

## APPENDIX 1: Syllabus for ENGL 640 Seminar: Writing Programs Administration

**KELLS**  
**ENGL 640**  
**Spring 2009**  
**M 4-7:30 p.m. HUM Library**

**mkells@unm.edu**  
**HUM 325**  
**Office Hrs: M W 1-2:00 p.m.**  
**or by appt. 277-2305**

### ENGL 640 Seminar: Writing Programs Administration

ENGL 640 Writing Program Administration will focus on issues of professional development in the field of Rhetoric and Composition (and related areas). We will examine contemporary composition from theoretical, pedagogical, and administrative perspectives. ENGL 640 is structured around reading, reflection, research, discussion, and experiential learning. This course focuses on what you need to know to function effectively in writing program administration, specifically in First-Year writing programs, writing centers, and writing-across-the-curriculum, with possible extensions to service learning, technical/professional writing, basic writing, advanced composition, and creative writing for individual projects. This course will also include focus on questions concerning assessment and instruction in second language writing, writing centers, computer-mediated writing, and community writing.

This course is designed to serve new teachers of Rhetoric & Writing who seek to develop professional careers in Writing Programs Administration. Our seminar will map the vast disciplinary and professional territories that connect and align with Writing Programs Administration. You will learn and apply current theory and pedagogy in Composition Studies and Writing-Across-the-Curriculum (WAC) to guide you as a teacher of diverse student writers. In addition to selected readings on the teaching and research of composition, this course offers hands-on mentoring and classroom materials that you can use as a teacher in our writing program. This course will guide you through program policy as well as provide resources for innovation and experimentation in the writing classroom.

Our ENGL 640 Seminar will serve as a “think tank” for teaching, leadership, and program design. In addition to cultivating your own scholarship in teaching, this course will encourage you to develop your own philosophy and practices by giving you access to current “best practices” in Composition Studies.

We will begin with this first principle of Writing Across Communities approach to WAC and First Year Composition: writing instruction invites students to consider how an understanding of the dimensions of literacy enhances their ability (agency) to write and communicate:

*Appropriately* (with an awareness of different conventions and audiences);

*Productively* (to achieve their desired aims);

*Ethically* (to remain attuned to the communities they serve);

*Critically* (to engage in inquiry and discovery);

*Responsively* (to negotiate the tensions caused by the exercise of authority).

This seminar will feature guest lectures from faculty and administrators about the scope of their roles and duties as writing program administrators in diverse sites. Our seminar will also participate in the WOW! Write On Workshops and the WAC Civic Literacy Colloquium featuring poet/editor, Sarah Cortez, on “Latino Youth Write Their Lives.” We will also engage with the scholarship and professional organizations related to program administration in various institutional sites (e.g. two-year colleges, four-year universities, etc.) This course is relevant to the professional development of MA and PhD students in Rhetoric, Literature, and Creative Writing.

The assignments for this course are inspired by these tenets of teaching literacy:

- We learn to write by doing, practice.
- We learn to write in community. Writing is a social activity.
- We write from a complex communicative repertoire (conscious and unconscious knowledge; current and prior discourses).

### **Cultivating Writing Professionals for WAC Environments**

This course will help you cultivate new roles and strategies for teaching writing in diverse settings [e.g. ENGL 101, 102, 219, 220, Freshman Learning Communities (FLC), creative writing, writing in other disciplines, writing center, Writing Across Communities (WAC), Service Learning, computer-mediated settings, etc.]. As a new writing professional you will learn to:

- Serve as a mentor/mediator into and across academic cultures;
- Provide models and feedback;
- Map current composition studies in relation to the curricular history of writing instruction;
- Promote interdisciplinary inquiry and research;
- Enhance critical thinking through low stakes and high stakes writing assignments;
- Challenge students to take responsibility for their own learning;
- Integrate opportunities for learning new styles of writing;
- Cultivate awareness of shifting rhetorical situations;
- Encourage exploration and experimentation;
- Verify academic expectations and conventions;
- Design and apply writing program research;
- Assess student writing;
- Cultivate a meta-discourse (reflection) about writing and the writing process;
- Guide analysis of the different conventions of (WAC) writing across the curriculum & (WID) writing in the disciplines.

### **Course Assignments include:**

- Class Discussion Leader
- WPA Annotated Bibliography
- WAC Website Article
- Supplementary Reading Report
- Professional Portfolio (Statement of Teaching; Statement of Research; CV; Career Map)
- Writing Research Proposal
- Conference Abstract and/or Panel Proposal (CCCC, WPA, International Writing Center Association, etc)

### **Required Texts:**

**Each of the following texts will be critical to building your own professional library. We will sequence readings over the course of the semester so you may purchase these texts as needed if you are not able to acquire all of them at the beginning of the semester.**

Deans, Thomas. *Writing and Community Action: A Service-Learning Rhetoric with Readings*. Longman, 2002.

Enos, Theresa. *The Promise and Perils of Writing Program Administration*. Parlor Press, 2008.

Gillespie, Alice Gillam, et al. *Writing Center Research: Extending the Conversation*. Lawrence Erlbaum, 2002.

- Goldblatt, Eli. *Because We Live Here: Sponsoring Literacy Beyond the Curriculum*. Hampton Press, 2007.
- Huot, Brian. *(Re) Articulating Writing Assessment for Teaching and Learning*. Logan, UT: Utah State Press, 2002.
- Matsuda, Paul Kei, Michelle Cox, Jay Jordan, and Christina Ortmeier-Hooper, eds. *Second-Language Writing in the Composition Classroom: A Critical Sourcebook*. Bedford/St. Martin's, 2006.
- Russell, David R. *Writing in the Academic Disciplines: A Curricular History*, 2<sup>nd</sup> edition. Carbondale, IL: SIU Press, 2002.
- Segall, Mary T. & Robert A. Smart, eds. *Direct from the Disciplines: Writing Across the Curriculum*. Heinemann-Boynton/Cook, 2005.
- Stevens, Dannel D. & Antonia J. Levi. *Introduction to Rubrics: An Assessment Tool to Save Grading Time, Convey Effective Feedback, and Promote Student Learning*. Stylus Publishing, 2004.
- Villanueva, Victor. *Cross-Talk in Comp Theory: A Reader*. 2<sup>nd</sup> ed. NCTE, 2003.
- WPA: Journal of Writing Program Administration*. Vol. 31. No. 3 (October 2008). (Selected readings)

**Supplementary Reading:**

You will select one of the following titles for your Supplementary Reading Report. You will write and present a (800-1500 word) report about your selected book. You will analyze and evaluate your book for its contributions to Composition/Literacy Studies and Writing Program Administration:

- The Activist WPA: Changing Stories about Writers and Writing*. Linda Adler-Kassner. Utah State University Press, 2008.
- Assessment of Writing: Politics, Policies, Practices*. Edward M. White, William Lutz, and Sandra Kamusikiri, eds. MLA, 1996.
- Community Literacy and the Rhetoric of Public Engagement*. Linda Flower. Southern Illinois University Press, 2008.
- Composing a Community: A History of Writing Across the Curriculum*. Susan McLeod and Margot Iris Soven, eds. Parlor Press, 2006.
- Discord and Direction: The Postmodern Writing Program Administrator*. Carolyn Handa and Sharon James McGee, eds. Utah State Press, 2005.
- Historical Studies of Writing Program Administration: Individuals, Communities, and the Formation of a Discipline*. Barbara L'Eplattenier and Lisa Mastrangelo, eds. Parlor Press, 2004.
- Genres Across the Curriculum*. Anne Herrington and Charles Moran, eds. Utah State University Press, 2005.
- Genre Knowledge in Disciplinary Communication: Cognition/Culture/Power*. Carol Berkenkotter and Thomas N. Huckin. Erlbaum, 1995.

- Learner-Centered Assessment on College Campuses: Shifting the Focus from Teaching to Learning.* Mary E. Huba and Jann E. Freed. Allyn & Bacon, 2000.
- Ecosee: Image, Nature, and Visual Rhetoric.* Sidney I. Dobrin. Southern Illinois University Press.
- Embodied Literacies: Imageword and a Poetics of Teaching.* Kristie Fleckenstein. Southern Illinois University Press, 2003.
- Engaged Writers and Dynamic Disciplines: Research on the Academic Writing Life.* Chris Thaiss and Terry Myers Zawacki. Heinemann, 2006.
- Everyday Genres: Writing Assignments Across the Disciplines.* Mary Soliday. Southern Illinois University Press, 2011.
- Literacy as Involvement: The Acts of Writers, Readers, and Texts.* Deborah Brandt. Southern Illinois University Press, 2011.
- Teaching Writing with Latino/a Students: Lessons Learned in Hispanic-Serving Institutions.* Cristina Kirklighter, Diana Cardenas, and Susan Wolff Murphy, eds. SUNY Press, 2007.
- Postcomposition.* Sidney I. Dobrin. Southern Illinois University Press, 2011.
- Professional Academic Writing in the Humanities and Social Sciences.* SIUP, 2011.
- (Re)Writing Craft: Composition, Creative Writing, and the Future of English Studies.* Tim Mayers. University of Pittsburgh Press, 2007.
- Rethinking Rubrics in Writing Assessment.* Maja Wilson. Heinemann, 2006.
- Rhetoric at the Margins: Revising the History of Writing Instruction in American Colleges, 1873-1947.* David Gold. Southern Illinois University Press, 2008.
- Untenured Faculty as Writing Program Administrators: Institutional Practices and Politics.* Debra Frank Dew and Alice Horning, eds. Parlor Press, 2007.
- Visual Rhetoric in a Digital World: A Critical Sourcebook.* Carolyn Handa. Bedford/St. Martin's, 2004.
- Ways of Seeing, Ways of Speaking: The Integration of Rhetoric and Vision in Constructing the Real.* Kristie S. Fleckenstein, Sue Hum, and Linda Calendrillo, eds. Parlor Press, 2008.
- Writing Centers and Writing Across the Curriculum Programs: Building Interdisciplinary Partnerships.* Robert W. Barnett and Jacob S. Blummer, eds. Greenwood Press, 1999.
- Writing Program Administration: Reference Guide to Rhetoric and Composition.* Susan McLeod. Parlor Press, 2007.

#### **COURSE REQUIREMENTS:**

Literacy represents the diverse ways of reading (interpreting) and responding (writing) to the world around us. Literacy practice is always embedded in ever-shifting sets of economic, political, social, cultural, and linguistic factors.

There is not a "one size fits all" way to teach or to learn to write. We are most successful at these activities with experience and practice in a variety of approaches. These assignments are intended to help you diversify your own communicative and professional repertoire. This is a four-credit graduate seminar; hence your grade will be tied to the following requirements.

Attendance is critical not only to your success but our success as a class (and as a program). If you don't show up, you'll hear about it. We will read and write abundantly and from that abundance you will produce the following products:

Teaching Portfolio	200 Pts	20 %
Class Discussion Leader (2 x 50)	100	10
WAC Website Article	150	15
WPA Annotated Bibliography (15 titles)	150	15
Book Report (Supplemental Reading List)	150	15
Proposal for Classroom Research	150	15
Abstract for Conference Paper	100	10
Total	1000	100%

## **COURSE ASSIGNMENTS**

### **WPA Membership**

You will join the Council of Writing Program Administrators for \$10.00 (Graduate Student rate) for the academic year 2009 to gain access to the WPA resources, acquaint yourself with the current conversations in the field, and cultivate future professional interests. You can join online at the Council of Writing Program Administrators website at: <<http://wpacouncil.org/>>

### **WAC Alliance**

We will participate in the events and discussions of the UNM WAC Alliance throughout the semester (e.g. WAC Colloquia Series, Write On! (WOW!) Workshop, etc.) The WAC Alliance is a forum for the conversation about writing at UNM. You are encouraged to exercise a leadership role in the WAC Alliance. We will reserve 1 hour per class session/month for WAC Alliance discussions, presentations, and activities. For more information see WAC Alliance website at: <<http://www.unm.edu/~wac/alliance/index.htm>>

### **Class Discussion Leader (TBA)**

You will lead two (2) class discussion sessions (1 individual and 1 team) over assigned readings using support materials (e.g. teaching journal, hand-outs, sample essays, Power Point, or other teaching aids) to enrich class discussion.

### **WPA Annotated Bibliography (Due Week 6)**

We will compile an online annotated bibliography of current WPA scholarship focusing on issues and research related to your interests in WAC/Writing Center/Composition Studies, etc. You will contribute (15) recent titles with annotated summaries (published since 2001) to the class annotated bibliography which will be posted to the "Writing Across Communities" Resource website at: <http://www.unm.edu/~wac/resources.htm> You will also be encouraged to submit your annotated bibliography to the national WPA resource at CompPile at: <[http://comppile.org/search/comppile\\_main\\_search.php](http://comppile.org/search/comppile_main_search.php)>

### **Online WAC Article (Due Week 8)**

Our class will launch a WAC Online Journal. You will write one 800-1600 (3-5 page) word article for our WAC “Writing Across Communities” Online Journal that explores and examines the diverse applications of WAC (academic, civic, and professional literacies) for local UNM and national WAC/Writing Center/Composition Studies audiences.

### **Abstract for Conference Paper (Due Week 10)**

Generate conference paper abstract based on your experiences, readings, and/or proposed research project for submission to CCCC 2010 (Conference of College Composition and Communication) or other professional writing organization.

### **Book Report (Due Week 12)**

Read supplemental book from recommended list; write (500-750 word) book review from the perspective of a new teacher of college composition to submit for publication in a professional journal in the field of Rhetoric and Composition (review models from target publications such as College English, CCC, JAC, or Composition Studies for sample book reviews).

### **Proposal for Classroom Research (Due Week 14)**

Design classroom research project drawing on your teaching journal, assigned and supplemental readings, and classroom discussions for your framing questions. Proposal will include: statement of problem, method of inquiry, timeline. You will invent a research project for future implementation based on your scholarly interests (you will not implement it this semester).

### **Teaching Portfolio (Due Week 16)**

The teaching portfolio represents the capstone project for this course, providing a venue for representing and reflecting on your teaching, tutoring, and leadership experiences over the past semester. The portfolio is a synthesis of your intellectual and pedagogical work over the semester.

## **WPA RESOURCES**

### **Resources:**

Council of Writing Program Administration	< <a href="http://www.wpacouncil.org/">http://www.wpacouncil.org/</a> >
NCTE/CCCC	< <a href="http://www.ncte.org/">http://www.ncte.org/</a> >
Association of Teachers of Technical Writing	< <a href="http://cms.english.ttu.edu/attw">http://cms.english.ttu.edu/attw</a> >
Praxis: A Writing Journal	< <a href="http://projects.uwc.utexas.edu/praxis/">http://projects.uwc.utexas.edu/praxis/</a> >
WAC Clearinghouse	< <a href="http://wac.colostate.edu/network/">http://wac.colostate.edu/network/</a> >
Writing Center Journal	< <a href="http://www.ou.edu/wcj/">http://www.ou.edu/wcj/</a> >
Writing Lab Newsletter	< <a href="http://writinglabnewsletter.org/">http://writinglabnewsletter.org/</a> >
WAC Journal	< <a href="http://wac.colostate.edu/journal/">http://wac.colostate.edu/journal/</a> >
CompPile	< <a href="http://comppile.org/search/comppile_main_search.php">http://comppile.org/search/comppile_main_search.php</a> >
Reflections	< <a href="http://www.reflectionsjournal.org/">http://www.reflectionsjournal.org/</a> >
Enculturation	< <a href="http://enculturation.gmu.edu/">http://enculturation.gmu.edu/</a> >
UNM WAC Alliance	< <a href="http://www.unm.edu/~wac/">http://www.unm.edu/~wac/</a> >
International Writing Center Association	< <a href="http://www.writingcenters.org/">http://www.writingcenters.org/</a> >
National Writing Centers Association	< <a href="http://www.cyberlyber.com/national_associat.htm">http://www.cyberlyber.com/national_associat.htm</a> >
Online Writing Centers & OWLS	< <a href="http://www.cyberlyber.com/writing_centers_and_owls.htm">http://www.cyberlyber.com/writing_centers_and_owls.htm</a> >
Rocky Mountain Peer Tutoring Conference	

## **COURSE SCHEDULE**

### **Reading List:**

Deans	=	Writing and Community Action: A Service-Learning Rhetoric
Enos	=	Promise and Perils of Writing Program Administration
Gillepsie	=	Writing Center Research
Goldblatt	=	Because We Live Here

Huot = ReArticulating Writing Assessment  
 Matsuada = Second Language Writing  
 Russell = Writing in the Academic Disciplines  
 Segall = Direct from the Disciplines  
 Stevens = Introduction to Rubrics  
 Villanueva = Cross-Talk in Comp Theory  
 WPA = Journal of Writing Program Administration Vol. 31.No.3 (October 2008)

**WEEK 1**

January 19 MLK Jr. Day (No Class)  
 Readings (for Jan. 26):  
 Russell: Writing in the Academic Disciplines Chap. 1-5

**WEEK 2**

26 **Readings (for Feb. 2):**  
 Russell: Chap. 6-10  
 Segall: Direct from the Disciplines Chap. 1-6

**WEEK 3**

February 2 **Readings (for Feb. 9):** Segall: Chap. 7-13;  
 Goldblatt: Because We Live Here Chap. 1-6  
 Class Discussion Leaders:  
 A1= RussellChap 6-10  
 A2=Segall Chap. 1-6

**WEEK 4**

9 **Readings (for Feb. 16):**  
 Enos: Promise & Perils of WPA Chap. 1-5  
 Villanueva: Cross-Talk in Comp Studies Section 1  
 Class Discussion Leaders:  
 A3=Segall Chap. 7-13  
 A4=Goldblatt Chap. 1-6

**WEEK 5**

February 16 **Readings (for Feb. 23):** Enos Chap. 6-9  
 Villanueva Section 3  
 Class Discussion Leaders:  
 A5=Enos 1-5  
 A6=Villanueva Section 1

**WEEK 6**

23 **Readings (for Mar. 2):** Villanueva: Section 5, Section 6  
**Annotated Bibliography Due Today (Submit to WAC Resource Site)**  
 Class Discussion Leaders:  
 A7=Enos 6-9  
 A8=Villanueva Section 3

**WEEK 7**

March 2 **Readings (for Mar. 9):**  
 Deans Writing & Community Action Chap. 1-5; 6-10  
 Class Discussion Leaders:  
 A9=Villanueva Section 5  
 A10=Villanueva Section 6

**WEEK 8**

	9	<p><b>Readings (for Mar. 23):</b>  <b>Online WAC Article Due Today (Submit to WAC Resource Site)</b>  Gillespie Writing Center Research Chap. 1-7; 8-14  Class Discussion Leaders:  A11=Deans Chap. 1-5  A12=Deans Chap 6-10</p>
March	16	Spring Break
<b>WEEK 9</b>		
	23	<p><b>Readings (for Mar. 30):</b>  <b>Guest Lecture: Kim Brian Lovejoy</b>  <b>"From Language Experience to Classroom Practice: Affirming Linguistic Diversity in Writing Pedagogy."</b>  Matsuda Second Language Writing Part 1 &amp; 3  Class Discussion Leaders:  A13= Gillespie Chap. 1-7  A14=Gillespie Chap. 8-14  <b>WAC Civic Literacy Colloquium March 26-27</b></p>
<b>WEEK 10</b>		
	30	<p><b>Readings (for Apr. 6):</b>  <b>Abstract Due Today</b>  Matsuda Part 4&amp;5  Class Discussion Leaders:  A15=Matsuda Part 1&amp;3</p>
<b>WEEK 11</b>		
April	6	<p><b>Readings (for Apr. 13):</b>  Supplementary Reading Presentations 1-4  Stevens Intro. to Rubrics Part 1; Part 2  Class Discussion Teams:  B1=Matsuda Part 4; B2=Part 5</p>
<b>WEEK 12</b>		
April	13	<p><b>Readings (for April 20):</b>  Huot Re-Articulating Writing Assessment Chap. 1-4; 5-7  <b>Supplementary Book Report Due (Submit to WAC Resource Site)</b>  Assign Research Proposal (Week 14 Due April 27)  Supplementary Reading Presentations 4-8  Class Discussion Teams:  B3=Stevens Part 1  B4=Stevens Part 2</p>
<b>WEEK 13</b>		
April	20	<p><b>Readings (for April 27):</b>  <b>WPA Vol. 31. No. 3 Selected Articles</b>  <b>&amp; "The Activist WPA"</b>  Supplementary Reading Presentations 9-12  Class Discussion Teams:  B5=Huot Chap. 1-4  B6=Huot Chap. 5-7</p>
<b>WEEK 14</b>		
April	27	<b>Guest Lecture: Linda Adler-Kassner "The Activist WPA"</b>



**Research Proposal Due Today (Submit to Class email)**

Class Discussion Team:

B7= WPA Vol. 31 & “The Activist WPA”

**WEEK 15**

May

4

**Film: “The Sensation of Sight” \*\*Group Discussion**

**WEEK 16**

May

11

**Teaching Portfolio Due Today**

Supplementary Reading Presentations 13-15

Open Discussion: “The Sensation of Sight”

Course Evaluations

## Appendix B

Dr. Michelle Hall Kells  
ENGL 101.31

mkells@unm.edu  
Office Humanities #325

### Course Description

#### ENGL 101: Expository Writing Experimental WAC

English 101 is an introduction to college composition from a rhetorical perspective. This course will explore the different uses of writing for various contexts by providing models, practice, and feedback. We will focus on the writing process, inquiry (exploration and research), organization, style, revision, editing, communication strategies, and the use of library and electronic sources of information.

ENGL 101 will prepare you for other courses in college writing such as ENGL 102, ENGL 219, ENGL 220 as well writing-intensive courses in your major.

The aim of ENG 101 is to actively engage you in writing for diverse audiences by helping you analyze rhetorical situations, construct interpretations of texts, and generate writing samples in a variety of genres (forms). During the semester, you will have extensive practice in writing, editing, and presenting your work. To support the emphasis on the writing process, multiple drafts of major projects are required as well as pre-writing and in-class assignments designed to develop critical thinking skills.

College writing instruction (Core Writing) invites all students to consider how an understanding of the dimensions of literacy enhances their ability to write and communicate:

*Appropriately* (with an awareness of different conventions);

*Productively* (to achieve their desired aims);

*Ethically* (to remain attuned to the communities they serve);

*Critically* (to learn to engage in inquiry and discovery);

*Responsively* (to negotiate the tensions caused by the exercise of authority in their spheres of belonging).

Group work, peer review, reader response journal writing, conferencing, and oral presentations are integral features of the course.

The first half of the course will concentrate on your development as a writer by exploring multiple voices and genres of writing. You will produce:

Reader Response Journal;

Literacy Narrative.

The second half of the course will focus on generating texts for different readers. You will practice:

Writing for Academic Culture;

Writing for Public Culture.

The final products of the course are:

Portfolio of three Writing Projects;

Writing Sample for ENGL 101 Digital Anthology

**WOW! Write On Workshop!** Our class will participate in the Writing Across Communities “WOW! Write on Workshop” during the second half of the semester to workshop your portfolio projects with writing consultants from our Rhetoric & Writing Program. You will bring a set of work-in-progress drafts to the “drop in” workshop located in the UNM Student Union Building SUB Lobo A&B (dates and time TBA).

### Required Texts

*The Norton Field Guide to Writing*. Richard Bullock. (W.W. Norton), 2006. ISBN: 0-393-97776-5.

*A Writer's Resource: A Handbook for Writing and Research*. Elaine P. Maimon and Janice H. Peritz. (McGraw Hill), 2006. ISBN: 0-07-294405-6

### **Learning Objectives (Outcomes) for ENGL 101**

- Engage the writing process and practice revision;
- Define purpose and craft organizing statements (thesis);
- Apply organization and structure (genre);
- Integrate different ideas and perspectives (synthesis);
- Evaluate and reflect critically;
- Edit for clarity and correctness (grammar and style);
- Analyze the rhetorical situation (audience; purpose; stance; genre; media).

### **Course Sequences for ENGL 101:**

#### **Unit 1:**

**Theme:** “Where am I coming from?”

**Products:** Reader Response Journal  
Writing Project 1: Literacy Narrative

#### **Unit 2:**

**Theme:** “Where am I now?”

**Products:** Writing Project 2: Raising Awareness Essay

#### **Unit 3:**

**Theme:** “Where am I going?”

**Products:** Writing Project 3: Exploration Research Project

### **Course Assignment Due Dates:**

Reader Response Journals	Weeks 2, 4, 6.
Writing Project 1: Literacy Narrative	Week 6
Writing Project 2: Raising Awareness Essay	Week 10
Writing Project 3: Exploration Research Project	Week 13
Final Portfolio of Revised Writing Projects 1-3	Week 16

### **Required Materials**

- **Three large** manila envelopes (9" x 12").
- 3.5 Diskette (or c.d.) and xerox copies of course products as required.

### **Library E-Reserve Materials**

To assist you with the projects and exercises assigned over the course of the semester, the following items will be available on reserve in PDF on-line form at the Zimmerman Library E-Reserves. You can locate E-Reserves at: <http://ereserves.unm.edu/eres/> for Kells ENGL 101. Password: kells101

### **Course Requirements**

In addition to the following writing assignments, the course will consist of readings, lectures, class discussions, and group work. Scheduled conferences, in-class writing, library exercises, and oral

presentations will also be important and required parts of this course. **Grades will only be discussed in private consultation during office hours** (no earlier than twenty-four hours after an assignment has been returned to the student). Grades will not be posted over email or over the phone.

**NOTE: Because each writing project builds upon previous assignments, I will not accept incomplete work or accept an assignment without prompt submission of all previous writing projects (including all pre-writing and peer reviews).**

**Course Assignments:**

Reader Response Journals (6) 25 points/each	150 pts	(15%)
Conferences, Peer Review, & Group Work	150	(15%)
Team & Final Project Oral Presentations	100	(10%)
Writing Projects (3) 100 points/each	300	(30%)
Final Portfolio (3) Revised writing projects & Reflection Statement	300	(30%)
	<hr/>	
	1000 pts.	

**Attendance Policy**

Attendance is required to complete and pass this course. Students are expected to attend all classes. If you must miss class due to illness or an emergency, please call my voice mail and make arrangements to complete assignments during your absence. Students who must miss class because of an approved university activity need to notify me **in advance** and verify excused absences with official documentation. (Papers due on the expected absence date must be turned into me in advance.) Students are responsible for initiating make up work arrangements with me. Unexcused absences will affect your grade as follows:

Final Grade will be lowered one full letter with three (3) or more unexcused absences.

Students with six (6) or more unexcused absences will not pass this course.

Three tardies count as one absence.

Leaving early (even with permission) counts as a tardy.

*Because writing is a social activity, group work is an important feature of this class. You will share and critique drafts of your assignments with different readers throughout the writing process.*

***Responsible attendance and timely work is essential to your success as an individual writer as well as the class as a whole.***

**Document Preparation**

Unless otherwise specified, all class products should be typed (letter-quality printing required), double-spaced on bond paper, according to MLA guidelines.

All in-class and informal papers, as well as drafts and revised drafts of course products, should be turned in promptly. You are responsible for all assignments in this course (pre-writing, revision, peer and tutorial critiques must be included with final drafts). You must complete all required work in English 101 to receive a passing grade. Should there be any late papers, one full letter grade will be deducted for every day the paper is late.

Failure to submit essays with pre-writing, revision, critiques, and notice of assistance with final drafts will result in an automatic (0) for the assignment.

At the close of the semester, your work will be deposited in the manila envelopes that you turn in to me.

These records will be kept in my office for reference and returned to you during my posted office hours the third week in April/November. After that time, all papers will be discarded.

### **Classroom Communication Protocol**

Students are required to use their **university email account** for all course/professional correspondence. As customary in the professional work site, students will use memos as a form of communication protocol and professional courtesy. Students will draft memos to the instructor and group members for making proposals, scheduling meetings, suggesting adjustments, reporting absences, confirming appointments, etc. Verbal notice to the instructor should not be considered official notification. Email memos are acceptable as long as hard-copy drafts are also provided for follow-up and confirmation.

### **University Regulations and Other Matters**

Students are expected to **attend** class and to complete all assignments. You are responsible for providing evidence to substantiate "authorized absences." If you know in advance you will miss a class, you are responsible for informing me. I will take attendance and enter the number of absences on the final roster.

The penalty for **late papers** is deduction of one full letter grade for every day the paper is late. This applies to all assignments, including homework. Papers are due, unless otherwise announced, at the beginning of class. If a paper is turned in after roll call, it will be considered late and points will be deducted. Papers must be turned in to the instructor in person (do not leave papers under my office door). This policy applies to group projects as well.

You should not assume that you may "take an **incomplete**" in this course. Requests for an incomplete should be addressed to the Director of Rhetoric and Writing Program. Your college advising office will be contacted to verify your reason for requesting a grade of *I*. Requests will be considered only if a student has completed 50% of the work in the course.

### **Accommodations for Disability**

If you need accommodations in this class related to a disability, please make an appointment to see me as soon as possible. The Americans with Disabilities Act (ADA) is a federal antidiscrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Services.

### **Plagiarism**

Any apparent **scholastic dishonesty** (e.g., plagiarism) will be promptly reported to the proper authorities and will result in a grade of *F* for the course and a letter of reprimand in your file. Any assignment that does not appear to be deliberate plagiarism but fails to include clear record of development (pre-writing and revision) or fails to provide appropriate attribution of sources or direct quotation will receive a grade of 0.

As commonly defined, plagiarism consists of passing off as one's own ideas, words, writings, etc., which belong to another. In accordance with this definition, you are committing plagiarism if you copy the work of another person and turn it in as your own, even if you should have permission from that person. Plagiarism is a serious academic violation that destroys trust within classroom relationships.

The handouts used in this course are copyrighted. By "handouts," I mean all materials generated for this class, which include but are not limited to exams, quizzes, syllabi, in-class materials, sample papers, and peer critique sheets. Because these materials are copyrighted, you do not have the right to copy handouts, unless I expressly grant permission.

### **Out-of-Class Group Assignments**

Should group work be assigned outside of class, students are encouraged to meet on University premises. Zimmerman Library provides areas for group study. To make group work efficient and productive, all members should exhibit professional behavior and remain on task—that is, everyone should work on the project at hand.

## **COURSE SCHEDULE**

**You will need to bring your textbooks to every class session (in addition to any other required reading or assignments). Failure to come to come prepared to class will affect attendance and participation grades.**

### **WEEK 1**

- August 21 Introductions  
Readings: Introduction  
Assign Journal 1: Letter of Introduction  
**Readings:** Ereserve: “First Year Writing at the University of New Mexico.”
- 23 Group Work Exercise 1: Rhetorical Analysis of song lyrics.
- 25 Group Work Exercise 1 Reports.

**Readings:** Field Guide “Rhetorical Situation” Part 1 (pp.1-17)  
Writer’s Resource “Learning Across the Curriculum”  
Parts 1 & 2 (pp. 3-37), Part 3 “Oral Presentations” (pp. 158-163).

### **WEEK 2**

- August 28 Assign Journal 2: Analyzing song lyrics.
- 30 **Journals 1&2 Due Today**  
Team Presentation 1: Field Guide Part 1: Rhetorical Situation (pp. 1-17);  
Writer’s Resource Parts 1&2 Learning Across the Curriculum (pp. 3-37), Part 3  
“Oral Presentations” (pp. 158-163).
- Readings:** Field Guide “Genres” Part 2 Analyzing a Text (pp. 39-54)  
Writer’s Resource “ Part 2 “Reading, Thinking, Writing Critically (pp. 21-37)  
“Planning & Shaping” (pp. 37-47).

September 1 Library Orientation

### **WEEK 3**

- September 4 Labor Day—No Class
- 6 Assign Journal 3: Analyzing “It’s the Same Old Song” (Field Guide pp.39-40)
- Team Presentation 2: Field Guide Genres Part 2 Analyzing a Text;  
Writer’s Resource Part 2 “Reading, Thinking, Writing Critically (pp. 21-37)  
“Planning & Shaping” (pp. 37-47).

		<b>Readings:</b> Field Guide “Genres” Part 2 Writing a Literacy Narrative (pp.21-38); Writer’s Resource Part 2 “Thesis Statement” (pp. 48-53).
	8	Group Work Exercise 2: Brainstorming Literacy Narrative
<b>WEEK 4</b>		
September	11	Assign Journal 4: Analyzing Literacy Narratives (Field Guide pp.21-29) Group Work Exercise 2 Reports. Assign Writing Project 1: Literacy Narrative
	13	<b>Journals 3&amp; 4 Due Today.</b> Team Presentation 3: Field Guide “Genres” Part 2 Writing a Literacy Narrative  Writer’s Resource “Thesis Statement” (pp. 48-53)
&		
		<b>Readings:</b> Field Guide Part 3 “Processes” Generating Ideas (pp.199-212) Writer’s Resource Part 2 “Drafting” (pp. 58-74) and Part 3 “Personal Essays” (pp.143-146).
	15	Group Conferences on Literacy Narrative Draft
<b>WEEK 5</b>		
September	18	Assign Journal 5: Telling Your Story. Group Conferences on Literacy Narrative Draft
	20	Team Presentation 4: Field Guide Part 3 “Processes” Generating Ideas; Writer’s Resource Part 2 “Drafting” (pp. 58-74) and Part 3 “Personal Essays” (pp.143-146).
		<b>Readings:</b> Field Guide Part 3 “Processes” Getting Responses (pp.213-223) & Part 4 “Narrating” (pp. 304-312), “Dialogue” (pp. 294-298); Writer’s Resource Part 2 Revising & Editing (pp. 76-94).
September	22	Peer Review: Working Draft of Literacy Narrative (Bring 3 copies of draft of Literacy narrative for Peer Review).
<b>WEEK 6</b>		
	25	Assign Journal 6: Literacy Narrative Reflection MLA Citation & Documentation Workshop
	27	<b>Journal 5 &amp; 6 Due; Mid-Course Evaluations</b> Team Presentation 5: Field Guide Part 3 “Processes” Getting Responses (pp.213- 223) & Part 4 “Narrating” (pp. 304-312), “Dialogue” (pp. 294-298); Writer’s Resource Part 2 Revising & Editing (pp. 76-94).
		<b>Readings:</b> Field Guide Part 2 “Arguing a Position” (pp. 82-106), Part 4 Strategies “Reading Strategies” (pp. 313-328); Writer’s Resource Part 3 “Writing Beyond College” (pp. 183-204).
	29	<b>Final Draft of Writing Project 1: Literacy Narrative Due Today</b>

**WEEK 7**

October

- 2 Assign Writing Project 2: Raising Awareness Essay (Writing for Public Culture)  
Group Work Exercise 3: Drafting Letter of Concern  
“Jay-Z Joins Fight for Clean Water.”
- 4 Team Presentation 6: Field Guide Part 2 “Arguing a Position” (pp. 82-106)  
and Part 4 Strategies “Reading Strategies” and Writer’s Resource Part 3 “Writing  
Beyond College” (pp. 183-204).

Group Work Exercise Reports.

**Readings:**

Field Guide Part 4 Strategies: : “Beginning & Ending” (pp. 239-250), “Guiding  
Your Reader” (pp.250-254). Writer’s Resource Part 3 “Arguments” (pp.130-  
142).

- 6 Drafting: Raising Awareness Essay  
Group Conferences: Raising Awareness Essay.

**WEEK 8**

October

- 9 Group Conferences: Raising Awareness Essay. Mid-Term Progress Reports.
- 12 Team Presentation 7: Field Guide “Beginning & Ending” (pp. 239-250),  
“Guiding Your Reader” (pp.250-254). Writer’s Resource Part 3 “Arguments”  
(pp.130-142).

**Readings:**

Field Guide Part 4 Strategies: “Cause & Effect, Classifying, Comparing,”  
(pp 255-274); Writer’s Resource “Editing for Clarity” (Appropriate Language  
pp. 435-440; Exact Language pp. 441-448).

- 13 Fall Break—No Class

**WEEK 9**

October

- 16 Revising & Editing: Raising Awareness Essay. MLA Style Documentation.
- 18 Team Presentation 8: Field Guide Part 4 Strategies: “Cause & Effect,”  
“Classifying,” “Comparing,” (pp 255-274); Writer’s Resource “Editing for  
Clarity” (Appropriate Language pp. 435-440; Exact Language pp. 441-448).

**Readings:**

Field Guide Part 4 Strategies: “Defining, Describing, Dialogue, Processes” (pp. -  
275-293; 299-303).  
Writer’s Resource “Editing for Clarity” (Wordy Sentences, Missing Words,  
Mixed Constructions, Confusing Shifts pp. 403-416).

October

- 20 Peer Review: Raising Awareness Essay (Bring 3 copies of drafts of essay)

**WEEK 10**

- 23 WAC Week Writers Workshops



- 25 Team Presentation 9: Field Guide Part 4 Strategies: “Defining, Describing, Dialogue, Processes” (pp. -275-293; 299-303).  
 Writer’s Resource “Editing for Clarity” (Wordy Sentences, Missing Words, Mixed Constructions, Confusing Shifts pp. 403-416).

**Readings:**

Field Guide Part 4 “Genres” Proposals (pp. 160-167), Reporting Information (pp.60-81), Part 5 “Doing Research” (pp. 331-353); Writer’s Resource “Understanding Research” (pp. 207-230).

27 **Final Draft of Writing Project 2: Raising Awareness Essay Due Today**

**WEEK 11**

- 30 Assign Writing Project 3: Exploration Research Project (Writing for Academic Culture)  
 Drafting the research proposal/inquiry contract.

**Readings:** Ereserves: Inquiry & Genre “The Exploration Project & the Exploratory Essay” (pp. 118-137); Fieldworking Chapter 1 (pp. 1-53).

- November 1 Team Presentation 10:  
 Field Guide Part 4 “Genres” Proposals (pp. 160-167), Reporting Information (pp.60-81), Part 5 “Doing Research” (pp. 331-353); Writer’s Resource “Understanding Research” (pp. 207-230).

**Readings:**

Field Guide Part 5: “Evaluating Sources, Documentation Plagiarism” (pp. 354-377); Writer’s Resource “Evaluating & Working with Sources” (pp. 239-273); Informative Reports (pp. 111-120).

- 3 Conferences on Final Project Research Proposal

**WEEK 12**

- November 6 Conferences on Final Project Research Proposal

- 8 Team Presentation 11:  
 Field Guide Part 5: “Evaluating Sources, Documentation Plagiarism” (pp. 354-377); Writer’s Resource “Evaluating & Working with Sources” (pp. 239-273), Informative Reports (pp. 111-120).

**Readings:**

Field Guide Part 5: “MLA Style” (pp. 377-407); Writer’s Resource Part 6: “MLA” (pp. 283-282);  
 Ereserves: Fieldworking Chapter 2 (pp. 55-104).

- 10 Peer Review: Working Draft of Exploration Research Project.  
 Conferences on Final Research Project

<b>WEEK 13</b>		
November	13	Conferences on Final Research Project
	15	Conferences on Final Research Project
	17	<b>Final Draft of Writing Project 3: Exploration Research Project Due Today</b>
<b>WEEK 14</b>		
	20	Portfolio Development: Revising Writing Projects 1 & 2 Drafting Portfolio Cover Letter (Outcomes Assessment)
		<b>Readings:</b> Field Guide Part 2 “Reflections” (pp. 168-173), Part 3 “Compiling a Portfolio” (pp. 224-235); Writer’s Resource Part 2 “Designing Portfolios” (pp. 98-108)
	22	Research Day
	24	Thanksgiving Holiday
<b>WEEK 15</b>		
November	27	Portfolio Development: Revising Writing Project 3 Final Project Presentation Workshop (1-4)
	29	Final Project Presentation Workshop (5-8)
December	1	Final Project Presentation Workshop (9-12)
<b>WEEK 16</b>		
December	4	Final Project Presentation Workshop (13-16)
	6	Final Project Presentation Workshop (17-20)
	8	Final Project Presentation Workshop (21-24) (Final Portfolios will be accepted today)
<b>WEEK 17</b>		
	11	Final Portfolios Due Today (Deliver to my Office between 10:00 a.m.-1:00 p.m.) NO LATE PORTFOLIOS ACCEPTED