

# ENG 122 Common Syllabus

Fall 2023

**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**

Classes Begin: Mon, August 21<sup>st</sup>

Drop Deadline: Fri, September 1<sup>st</sup>

Labor Day Holiday: Mon, September 4<sup>th</sup>

Thanksgiving Holiday: November 22-26<sup>th</sup>

Course Withdrawal Date: Fri, December 1<sup>st</sup>

Final Exam Week: December 4<sup>th</sup> – 8<sup>th</sup>

Final Exam Schedule: <https://www.unco.edu/registrar/pdf/reg-final-exam-fall.pdf>

## 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. (LAW, gtP)

This course is a part of the Liberal Arts Curriculum at UNC and fulfills 3 credit hours of the Written Communication category. The Colorado Commission on Higher Education has approved ENG 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, visit:

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

## Liberal Arts Curriculum & Gt Pathways Student Learning Outcomes Written Communication

The Liberal Arts Curriculum Written Communication requirement 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 the Written Communication requirement, students are required to take 6 credit hours in written communication coursework. There are 3 pathways for completing this requirement:

- Option 1: take introductory writing (ENG 122) with support (ENG 132) + intermediate writing (e.g., ENG 123 or ENG 225);

- Option 2: take introductory writing (ENG 122) + intermediate writing (e.g., ENG 123 or ENG 225);
- Option 3: take intermediate writing (e.g., ENG 123 or ENG 225) + advanced writing (ENG 323).

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-CO2 and GT-CO3.)

#### GtP and LAC Student 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.

#### GtP and LAC 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*, 4th edition, custom for the University of Northern Colorado, Macmillan, 2020.

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

*[Instructors in the writing program may design their attendance policies as they see fit and as is appropriate. However, while every instructor has the autonomy to devise their own attendance policies, they must take roll every class period regardless of designed attendance and/or participation policy. Writing courses, particularly first-year writing*

*courses, are strong predictors of retention, persistence, and success. Thus, we all have a responsibility to monitor student presence.*

*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.”]*

#### 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. However, some majors require a grade of C; check with your advisor. To transfer this course to another public institution of higher education within Colorado, the minimum grade is a C–.

Course Mapping & Grading Scheme

<b>Course Component</b>	<b>SLO Alignment</b>	<b>Content Criteria Alignment</b>
<p><b>Major Writing Assignment #1: Collage and Artist's Statement (10%)</b></p>	<p>GtP SLOs met with this assignment: 1a, 2a, 3a, 5a            This assignment engages students in rhetorical knowledge, asking them to develop multimodal content, apply the genre/disciplinary conventions of each, and to control syntax according to target audience, purpose, and genre(s).</p>	<p>GtP Content Criteria met with this assignment: 1a, 1b, 1c, 1d, 1e, 2a, 2b, 3a, 3b, 3c, 4a, 4b, 5a, 5b            This writing experience develops students' rhetorical knowledge and critical/creative thinking through exposure to texts discussing threshold concepts in Writing Studies and by engaging students in developing, workshopping, and reflecting on the project they create.</p>
<p><b>Major Writing Assignment #2: Literacy Narrative (10%)</b></p>	<p>GtP SLOs met with this assignment: 1a, 2a, 3a, 5a            This assignment asks students to demonstrate reflection on the impact of prior experiences on their current literacies and language practices. They must apply the disciplinary/genre conventions of narrative and control syntax according to target audience, purpose, and genre(s).</p>	<p>GtP Content Criteria met with this assignment: 1a, 1b, 1c, 1d, 1e, 2a, 2b, 3a, 3b, 3c, 4a, 4b, 5a, 5b            This writing experience develops students' rhetorical knowledge and critical/creative thinking through exposure to texts discussing threshold concepts in Writing Studies and by engaging students in developing, workshopping, and reflecting on the project they create.</p>
<p><b>Major Writing Assignment #3: Discourse Community Analysis (10%)</b></p>	<p>GtP SLOs met with this assignment: 1a, 2a, 3a, 4a, 4b, 5a            This assignment develops students' rhetorical knowledge by asking them to analyze the role of language within a selected discourse community. They must apply the disciplinary/genre conventions of analysis and</p>	<p>GtP Content Criteria met with this assignment: 1a, 1b, 1c, 1d, 1e, 2a, 2b, 3a, 3b, 3c, 4a, 4b, 5a, 5b            This writing experience develops students' rhetorical knowledge and critical/creative thinking through exposure to texts discussing threshold concepts in Writing Studies and by engaging students in</p>

	control syntax according to target audience, purpose, and genre(s). They must also cite discourse theorists (scholarly source) and apply that work to their own analysis.	developing, workshopping, and reflecting on the project they create.
<b>Major Writing Assignment #4: Process Portfolio Showcase Presentation (10%)</b>	Gt Pathways SLOs: 1a, 2a, 3a, 4a, 4b, 5a This assignment develops students' rhetorical knowledge by asking them to reflect on their own writing processes throughout the semester. Essentially, they treat their own writing process as primary sources for analysis and reflection. They must apply the disciplinary/genre conventions of an oral/video presentation for an audience of their peers, and they must control syntax according to that target audience, purpose, and genre(s).	Gt Pathways Content Criteria: 1a, 1b, 1c, 1d, 1e, 2a, 2b, 3a, 3b, 3c, 4a, 4b, 5a, 5b This writing experience develops students' rhetorical knowledge and critical/creative thinking through exposure to texts discussing threshold concepts in Writing Studies and by engaging students in developing, workshopping, and reflecting on the project they create.
<b>Process Work / Peer Review (30%)</b>	Gt Pathways SLOs: 2a, 3a This component of the course requires multiple drafts, reflections, and feedback to peers.	Gt Pathways Content Criteria: 1a, 1b, 1c, 1d, 1e, 2a, 2b, 3a, 3b, 3c, 4a, 4b, 5a, 5b These writing experiences involve application of the rhetorical knowledge aligned with each assignment in order to reflect on and revise their own projects as well as to provide constructive/formative feedback to the work of their peers.
<b>Homework, Participation, &amp;</b>	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

<b>Class Activities (30%)</b>	This course component is wide-ranging and provides students with practice on all the SLOs.	The component of the course provides wide-ranging exposure to all elements of the required content criteria for this course.
-------------------------------	--	--

*[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 /in-class activities section, they can feel free to do so as long as the master percentages remain the same. Additionally, instructors may feel free to eliminate or substitute assignments (with the exception of the literacy narrative and the discourse community assignments, which anchor our program).*

*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). All four Major Writing Assignments are at the end of this common syllabus as appendixes. Only the Literacy Narrative and Discourse Community Analysis are required. Please remember that the SLO and content criteria alignment mapping are required regardless of instructor approach.]*

### 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

### 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: <https://libguides.unco.edu/directory>
- Stop by Michener Library (first floor) and look for the offices with a sign that

### Ed Kearns Scholarship

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 [first-year writing 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. 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 Writing Program Committee, whose members select the winner.

For additional information on campus resources and support for students, see: [https://www.unco.edu/center-enhancement-teaching-learning/teaching-resources/syllabus\\_statements.aspx](https://www.unco.edu/center-enhancement-teaching-learning/teaching-resources/syllabus_statements.aspx)

### Classroom & Campus Expectations

#### Class Citizenship Statement

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

#### 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.

## AI Writing Policy

The recent explosion of highly capable “AI” writing chatbots offer an understandably tempting alternative to bypass the difficult work of detailed writing. In specific contexts, these are fantastic, exciting tools that are absolutely valid to use – *with careful guidance and revision*. Yet these chatbots are not actually “intelligent,” instead producing exceptional mimicry of human writing. It is crucially important to recognize that no matter how high the quality of this mimicry may be, it has yet to achieve human-like invention, critical thinking, or synthesis of new ideas and arguments.

In English 122, you are expected to study the complexities of writing, examining your own development as a writer, analyzing how writing and writers work in groups, and reflecting on the nature of your own writing processes. Use of AI chatbots circumvent these desired outcomes.

There are situations and contexts within this course where you may be asked to use AI tools to explore their applicability *and* their limitations. **Outside of those specific circumstances, you are not permitted to use AI writing tools of any type to complete any portion of your assessed work. If you use these tools without your instructor's explicit approval, your actions would be considered academically dishonest and a violation of UNC's Student Code of Conduct (BEAR Code).**

\*developed by Dr. Roger Austin

## 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 uses a common course plan / week schedule, although some adaptations and alternate assignment sequences are possible for experienced instructors. For Fall 2023, all instructors should include some version of the literacy narrative and the discourse community units. Having these two assignments standard across all sections of ENG 122 will help anchor our program and provide some community across 122 students. However, the first and last units may be re-worked or re-ordered or substituted depending on instructor preference.]*

### Unit 1: What is Writing?

Duration: 4 weeks

MWA 1: A Collage and Artist's Statement

Week One: Introductions		
Reading	In-Class Activities	Homework
Chapter 1, "Investigating Writing: Threshold Concepts and Transfer"	Community Building, Syllabus & Canvas Overview  Discussion of Course Expectations & Cohorting/Meetings  Activities 1.1-1.6  Questions for Discussion & Journaling 1-2  Discussion of Process Portfolio	Applying & Exploring Ideas 1-2  Process Portfolio Week 1 Entry DUE
<b>Essay Progress:</b> reading and reviewing Major Writing Assignments on Canvas, especially the first one: Collage and the last one: Process Portfolio Reflection		

*[Instructor Note: During this first week of class, instructors should ensure that students have the book and are aware how to access the e-book. Instructors should also provide an overview of the syllabus, course meeting schedule, Canvas features, Zooming expectations, and any other introductory housekeeping. Instructors should also work on building community, helping students to get to know one another.*

*The Process Portfolio should be introduced during this first week because students will be expected to complete weekly entries.*

*During each of these weeks, Questions for Discussion & Journaling assignments, as well as Applying & Exploring Ideas assignments, should be used to engage students in the text. However, instructors may use their own discretion for WHICH of the QDJ and AEI are most useful for their students. Instructors need not assign all of them (and, in fact, probably shouldn't). Instructors may also design their own discussion questions and application exercises.*

*Key Terms for Chapter 1:*

- *Writing Studies*
- *Contingent*
- *Threshold Concepts*
- *Transfer*

*These key terms represent the content of this course and the key ideas/concepts that we hope students leave our course understanding. In order to fully engage these key terms, instructors might quiz students, ask students to discuss the terms during class time, ask students to write about these terms, and/or require students to engage with the terms in their process portfolio entries.*

*Chapter 1 Goals:*

1. *Understand the purpose of studying writing as a subject.*
2. *Consider the complex nature of writing and reflect on some threshold concepts about writing around which Part 2 of the book is organized.*
3. *Reflect on prior writing experiences in order to take stock of both writing practices and conceptions about writing.*
4. *Understand how transfer of writing knowledge works and how to encourage it through reflective practice.*

*Additional details on these goals is available in the WaW Instructor Manual. There are also additional take home points for each chapter, as well as supplemental activities for Chapter 1 that correspond to each of the goals above.]*

Week Two: Threshold Concepts & Transfer		
Reading	In-Class Activities	Homework
Chapter 1, "Investigating Writing: Threshold Concepts and Transfer"  From Chapter 4, "Composing," DePalma and Poe Alexander's "A Bag Full of Snakes"	Activities 1.6-1.12  Questions for Discussion & Journaling 3-4	Applying & Exploring Ideas 3-4  Process Portfolio Week 2 Entry DUE
<b>Essay Progress:</b> reading and reviewing MWA 1: Collage; keeping a notebook and by the end of the week do some analysis work		

*[Instructor Note: During week two, instructors should ensure that students understand the MWA 1 assignment. Instructors should ensure that students are supported in the steps they should take to accomplish the tasks for that assignment.]*

*Key Terms for Week 2:*

- *Writing Studies*
- *Contingent*
- *Threshold Concepts*
- *Transfer*
- *Multimodal*

*These key terms represent the content of this course and the key ideas/concepts that we hope students leave our course understanding. In order to fully engage these key terms, instructors might quiz students, ask students to discuss the terms during class time, ask students to write about these terms, and/or require students to engage with the terms in their process portfolio entries.*

*Chapter 1 Goals:*

1. *Understand the purpose of studying writing as a subject.*
2. *Consider the complex nature of writing and reflect on some threshold concepts about writing around which Part 2 of the book is organized.*
3. *Reflect on prior writing experiences in order to take stock of both writing practices and conceptions about writing.*
4. *Understand how transfer of writing knowledge works and how to encourage it through reflective practice.*

*Additional details on these goals is available in the WaW Instructor Manual. There are also additional take home points for each chapter, as well as supplemental activities for Chapter 1 that correspond to each of the goals above.*

*Take Home Points for DePalma and Poe Alexander*

1. *Alphabetic / paper-based literate abilities do not immediately or easily transfer to multimodal composition.*
2. *Multimodal composition presents writers with both conceptual and practical challenges that arise from working with multiple modes concurrently.*
3. *Conceiving of audience in generalized terms (“general public,” “laypersons”) stymies writers during the composing process, preventing them from taking advantage of rhetorical resources and making informed decisions about their text.*

*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*

*Finally, because this MWA is multimodal, instructors may want to deliberately build in activities that discuss visual rhetoric, multimodality, and the various resources available to students to aid in these projects. Consider asking students to reflect about how their choices of mode/media impact their readers in different ways and to what end. Check out these resources for some ideas:*

- *University of Denver: [Multimodal Compositions](#)*
- *University of Michigan: [Teaching Multimodal Composition](#)*
- *Ketterling Writing Center: [Multimodal Projects](#)*



Week Three: Readers, Writers, and Texts		
Reading	In-Class Activities	Homework
From Chapter 4, "Composing," Straub, "Responding—Really Responding—to Other Students' Writing"	For Staub, Questions for Discussion & Journaling 1-2	For Straub, Applying & Exploring Ideas 1  MWA 1 Draft DUE for peer review workshop  Process Portfolio Week 3 Entry DUE
<b>Essay Progress:</b> Beginning to create a multimodal collage, preparing to share in peer workshop, drafting artist's statement		

*[Instructor Note: During week three, instructors should support students in developing their ideas about readers, writers, and texts. Remember that the point of the collage is to provide a fun and provocative way for students to begin thinking about writing as a complex phenomenon worthy of intellectual inquiry. Instructors should support students' understanding of key terms and their achievement of the goals of Chapters 1.*

#### *Key Terms for Week 3*

- *Construct*
- *conversational inquiry*
- *rhetorical reading*
- *genre*
- *genre system*
- *response*
- *peer review*

*These key terms represent the content of this course and the key ideas/concepts that we hope students leave our course understanding. In order to fully engage these key terms, instructors might quiz students, ask students to discuss the terms during class time, ask students to write about these terms, and/or require students to engage with the terms in their process portfolio entries.*

*Additional details on these goals is available in the WaW Instructor Manual. There are also additional take home points for each chapter, as well as supplemental activities.*

#### *Take Home Points for Straub*

1. *Students should approach each other's in-progress drafts as informed and interested readers, not as editors or teachers.*
2. *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.*
3. *Peer review can serve as a productive form of collaboration around writing.*

*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.*

*For Week 3, note that students do not need to have a complete version. This workshop can be focused more on supporting invention and providing students with opportunities to talk with one another about their ideas and work-in-progress. This will help students see peer review as opportunity for input and ideas, rather than as a set for “editing” and “proofreading” that happens at the end of the writing process.*

*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 Four: Readers, Writers, and Texts		
Reading	In-Class Activities	Homework
From Chapter 4, "Composing," Straub, "Responding—Really Responding—to Other Students' Writing"	For Staub, Questions for Discussion & Journaling 3-4	For Straub, Applying & Exploring Ideas 2  Process Portfolio Week 4 Entry DUE  MWA 1 Draft DUE for peer review workshop  MWA 1: Collage DUE
<b>Essay Progress:</b> Continuing to develop both collage and artist's statement, preparing new and improved version to share in peer review workshop; finalizing MWA 1 for final submission		

*[Instructor Note: During week 4, the readings are the same as week 3 for two reasons: 1) to allow for deeper reflection and discussion of Straub; 2) to allow more space for students' time and class time to be devoted to the students' work.*

*Ideally, the peer review process would happen early in the week and the final day of the week (or perhaps early the following week) instructors might provide class time for sharing collages.*

*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 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.**

*For Week 4, instructors should ask students to bring in a new and improved version of their MWA 1 project. From week 3, they should draw on feedback and conversation with peers and instructors. Week 4's workshop should have a more complete project, as well as a draft of their artist's statement.*

*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]

Unit 2: Literacies

*Duration: 4 weeks*

*MWA 2: Literacy Narrative*

*Threshold Concept: Writing is impacted by identities and prior experiences.*

Week Five: Literacies		
Reading	In-Class Activities	Homework
Chapter 5, "Literacies"  From Chapter 5, Brandt's "Sponsors of Literacy"	For Brandt, Questions for Discussion & Journaling 1-5	For Brandt, Applying & Exploring Ideas 1-3  Process Portfolio Week 5 Entry DUE
<b>Essay Progress:</b> carefully reading and reviewing the MWA 2: Literacy Narrative		

*[Instructor Note: Instructors should have one day devoted to introducing the concept of literacy and focusing on the threshold concept of "Writing is shaped by prior experiences" before devoting a class period to discussing Brandt.*

*Key Terms for Week 5*

- *Threshold concept*
- *Literacy*
- *Literacy sponsor*

*These key terms represent the content of this course and the key ideas/concepts that we hope students leave our course understanding. In order to fully engage these key terms, instructors might quiz students, ask students to discuss the terms during class time, ask students to write about these terms, and/or require students to engage with the terms in their process portfolio entries.*

*Chapter 5 Goals*

1. *Understand the threshold concept: Writing is impacted by identities and prior experiences.*
2. *Improve as a reader of complex, research-based texts.*
3. *Acquire vocabulary for talking about literacies and your experiences as a writer.*
4. *Come to greater awareness of the forces that have shaped you as a writer and reader.*
5. *Consider how you use your literacy practices across different settings, what that means for you, and what it reveals about our culture at large.*
6. *Understand ways of conducting contributive research and writing about literacy that can be shared with an audience.*

*Additional details on these goals is available in the WaW Instructor Manual. There are also additional take home points for each chapter, as well as supplemental activities for Chapter 5 that correspond to each of the goals above.*

*Take Home Points for Brandt*

1. *Literacy sponsors are any agents that foster, regulate, inhibit, or otherwise shape literacies in individuals.*
2. *Race, class, and other socioeconomic factors affect access to literacy sponsors (and thus literacy itself).*
3. *Competition among sponsors shapes standards for literacy, which can have far-reaching impacts on ordinary individuals.*
4. *Sponsored individuals can “misappropriate” sponsors’ resources for their own ends.*

*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 Six: Literacies		
Reading	In-Class Activities	Homework
From Chapter 5, Cisneros's "Only Daughter"	For Cisneros, Questions for Discussion & Journaling 1-6	For Cisneros, Applying & Exploring Ideas 1-3
From Chapter 5, excerpts from <i>Bootstraps: From an American Academic of Color</i> by Villanueva	For Villanueva, Questions for Discussion & Journaling 1-8	For Villanueva, Applying & Exploring Ideas 1-2
From Chapter 4, "Composing", Lamott's "Shitty First Drafts"	For Lamott, Questions for Discussion & Journaling 1-5	For Lamott, Applying & Exploring Ideas 1
		MWA 2 Draft due for peer review workshop
		Process Portfolio Week 6 Entry DUE
<b>Essay Progress:</b> drafting some ideas for MWA 1 and preparing to share at peer review workshop		

*[Instructor Note: During week 6, students have 3 readings assigned. However, instructors may want to choose 1 only or 1-2, and that is absolutely fine (particularly for a Tuesday/Thursday instructor). That said, the three readings assigned in week 6 are fairly short, accessible reads. All three readings support student's ability to achieve Chapter 5 goals; moreover, these readings enrich students' abilities to approach MWA 2 in complex ways.*

*During this week, instructors should discuss narrative and storytelling. Students should understand the readings from this week and the work they are being asked to do in MWA 2.*

#### *Cisneros Take-Home Points*

1. *Gender norms affect both access to literacies and what others expect an individual to do with those abilities.*
2. *Parents figure prominently in an individual's literacy development and their perceptions of success.*
3. *Langue and culture act as powerful forces that shape literate development.*

#### *Villanueva Take-Home Points*

1. *Academic success in college is measured by the language conventions and practices of that community.*
2. *Our cultural identity can inhibit our ability to feel accepted by other discourse communities.*
3. *The language we acquire first and the discourse patterns that language uses to construct the world will inform how we think and write.*

*Lamott Take-Home Points*

- 1. The right words rarely flow out and onto the paper, even for published, successful writers.*
- 2. The first draft is a “child’s draft,” or a starting point that gives writers permission to get their ideas on paper.*
- 3. 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.*

*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.*

*The workshop this week does not need to require a complete draft. Instructors might ask students to bring in a “shitty” first draft or perhaps to bring in several story ideas to pitch/share with their classmates (to “test out” some ideas with their classmates and get feedback). Instructors may wish to revisit Straub and the peer review support materials from week 4.]*

Week Seven: Literacies		
Reading	In-Class Activities	Homework



From Chapter 5, Vershawn Ashanti Young's "Should Writers Use Their Own English?"	For Young, Questions for Discussion & Journaling 1-7	For Young, Applying & Exploring Ideas 1-5
From Chapter 5, Julie Wan's "Chinks in My Armor"	For Wan, Questions for Discussion & Journaling 1-5	For Wan, Applying & Exploring Ideas 2-3  Process Portfolio Week 7 Entry DUE
<b>Essay Progress:</b> At this point, students should begin drafting and working on a full version of their literacy narrative. Instructors should encourage students to visit the Writing Center during this week.		

*[Instructor Notes: During this week, class time is devoted to continued development of student's understanding of literacy and the threshold concept: Writing is shaped by prior experiences. Instructors should seek a balance between a focus on the readings for this week and a focus on student's work-in-progress.]*

*Although the common syllabus suggests Young and Wan for this week, instructors may select alternate readings (e.g. Mellix or Tejada et al.).*

#### *Key Terms for Week Seven*

- *Code meshing*
- *African American English*
- *Vernacular*
- *Identity*

*These key terms represent the content of this course and the key ideas/concepts that we hope students leave our course understanding. In order to fully engage these key terms, instructors might quiz students, ask students to discuss the terms during class time, ask students to write about these terms, and/or require students to engage with the terms in their process portfolio entries.*

*Instructors may also wish to 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*

#### *Take-Home Points for Young*

1. *There is no such thing as a single, unified standard English.*
2. *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; expanding*

*conceptions of what is appropriate is one way of reducing the racial prejudice informing some individuals' responses to particular dialects or vernaculars.*

*Take-Home Points for Wan*

- 1. Language and identity are inextricably linked.*
- 2. Language acquisition and use are idiosyncratic.*
- 3. There is no perfect, stable American English.]*

**Week Eight: Literacies**

Reading

In-Class Activities

Homework

From Chapter 4, Nancy Sommers's "Revision Strategies of Student Writers and Experienced Adult Writers"	For Sommers, Questions for Discussion & Journaling	For Sommers, Applying & Exploring Ideas
From Chapter 4, Straub's "Responding—Really Responding to Other Students' Writing"		Process Portfolio Week 8 Entry DUE
<b>Essay Progress:</b> At this point, students should begin drafting and working on a full version of their literacy narrative. Instructors should encourage students to visit the Writing Center during this week.		

*[Instructor Note: During this week, students will have a workshop with a completed draft of their literacy narrative. Please revisit the instructor notes at week 4 for information about supporting effective peer review.]*

#### *Sommers Take-Home Points*

- 1. Revision should be thought of as a recursive and ongoing process in which the writer makes changes to the text throughout the writing process.*
- 2. The students who Sommers studied focused on lexical (word choice) changes when they revised; they were less inclined to think in terms of changing phrases, sentences, and themes.*
- 3. Experienced writers "discover meaning" as they revise.*

*Note that the inclusion of the article by Sommers here is offered to support student's understanding of revision as more than word swapping or comma editing.*

#### *Key Terms for Week 8*

- *Revision*
- *Editing*
- *Response*
- *Peer Review*

*These key terms represent the content of this course and the key ideas/concepts that we hope students leave our course understanding. In order to fully engage these key terms, instructors might quiz students, ask students to discuss the terms during class time, ask students to write about these terms, and/or require students to engage with the terms in their process portfolio entries.*

*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]

Unit 3: Discourse Communities

Duration: 4 weeks

MWA 3: Discourse Community Analysis

Threshold Concept: People collaborate to get things done with writing.

Week Nine: Discourse Communities		
Reading	In-Class Activities	Homework
Chapter 7, "Communities"  From Chapter 7, Gee's "Literacy, Discourse, and Linguistics"	Gee Questions for Discussion & Journaling 1-9	Gee Applying & Exploring Ideas 1-4  Process Portfolio Week 9 Entry DUE
<b>Essay Progress:</b> Read and carefully review the MWA 3 essay assignment and begin thinking about your approach and connecting week's readings to the central task of the assignment.		

*[Instructor Note: This week serves as the gateway for the MWA 3 assignment. The first day of the week should only focus on the opening introductory pages for Chapter 7. The reading by Gee is complex and students will need support in unpacking it. In all likelihood, multiple class days will need to be devoted to discussing Gee's ideas.]*

#### *Key Terms for Week 9*

- *Discourse*
- *Discourse communities*
- *Saying-doing combinations*
- *Primary vs. secondary Discourse*
- *Dominant vs. non-dominant Discourse*
- *Mushfake*

*These key terms represent the content of this course and the key ideas/concepts that we hope students leave our course understanding. In order to fully engage these key terms, instructors might quiz students, ask students to discuss the terms during class time, ask students to write about these terms, and/or require students to engage with the terms in their process portfolio entries.*

#### *Chapter 7 Goals*

1. *Understand the threshold concept, people collaborate to get things done with writing.*
2. *Improve as a reader of complex, research-based texts.*
3. *Acquire a vocabulary for talking about discourse, discourse communities, and your experiences as a writer.*
4. *Understand that language and texts (genres) mediate group activities.*
5. *Gain tools for examining the discourse and texts used by various communities.*

*Additional details on these goals is available in the WaW Instructor Manual. There are also additional take home points for each chapter, as well as supplemental activities for Chapter 7 that correspond to each of the goals above.*

#### *Gee Take-Home Points*

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

*Important note about source use in Unit 3: All instructors should dedicate some time to teaching source use in this unit. This is important scaffolding work from 122 to 123. In 122, this unit provides students with some practice / experience citing a source and integrating that source into an essay. This is a strongly supported introduction to source use that prepares students for the work they will do with sources in 123. This also allows our 122 syllabus design to align with the SLOs (particularly SLO 4a and 4b) dictated by the State of Colorado.*

Week Ten: Discourse Communities		
Reading	In-Class Activities	Homework

From Chapter 7, Swales's "Reflections on the Concept of Discourse Community	Swales Questions for Discussion & Journaling 1-6	Swales Applying & Exploring Ideas 1-6
From Chapter 7, Klass "Learning the Language	Klass Questions for Discussion & Journaling 1-3	Klass Applying & Exploring Ideas 1-2
		Process Portfolio Week 10 Entry DUE
<b>Essay Progress:</b> Students should be coming up with ideas for a DC to analyze in MWA 3. Instructors should provide opportunities for students to share and receive feedback on their ideas.		

*[Instructor Note: During Week 10, instructors should be guiding students in achieving the goals of Chapter 7. Students should be developing comfort and confidence with the term "discourse community" and should be afforded considerable practice identifying and analyzing a variety of DCs.*

*Class time should also be devoted to allowing students to make progress on their essay idea, sharing possible DCs with their classmates, discussing the assignment itself, and practicing with key terms.*

#### *Key Terms for Week 10*

- *Discourse community*
- *Intercommunication*
- *Genre*
- *Lexis*
- *Expertise*

*These key terms represent the content of this course and the key ideas/concepts that we hope students leave our course understanding. In order to fully engage these key terms, instructors might quiz students, ask students to discuss the terms during class time, ask students to write about these terms, and/or require students to engage with the terms in their process portfolio entries.*

#### *Swales Take-Home Points*

1. *The concept of discourse community serves as a useful unit of analysis for understanding the links between social and rhetorical forces.*
2. *Discourse communities are groups with potentially discoverable goals that use writing and language in particularized ways to help achieve those goals and manage the community.*
3. *A concept like discourse community provides researchers with some common language and a starting point from which they can ask questions about how a group uses writing to get things done.*

*Klass Take-Home Points*

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

Week Eleven: Discourse Communities		
Reading	In-Class Activities	Homework



From Chapter 7, Feldman’s “Galaxy-Wide Writing Strategies Used by Official Star Wars Bloggers”	Feldman Questions for Discussion & Journaling 1-5	Feldman Applying & Exploring Ideas 1-4
From Chapter 7, Branick “Coaches Can Read Too”	Branick Questions for Discussion & Journaling 1-3	Branick Applying & Exploring Ideas 1-3
		MWA 3 Draft DUE for peer review workshop
		Process Portfolio Week 11 Entry DUE
<p><b>Essay Progress:</b> Students should bring in a draft of the MWA 3 essay. This draft does not need to be complete. Instructors may want to designate particular sections of the essay for students to bring in (e.g. their “set of criteria”).</p>		

*[Instructor Note: During this week, students are reading pieces that explore discourse communities. These will serve as good models of using the vocabulary (goal for Chapter 7) to analyze a DC. Students will also be working on developing a draft of their MWA 3 essay. Instructors may wish to ask students to focus on a particular section of the piece (e.g. their set of criteria).*

*While Feldman and Branick are offered here are readings for Week 11, instructors may choose alternate readings or eliminate one of the readings here. Any combination of readings is fine from Chapter 7.*

*Also, during this week, instructors should provide students with some support in citation practice. In ENG 122, all assigned readings are contained within the textbook itself, and students are not asked to do additional outside research with sources. This is deliberate in our sequence design. Thus, the DC essay provides an opportunity to give students practice with citation (in-text citations, works cited page, and formatting a project according to a specified citation style). Instructors should devote some class time to introducing citation style and provide students with a chance to practice and discuss conventions of citation.*

*Key Terms*

- *Discourse community*
- *Intertextuality*
- *Contingent*
- *Citation style*

*These key terms represent the content of this course and the key ideas/concepts that we hope students leave our course understanding. In order to fully engage these key terms, instructors might quiz students, ask students to discuss the terms during class time, ask students to write about these terms, and/or require students to engage with the terms in their process portfolio entries.*

*Feldman Take-Home Points*

1. *What constitutes “successful” writing is shaped by the goals and values of the particular discourse community in which that writing is shared.*
2. *Intertextual references are one way of building connections between writers and readers that are members of the same discourse community.*

*Branick Take-Home Points*

1. *Literacy can mean “reading” other things besides alphabetic texts.*
2. *Literacy can be “situated” in a discourse community’s pursuit of shared goals.*
3. *Understanding how a discourse community uses situated literacies can help us evaluate the effectiveness of that community.*

*For details and support materials on peer review workshopping, please refer to the instructor notes from week 4.]*

Week Twelve: Discourse Communities		
Reading	In-Class Activities	Homework
One-on-one conferencing		

		MWA 3 Draft DUE for conferencing  MWA 3 Final Version DUE  Process Portfolio Week 12 Entry DUE
<b>Essay Progress:</b> Students should have a complete draft of their MWA 3 to discuss with instructor in one-on-one conferences.		

*[Instructor Note: During this week, instructors are encouraged to hold one-on-one or group conferences with students, providing feedback and response to a complete draft of MWA 3. Whatever mode is selected, instructors should ensure that expectations are clear.]*

Unit 4: Process Portfolio

*Duration: 3 weeks*

*MWA 4: Process Portfolio Showcase Presentation*

*Threshold Concept: Writing is a process, and all writers have more to learn.*

Week Thirteen: Process Portfolio		
Reading	In-Class Activities	Homework
Chapter 4, Composing	Discussion of Process Portfolio and of Chapter 7	Celestine Applying & Exploring Ideas 1-5
From Chapter 4, Celestine "Did I Create the Process or Did the Process Create Me?"	Celestine, Questions for Discussion & Journaling 1-5	
Review Straub, Sommers, and Lamott.		
<b>Essay Progress:</b> Discussion of Process Portfolio Showcase		

*[Instructor Note: During this week, instructors should ensure students understand the expectations for this final MWA. This is not a traditional essay assignment, but rather an opportunity for students to develop a presentation to share with their classmates and help crystalize what they've learned about themselves throughout the semester.]*

*Over the course of the semester, students have read several chapters from Chapter 4, including Lamott, Sommers, and Straub. The addition of the chapter intro should help students understand the threshold concept: writing is a process and all writers have more to learn. The addition of the piece by Celestine also adds a student voice to that conversation about process.*

#### *Goals for Chapter 4*

- 1. Understand the threshold concept: Writing is a process and all writers have more to learn.*
- 2. Improve as a reader of complex, research-based texts.*
- 3. Acquire a vocabulary for talking about writing process and yourself as a writer.*
- 4. Actively consider your own writing processes and practices and shift them if you wish.*
- 5. Understand writing and research as processes requiring planning, incubation, and revision.*

*Additional details on these goals is available in the WaW Instructor Manual. There are also additional take home points for each chapter, as well as supplemental activities for Chapter 4 that correspond to each of the goals above.]*

#### *Key Terms for Chapter 4*

- *Process*
- *Genre*
- *Mindfulness*
- *Multimodal*
- *Planning*
- *Revision*
- *Rhetorical Situation*

*These key terms represent the content of this course and the key ideas/concepts that we hope students leave our course understanding. In order to fully engage these key terms, instructors might quiz students, ask students to discuss the terms during class time, ask students to write about these terms, and/or require students to engage with the terms in their process portfolio entries.]*

Week Fourteen: Process Portfolio		
Reading	In-Class Activities	Homework

Your Own Process Portfolio Entries	Consider asking students to develop rubric for Process Portfolio Showcase  Discussion of Presentation Strategies, Techniques, and Evaluative Criteria	Working on Process Portfolio Presentation
<b>Essay Progress:</b> Students should be analyzing entries in their portfolios and beginning to design/create their portfolio showcase presentation.		

*[Instructor Note: This is a short week (one day due to Thanksgiving). Instructors should focus on supporting students in the successful completion of MWA 4: Process Portfolio Showcase Presentation]*

Week Fifteen: Process Portfolio		
Reading	In-Class Activities	Homework
<b>None</b>		

	Showcase Presentations!	
--	-------------------------	--

**Essay Progress:** Discussion and Activities for the Process Portfolio Showcase

*[Instructor Note: During class meetings this week, instructors should provide opportunities for students to present their Process Portfolio Showcase Presentations. Expectations for presenting (include media choices, technological contingencies, and evaluative criteria) should be clear and available for students.*

Final Exam

*Instructors must meet for the final exam and should provide meaningful, thoughtful experiences during these contact hours. UNC sets a standard [final exam schedule](#) that determines exam time based on class time/days.*

*Options/suggestions for final exam time:*

- *Using the time for any remaining showcase presentations*
- *Asking students to think and write about their major, applying key terms from the semester (e.g. lexis, conventions, discourse community, prior experiences, literacy, AAE, genre, etc.)*
- *Final reflective writing/discussion*
- *Identifying takeaways from the course*
- *Exam or activities with threshold concepts and key terms*
- *Bridging to ENG 123, discussing the course, giving a preview*
- *Lecturing on rhetoric and/or argumentation to provide bridge to ENG 123 (perhaps drawing on Rhetoric chapters from WaW)]*

## Appendix A: 122 Major Writing Assignment 1: What is Writing and How Does It Work in the World? A Collage and Artist's Statement

For this assignment you will spend about a week keeping a log of all the ways you use writing on a daily basis. Then you will create a collage using media of your choosing that answers the questions: what is writing and how does it work in the world? You will write a short "artist's statement" to accompany the collage, describing your message, your artistic intent, and why you chose the media that you did. Ideally, you will then present your collage to your class.



## **Planning, Drafting, and Revising**

Keep a notebook for about a week—it can be a small paper notebook or on your phone or on the computer. A paper notebook or your phone might be most effective, since you want to be able to make a note immediately any time you write. In this notebook, keep a log every day for a week.

Every time you use writing for any purpose, write down:

- When and where you wrote (time, date, place)
- What you wrote
- What form you wrote in (for example, lists, texts, paragraphs, etc.)
- What technologies you used (for example, phone, pen, computer)
- The reason that you wrote
- The audience(s) for whom you wrote

At the end of the week, sit down with the complete log and begin to analyze what you have recorded. Make lists of all the reasons you wrote, all of the forms in which you wrote, all of the technologies you used for writing, and all the kinds of audiences you wrote for. Then write down any other observations you have; for example, do you tend to write more in a particular time or place?

Next, take a look at the kinds of things you wrote and ask yourself what makes them “good” or “effective.”

Now spend a little time just writing freely in answer to these questions: what is writing? How does writing work? What makes writing “good”? As you write, think about your log and the notes in your log. Don’t worry about getting this answer right, just write freely about what comes to mind for about 10-15 minutes.

Your next task is to create a multimodal collage, using whatever media you find appropriate and useful. A collage is a work of art composed of any variety of materials from paper to photos to various found objects; the collage can be on paper or digital. The purpose of the collage is to illustrate what you have learned this week about writing, what it is, how it works, and what makes it effective. Spend some time looking at your log and notes and free-writing. Then decide what you want your collage to say and how you would like to express these ideas. You can use paper with images and ideas cut from magazines, you can use digital objects or electronic images, you can make 3D images—the choice is entirely yours. But be sure that what you create actually illustrates the ideas you have been researching this week.

Once you have a draft of your collage, write a short artist’s statement. An artist’s statement explains your message and your decision-making. It should be no more than one single-spaced page, and it should answer these questions:

- What is the message of this collage?
- Why did you use the materials that you used?
- How did you come to the ideas and conclusions in this collage?
- What do you want viewers to understand differently after viewing your collage?

By the end of this unit, you will turn in your week’s log, the collage itself, and your artist’s statement.

### **What Makes It Good?**

This collage is an alternative to a traditional “paper.” It asks you to share your research findings about writing using media beyond traditional alphabetic text. It is effective if the collage clearly reflects and share what you learned during the week that you logged your writing practices, and if your choices in creating the collage are deliberate and thoughtfully explained. The final goal of this assignment is to change viewer’s ideas about writing, and to prompt them to think and ask questions about how writing works in their lives. In other words, the goal is for both you and the viewers of your collage to engage deeply with threshold concepts about writing.

\*This assignment is a slight adaptation of the Major Writing Assignment from the 4<sup>th</sup> edition of Writing about Writing.

### **GtP Alignment**

GtP Students Learning Outcomes met with this assignment: 1a, 2a, 3a, 5a

GtP Content Criteria met with this assignment: 1a, 1b, 1c, 1d, 1e, 2a, 2b, 3a, 3b, 3c, 4a, 4b, 5a, 5b

## Appendix B: 122 Major Writing Assignment: Literacy Narrative

The term “literacy” is highly contested, and experts find coming to consensus about what literacy means a challenge. Over the course of this unit, we have read several texts about literacy. Literacy often refers to someone’s ability to read and write, but as these writers demonstrate, literacy is a complex issue that has cultural and bodily implications.

Your assignment is to write a **literacy narrative** (4-5 pages) based on a personal experience. You should think about how literacy relates to your own life and how embodiment fits into the story. What kinds of emotions did this experience produce and still evoke? What did you learn to do—play a sport, get into a routine, feel more confident in a certain space? What new “routines” did your body have to learn? How does this experience inform how you relate to writing and to others? Your essay can incorporate images, comics, poetry, or webtexts to better convey your ideas and to speak to your audience in specific ways.

To complete this assignment, you must thoughtfully consider the basic elements of your literacy narrative, including its audience, appropriate style(s) and tone, and arrangement.

Your paper should

- present a story that is meaningful to you and/or others in your community;
- provide context that will help non-community readers understand literacy from your particular perspective;
- draw from the writers we have read;
- use carefully chosen rhetorical strategies that will engage your different audiences.

Suggestions for framing your paper, in case you have difficulty getting started:

- Relate an early memory about literacy, such as an important classroom lesson you recall from elementary or middle school, and explain why this memory has stayed with you all these years. Basically, you want to show how your body reacted, and still reacts, physically to literacy practices. Highlight the *affective* (or emotional) reactions that accompanied this lesson and why they made this experience especially memorable.
  - **If you go this route**, you will likely need to explain the kinds of emotions that continue to inform your reading and writing processes even today. Are they generally all the same (mainly happy or sad) or do they sometimes contradict one another? What are some strategies you have developed to help you deal with their effects when you must read and/or write? Then finally, explain why you think it’s important to think about the physical dimensions of literacy if we are to become more effective writers. Who is invited to participate or who excluded, whether explicitly or implicitly?
- Reflect on your experience in gaining literacy in an important embodied procedural activity. In other words, how you learned a series of interrelated skills so that you could accomplish an activity; this activity should include becoming familiar with a specific *lexis*, *discourse*, and *community*. Examples may include learning a sport, a trade, or a traditional cultural activity like quilting or cooking. All of these activities require that individuals know the names for strategic plays, tools, or techniques; that we know where to find information about our interests; and that we note the communal/familial/teamwork nature of the pursuit.
  - **If you go this route**, discuss how your body had to learn to respond in previously unfamiliar ways and navigate new spaces. What was the relationship between your body and the lexis of this activity? For example, if you were playing a sport, how did you learn to respond to the calling out of particular plays? If you were

learning to cook, how did you become accustomed to arranging your space so your ingredients were readily available? If you were learning the particulars of a new job, how did you become more comfortable knowing what to do and where to go? As a result of your reflection, what did you learn about how we grow accustomed to being able to do certain things or feeling comfortable in certain spaces, and the difficulties encountered when you feel out of place? How did your identity as an individual and a member of a unit change during and as a result of your experience?

- Then, connect what you have learned to writing. How does your experience highlight the importance of the many embodied factors that influence our writing practices? What do we ignore when we think about writing as something that does not involve the body? What does thinking about the ways in which the body learns teach us about the relationship between language use and the body? What can we learn about processes of inclusion and exclusion?
- Reflect on the diverse dialects or voices that you use around your family, friends, or various “home communities.” Consider the distinct values and ethical ties associated with each dialect or voice. For example, Spanglish allows speakers to identify as members of a bilingual ethnic community, but it also reminds its speakers that we often make stronger emotional connections with certain words in English or in Spanish. In another example, we tend to identify with others as a peer group depending on the slang we use, since the popularity of certain terms increases or declines over time. How does thinking through the relationship between language use and community help us to understand how we rely on processes of *identification* and *dissociation*, both between words and things and among individuals? How do we use these processes strategically, to foster communal or familial ties? How can we make use of them to speak to the audiences that we address if we wish to be more inclusive?
  - **If you go this route**, explain your impressions of a “universal” standard of formal English used in school settings. In what ways does it compliment or constrain any of your other voices in personal, public, or professional settings? How so? Have you found ways to modify Standard Written English so that the “real you” shows through even when you are composing a formal essay? If so, what are some of the rhetorical techniques that you use? Why do you think they are effective?
  - Why is it important to you as an individual and as a writer to let readers know who you are? Explain how you found what works for you, and then suggest how other writers can determine what might work for them.

\*This assignment is credited to Christina Cedillo and Lauren Brentnell

### **GtP Alignment**

GtP Students Learning Outcomes met with this assignment: 1a, 2a, 3a, 5a

GtP Content Criteria met with this assignment: 1a, 1b, 1c, 1d, 1e, 2a, 2b, 3a, 3b, 3c, 4a, 4b, 5a, 5b

## Appendix C: 122 Major Writing Assignment: Discourse Community Analysis

Discourse communities are all around us. We are involved in many of them, as students and peers, in our majors and sporting communities, with our friends, clubs, and organizations. If a club is a discourse community, it has certain defining features: a delineation between new and old members, a way of teaching new members how to be members, a way of talking, community specific words, a way for members to communicate, a way members must act, dress, be.

For this assignment, you will consider the readings you have done throughout this unit (Gee, “Literacy, Discourse, and Linguistics,” Wardle, “Identity, Authority, and Learning to Write in New Workplaces,” Klass, “Learning the Language,” Branick, “Coaches Can Read, Too: An Ethnographic Study of a Football Coaching Discourse Community,” and Feldman, “Galaxy-Wide Writing Strategies Used by Official Star Wars Bloggers”). Based on these readings, create a list of 3-4 criteria you see as essential to joining, being part of, or gaining authority within a discourse community. Use the readings as evidence to argue for why these are essential criteria for a discourse community.

Then, select a group or organization that you have been part of or are currently part of and explain why you believe it is a discourse community. Your goal is to argue that the organization you have chosen qualifies as a discourse community based upon the criteria you have selected and explain your position using source material. Your essay can incorporate images, comics, poetry, or webtexts to better convey your ideas and to speak to your audience in specific ways.

To complete this assignment, you must thoughtfully consider the basic elements of your discourse community analysis, including its audience, appropriate style(s) and tone, and arrangement.

Your paper should

- explain 3-4 criteria you see as essential to discourse communities
- argue for why an organization of your choosing is a discourse community based upon those criteria
- draw from the writers we have read, incorporating source materials as appropriate (minimum one source must be properly cited)
- use carefully chosen rhetorical strategies that will engage your different audiences

\*This assignment is credited to Lauren Brentnell

### **GtP Alignment**

GtP Students Learning Outcomes met with this assignment: 1a, 2a, 3a, 4a, 4b, 5a

GtP Content Criteria met with this assignment: 1a, 1b, 1c, 1d, 1e, 2a, 2b, 3a, 3b, 3c, 4a, 4b, 5a, 5b

## Appendix D: 122 Major Writing Assignment: Process Portfolio Reflection

For this assignment, you will draw on all the Process Portfolio entries you have written throughout the course of the semester. You will examine yourself and your own writing processes and develop a reflective presentation that draws some conclusions and/or offers insights not only about your own processes but about writing processes more broadly. Each week of the semester, you will complete a process portfolio entry. These weekly entries will comprise your “portfolio.” Each week, you will be provided with a portfolio prompt. These

prompts will ask you to think about what work you completed that week, to engage with key terms from the week, to note your writing process, to reflect on the impact of peer review, to consider your own revision practices, your own writing habits (both new and old!), and more. These entries might be text-based and/or might include images, audio-recordings, videos, or images. You will likely have a much more dynamic presentation if you collect a variety of artifacts for your process portfolio entries. For example, you might include images of you working at your computer or images of sticky notes or crumpled paper or your headphones or a space at your favorite coffee shop where you always go to write. Then you would have the opportunity to include these in your final process presentation.

### **Brainstorming and Planning**

Review the following materials to help prepare you for drafting this reflective presentation:

- Each of the Process Portfolio entries
- Various artifacts of your writing process (brainstorming, discussion board posts, proposals of any kind, early drafts, peer review commentary, etc.)

You should spend a substantial amount of time reflecting on yourself as a writer, using the concepts and ideas that you learned in the textbook.

### **Preparing the Showcase Presentation**

Prepare 5-7 minute presentation to share with your classmates. This presentation should make a claim or offer an insight or draw a conclusion about your writing process (and processes broadly speaking) and you should provide main points (reflective evidence) that support the conclusions you have made about writing processes. Research in Writing Studies shows that when students practice meta-cognitive strategies (thinking about thinking!), they increase their chances of being able to improve, grow, and transfer what they've learned to new environments. So your job with this presentation is to analyze all your process entries (think about thinking), see how you approached various writing tasks, what works for you and what doesn't, and then share the findings of your analysis with your classmates.

How you present is up to you. Here are some options you might consider:

- Offering a verbal presentation using flash cards (old school "speech" style)
- Offering a narrated powerpoint presentation
- Create a shareable video that draws on multiple media
- Develop a poster and spend your 5-7 minutes explaining what you included
- What else? Remember that writing is much, much more than writing essays. Get creative!!!

Your presentation should draw several conclusions about your writing process, and these conclusions should reference parts of your process that you have observed in your process portfolio entries and/or other reflective writing throughout the semester. You should refer to the authors throughout the textbook and make connections between their findings and your own writing processes. For example, you might make a connection between Murray's notes on autobiography or Young's comments on standard English or Lamott's comments on drafting.

Your audience for this essay should be your classmates (connecting with your learning community and reflecting on what you've learned and perhaps also how they have played a role), your instructor (demonstrating your ability to reflect thoughtfully about the threshold concept "writing is a process, and all writers have more to learn"), and also yourself (helping to solidify what you've learned in this class and apply that thoughtfully to your future writing situations).

### **What Makes It Good**

The purpose of this assignment is for you to reflect (think back on and analyze) your past writing experiences in order to understand both your own writing processes and process-based composing broadly. Therefore, to achieve success, this essay should:

- Demonstrate your ability to reflect on your writing processes
- Articulate insights or conclusions based on your own analysis and reflection of various reflective writing throughout the semester (entries in your process portfolio, as well as any additional reflective writing you were prompted to do)
- Connect course readings to your own conclusions
- Apply key terms to your reflection (for example, "transfer" or "contingent" or "genre" or "discourse community" or "threshold concept" or "identity")
- Draw broader conclusions about writing processes generally speaking

### **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

*[Note for Instructors: Please feel free to modify the above assignment to best suit your pedagogical strategies. You might want to specify a particular format and/or audience, as well as supply students with submission instructions. In addition, you probably want to think ahead of time about how you will have students collect and submit their process portfolio entries. For example, you might have them keep a spiral notebook or a google drive folder or you might create a dropbox in Canvas for all reflective writing. Please make sure the Gt Pathways information is included in all syllabi to ensure we are in compliance with the Colorado Department of Higher Education.]*

*For ideas on the weekly process portfolio entry prompts, see below:*

Week 1 Process Portfolio Entry [SAMPLE]

*Remember to reference the MWA 4 assignment to get the big picture of this assignment and how you will be asked to make use of all your weekly entries at the end of the semester.*

*You will keep your portfolio entries all together in a google doc (or google folder) that you will create and share with me as a link. You will need your own gmail account (it's free!) if you don't already have one.*

*Wk 1 prompt:*



*What kind of writing did you do this week for this class? Where did you do it? Was reading something ever a part of that writing? Did you take any steps toward MWA 1? If so, what were they? Describe what you think your "writing" process will look like for MWA 1?*

*You should address the following questions in a written response, but I also strongly encourage you to include image and/or links to video or audio that document your writing process during week 1. The more dynamic your entries, the better you'll do on the final process portfolio presentation!*

#### Week 2 Process Portfolio Entry [SAMPLE]

*During week 2, you've started working on MWA 1 by keeping a notebook. Did you get an actual paper notebook or did you use your phone to document stuff? What kinds of writing did you do this week for MWA 1? Any? Remember to think of writing really broadly. Maybe you jotted a couple notes but maybe you also had a conversation with a friend about this assignment....or maybe you sent me an email asking a question.....or maybe posted on social media about the project.....*

*Respond to the questions about in writing on your google doc (just the same one you used for week 1 is great). You should also try to include images, video, or audio of your process for MWA 1. This will be very meta (very two birds with one stone!) because the task you are being asked to complete in MWA 1 is very similar to what you are being asked to do with your entire process portfolio. So if you have images of your actual project and/or notebook--that is absolutely GREAT!*

*I'd also encourage you to think about how your "write" the notebook, the collage and the artist's statement. Are you using different types of writing processes for each of those 3 things? What accounts for those differences and/or similarities?*

#### Week 3 Process Portfolio Entry [SAMPLE]

*For this week, you were asked to create a draft of your multimodal collage and a draft of your artist's statement. Describe your writing process for each of those aspects of MWA 1. Which came easier to you? Describe your writing process in as much detail as possible and compare/contrast your approach for each of the components.*

*Was reading a part of your writing process? How did thinking about your classmates as your "readers" impact your writing process? Did the fact that you had to "share" your work impact your writing process? How so?*

*Did you ever second-guess your writing choices? Change or delete things? What guided those choices?*

*How about AFTER the workshop? How do you think that experience will shape your writing as you move forward?*

*Remember that if you include documentation of your writing process, you'll have a better portfolio at the end of the semester!!! So on one hand I'm asking you to write about your writing processes but if you can also "document" that process, almost like a reporter, your results at the end of the semester will be even better. Take pictures. Make a quick video. Record an audio note instead of writing something!]*

MWF Skeletal Course Calendar with Dates

Week One

Monday, August 21

Wednesday, August 23

Friday, August 25

Week Two

Monday, August 28

Wednesday, August 30

Friday, September 1

Week Three

Monday, September 4: NO CLASS, LABOR DAY

Wednesday, September 6

Friday, September 8

Week Four

Monday, September 11

Wednesday, September 13

Friday, September 15

Week Five

Monday, September 18

Wednesday, September 20

Friday, September 22

Week Six

Monday, September 25

Wednesday, September 27

Friday, September 29

Week Seven

Monday, October 2

Wednesday, October 4

Friday, October 6

Week Eight

Monday, October 9

Wednesday, October 11

Friday, October 13

Week Nine

Monday, October 16

Wednesday, October 18

Friday, October 20

Week Ten

Monday, October 23

Wednesday, October 25

Friday, October 27

Week Eleven

Monday, October 30

Wednesday, November 1

Friday, November 3

Week Twelve

Monday, November 6

Wednesday, November 8

Friday, November 10

Week Thirteen

Monday, November 13

Wednesday, November 15

Friday, November 17

Week Fourteen

Monday, November 20

Wednesday, November 22: NO CLASS, THANKSGIVING BREAK

Friday, November 24: NO CLASS, THANKSGIVING BREAK

Week Fifteen

Monday, November 27

Wednesday, November 29

Friday, December 1

Final Exam Week December 4-8

Final Exam Schedule for Fall 2023: <https://www.unco.edu/registrar/pdf/reg-final-exam-fall.pdf>

TR Skeletal Course Calendar with Dates

Week One

Tuesday, August 22

Thursday, August 24

Week Two

Tuesday, August 29  
Thursday, August 31

Week Three  
Tuesday, September 5  
Thursday, September 7

Week Four  
Tuesday, September 12  
Thursday, September 14

Week Five  
Tuesday, September 19  
Thursday, September 21

Week Six  
Tuesday, September 26  
Thursday, September 28

Week Seven  
Tuesday, October 3  
Thursday, October 5

Week Eight  
Tuesday, October 10  
Thursday, October 12

Week Nine  
Tuesday, October 17  
Thursday, October 19

Week Ten  
Tuesday, October 24  
Thursday, October 26

Week Eleven  
Tuesday, October 31  
Thursday, November 2

Week Twelve  
Tuesday, November 7  
Thursday, November 9

Week Thirteen  
Tuesday, November 14  
Thursday, November 16

Week Fourteen

Tuesday, November 21

Thursday, November 23: NO CLASS, THANKSGIVING BREAK

Week Fifteen

Tuesday, November 28

Thursday, November 30

Final Exam Week December 4-8

Final Exam Schedule for Fall 2023: <https://www.unco.edu/registrar/pdf/reg-final-exam-fall.pdf>