for the course.

Misuse of Sources

Students come in to a first-year writing classroom with different writing backgrounds. We expect different levels of comfort with things like citation practices, working with outside source material, and understanding how to integrate source material into your own writing. Comfort with these activities are shaped by our past experiences with them—and that past experience might range from “frequent” to “zero.”

If a student attempts to give credit to outside source material but does so incorrectly, or in a manner that does not meet the expectations established by the instructor and/or assignment, we do not consider that plagiarism. Like the [CWPA](#), we consider unsuccessful attempts to attribute credit a misuse of sources. In this class, misuse of sources includes the following:

- Incorrectly formatted MLA / APA citations
- Failure to provide in-text citations for paraphrased material from a source that does appear on the bibliographic list
- Treating a specialized piece of information as common knowledge
- A “mismatched” bibliographic list and in-text citations
- Patchwriting

“Patchwriting” is a term coined by writing scholar and plagiarism expert Rebecca Moore Howard. As defined by [The Citation Project](#), it refers to writing that “restat[es] a phrase, clause, or one or more sentences while staying close to the language or syntax of the source.”

Patchwriting is not plagiarism; as Howard explains, it can be “a valuable composing strategy in which the writer engages in entry-level manipulation of new ideas and vocabulary” (“A Plagiarism Pentimento” 233). We include “patchwriting” here beneath our Misuse of Sources category because we want to help you recognize it, and ideally move past it. In future or other classes and situations, patchwriting will likely be identified and treated as plagiarism.

The first two instances of misusing a source in a final version of an assignment in this course will result in a zero for the assignment with the option to revise for regrading. A third case of inadvertent plagiarism will result in an F for the assignment with no option to revise. More than three cases of inadvertent plagiarism will result in failure for the course.

Further Reading

For more information on plagiarism, see any of the following sources:

- [Rebecca Moore Howard’s “Plagiarism Pentimento”](#)
- [Purdue’s Online Writing Lab \(OWL\): Comparing \[Plagiarism\] Policies](#)
- [The Citation Project’s “What is Plagiarism?”](#)

*Plagiarism section credited to Melody Denny and Mary Laughlin.

Course Plan / Weekly Schedule

[Instructor Note: A detailed weekly schedule is required by the Board Policy Manual. This should give students a sense of the trajectory of the course, including all major due dates. The writing program a common course plan / week schedule, although some adaptations and alternate assignment sequences are possible for experienced instructors and have their proposed alternate sequenced approved by both department chair and WPA.]

Week One: Syllabus and Introductions

- Welcome, community building
- ENG 132 syllabus introduction / course introduction
- ENG 122 syllabus review, dissection
- discussion of homework

HW: make a list of all major deadlines in ENG 122 & write a very brief description—in your own words—of the Literacy Narrative assignment from ENG 122

[Instructor Note: During this opening week, instructors should help students feel welcome, help them feel like their decision to take this course was a smart one. The tone of this course is vital, and the affective dimension is just as important as the content. Instructors should review the 132 syllabus quickly and with an emphasis on the support that students will be provided in this course. The ENG 122 syllabus review and dissection is meant to provide support to 132 students in shaping their understanding of the expectations of their 122 course. The dissection might involve asking students to analyze the values of the instructor / course, how to prioritize their time and labor based on the central tasks of the course, and understanding how policies can shape their success (positively or negatively) in ENG 122.

What's happening this week in ENG 122 Common Syllabus?

- *Week Three: students are working on WAW chapter 2, reading Brandt, starting to think about Literacy Narrative assignment]*

Week Two: Goal Setting

- goal setting
- reading support
- writing support

HW: finalize your list of goals and then write a sentence or two about what action steps are required to achieve each goal

[Instructor Note: a possible daily lesson design might look as follows:

- *Reading Support (helping students with the reading they are being assigned in ENG 122)*
- *Writing Support (helping students with the writing they are working on in ENG 122)*
- *Goal Support / Reflection (helping students to continually think through their goals and their action steps to achieve them; this may also involve helping them to identify both good and bad habits)*

Essentially, the daily focus of ENG 132 should be provided direct support for the tasks assigned in ENG 122.

What's happening this week in ENG 122 Common Syllabus?

- *Week Four: reading Young, starting work on Literacy Narrative assignment]*

Week Three: Resources & Supporting the Literacy Narrative

- reading support
- writing support
- goal check-in
- resource researching

[Instructor Note: "Resource researching" should involve an in-class activity where students are tasked with talking verbally, searching electronically (or physically), and collaborating together to identify a list of resources available to them at UNC for achieving success (academic and otherwise!). Possible resources may include: each other, Disability Services, Seven Strong, Bear Pantry, the Writing Center, the Library, Counseling Services, etc.

What's happening this week in ENG 122 Common Syllabus?

- *Week Five: Reading Melix, Cisneros, and Pasqualin, continuing to work on their Literacy Narrative assignment]*

Week Four: Supporting the Literacy Narrative

- reading support
- writing support
- goal check-in

[Instructor Note: This week should focus heavily on supporting student success on the Literacy Narrative assignment. This might involve peer review, self-review, open discussion about how to achieve success on this assignment, and/or in-depth review of the Literacy Narrative rubric.

What's happening this week in ENG 122 Common Syllabus?

- *Week Six: reading Straub, preparing their Literacy Narrative for peer review and submission]*

Week Five: Supporting the Discourse Communities Reflection

- reading support
- writing support
- goal check-in

[Instructor Note: This week might include reflection on their process in the Literacy Narrative weeks, as well as preparing them for success in the next unit. Instructors may wish to spend considerable time helping students to unpack the assignment sheet itself.

What's happening this week in ENG 122 Common Syllabus?

- *Week Seven: starting to discuss the Reflection on Gaining Authority in New Discourse Communities, reading Johns]*

Week Six: Supporting the Discourse Communities Reflection

- reading support
- writing support
- goal check-in

[Instructor Note: This week should focus on support students understand the task of the assignment and will likely involve an intensive exploration of the key terms for this assignment and the readings students are exposed to throughout. Some key terms here are conceptually difficult and students will need support for comprehension and comfort.]

What's happening this week in ENG 122 Common Syllabus?

- *Week Eight: reading Gee, beginning to brainstorm for their reflection]*

Week Seven: Supporting the Discourse Communities Reflection

- reading support
- writing support
- goal check-in

[Instructor Note: This week should continue to focus on supporting students' comprehension and comfort with readings and key terms, as well as the connections between the writing task and the reading content.]

What's happening this week in ENG 122 Common Syllabus?

- *Week Nine: reading Wardle, reading Klass, continuing to work on their reflection drafting]*

Week Eight: Supporting the Discourse Communities Reflection

- reading support
- writing support
- goal check-in

[Instructor Note: This week should focus heavily on supporting student success on the Discourse Communities Reflection assignment. This might involve peer review, self-review, open discussion about how to achieve success on this assignment, and/or in-depth review of the Reflection rubric.]

What's happening this week in ENG 122 Common Syllabus?

- *Week Ten: peer review for Reflection on Gaining Authority in New Discourse Communities assignment]*

Week Nine: Supporting Process Unit and Portrait Assignment

- reading support
- writing support
- goal check-in

[Instructor Note: This week should support student understanding of Rose and also support student understanding of the Portrait assignment]

What's happening this week in ENG 122 Common Syllabus?

- *Week Eleven: reading Rose, introduction to the Portrait of a Writer assignment]*

Week Ten: Supporting Process Unit and Portrait Assignment

- reading support
- writing support
- goal check-in

[Instructor Note: This week should support student understanding of Sommers and also support student brainstorming for the Portrait assignment]

What's happening this week in ENG 122 Common Syllabus?

- *Week Twelve: reading Sommers and thinking through revision, brainstorming for Portrait assignment]*

Week Eleven: Supporting Process Unit and Portrait Assignment

- reading support
- writing support
- goal check-in

[Instructor Note: This week should support student understanding of Lamont and also support student drafting for the Portrait assignment]

What's happening this week in ENG 122 Common Syllabus?

- *Week Thirteen: reading Lamont and drafting Portrait assignment]*

Week Twelve: Supporting Process Unit and Portrait Assignment

- writing support
- goal check-in

[Instructor Note: This week should support student understanding of Rodgers and also support student drafting for the Portrait assignment]

What's happening this week in ENG 122 Common Syllabus?

- *Week Fourteen: reading Rodgers, drafting and revising Portrait]*

Week Thirteen: Wrapping Up / Goal Review / Thinking ahead to 123

- reading support
- writing support
- goal review

[Instructor Note: This week should focus heavily on supporting student success on the Portrait of a Writer assignment. This might involve peer review, self-review, open discussion about how to achieve success on this assignment, and/or in-depth review of the Portrait rubric.

In addition, instructors should intentionally design a review and/or reflection on student achievement of the goals they set up early in the semester.

What's happening this week in ENG 122 Common Syllabus?

- *Week Fifteen: peer review on Portrait assignment]*