ENGLISH 100 SYLLABUS
Welcome to English 100!

This course provides a starting point for participating in the university community, contributing to scholarly conversations, and becoming a successfully engaged learner at the University of Wisconsin-Madison. In this course you will learn strategies and skills for critical and creative thinking, communicating through writing and speaking, and seeking out information through research. As you develop these abilities, they will serve you throughout college and your lifetime.

This course is founded on the idea that stories/narratives have immense force in our daily lives. They persuade, move, inspire, teach, make us laugh, and make us cry. Our goal in this class is to learn how to use narrative in order to serve our purposes as communicators in school, job/scholarship applications, work, and our personal lives.

We will begin by exploring our own stories, and then use that knowledge of how narrative works in order to gather and make arguments about the stories of others. While research in high school is often considered objective and neutral, this class will offer you experience in reflecting upon the role of the personal in the experience of conducting and compiling research. We will conclude the class by finding a critical need within the community and applying the skills of narrative argument you will learn throughout the semester in order to find a solution to the problems you investigate.
Contacting me

Please contact me if you have questions about course materials or policies. I am happy to answer your questions or discuss areas of concern. The best way to handle substantive issues is through a face-to-face meeting. You can always come without an appointment to my office hours. Or we can make an appointment to meet at a specific time. The best way to contact me for an appointment or to ask a quick question is through email.

**Text:** If you’ve got a brief question and need a quick response, text me! Wherever possible, I prefer text and will get back to you ASAP.

(e.g. “Is class cancelled tomorrow?”, “How many copies did you want us to bring to class?”, “Can we schedule an appointment?”)

**Call:** When you’ve got a more complex problem that you want to talk through, call me. I get really poor reception at home, though, and often miss phone calls so it’s best to text me first and schedule a phone call.

(e.g. “I’ve got writer’s block… what do I do?”, “Can you help me understand the assignment more clearly?”)

**Email:** If you have a complex question and, like me, are better at clearly expressing yourself in writing or if your question is related to a piece of writing that you need to attach, email me. I’ll get back to you within 24 hours.

(e.g. “Would you mind looking at my introduction and letting me know if I’m on the right track?”, “Is this the right format for our papers?”)

**Office Appointment:** I love, love, love meeting with students (or anybody really) to talk about writing, so absolutely don’t hesitate to make an appointment with me. If you’ve got writer’s block, didn’t understand something we talked about in class, want to work on syntax and grammar, or just want to chat about the class, talk to me after class, text me, or email me and we’ll set up a time to talk in my office!

(e.g. “I’m not sure what to write about.”, “Could you read an early draft of my paper and help me revise?”, “How am I doing in this class?”)
Course Description

English 100 is an introduction to college composition that begins to prepare you for the demands of writing in the university but also helps you to think about writing in a variety of contexts beyond the classroom. Writing is both an act of inquiry and communication. With that in mind, this course offers you opportunities to identify, develop, and express concepts; to engage in conversations with the ideas of others; and to critique and construct arguments or investigations through original research. Writing is also a process, and this course emphasizes drafting, revising, and editing as critical practices in developing thoughtful arguments and effective communication.

To accomplish these goals, English 100 places attention on rhetorical awareness in both written and oral communication, asking you to consider questions like these: Who are your audiences and what are your purposes for writing? How do you use different genres or discourse conventions to make your writing work? What can you do to make a research presentation interesting? How can you contribute to creating a lively and engaged classroom conversation?

English 100 emphasizes critical thinking, which rests on a process of careful and engaged reading of texts in a variety of forms and the use of writing to explore, express, and argue about ideas as well as their place in the larger world.

Finally, this course is the product of my experience as a teacher but also the responses and feedback from many semesters of students. I’ll be asking you, then, to be a part of this process, offering your constructive feedback as we make our way through the course to help me re-write the course to suit your needs and interests as we go as well as to make this an even better class for future students! :)

Course Learning Objectives

The broad course learning objectives for English 100 are to practice writing, speaking, reading and listening (four modes of literacy), with special emphasis on writing; develop critical thinking skills; and learn information-seeking skills and strategies within the context of the university. As you know, English 100 fulfills the University’s Comm A general education requirement. See pages 8-9 of Concepts, Conversation, Critique (CCC) for details about this requirement in relation to the learning objectives.

Briefly, in this course you will be developing strategies in planning writing, developing the drafting process, developing strategies for revising, and developing information-seeking skills and strategies.
Texts and Materials

You’ll need to purchase the following course materials:

  • Every edition is different, so it’s imperative that you purchase the newest edition. The course reader is also on reserve at the library.
• a notebook for taking notes in class and drafting paper ideas
• a folder for collecting your work
• a copy card for printing and photocopying (approximately $25-30) (or just the ability to copy and print stuff)

Coursework

In this course, we will write often and there will be homework for every class. The goal is for all of us to read and write constantly, and to write in a variety of genres, in response to different assignments with different kinds of challenges, and for multiple readers.

The course is organized around three sequences with the following goals: identifying and exploring a concept; engaging the ideas of others; and developing a critical approach through research and argumentation. Each sequence builds upon short writing assignments toward a longer writing project to address the goal of the sequence. (For more details on each sequence, see CCC, pages 3-4.)

• Reading: Reading is a critical component of this course. When there’s an assigned reading, be sure to read carefully and be ready to talk about it in class!

• Short Writing Assignments: For each sequence, there are several short writing assignments and/or oral presentations. These might include 2-3 page response papers, summaries of research, proposals, short bibliographies, or descriptive narratives. Although usually not as structured as the longer writing projects, these short pieces should still be completed with care and attention, and they should be included in your portfolios, when required.

• Writing Projects: You will be asked to do three longer writing projects for the course. I will provide guidelines, but we might also collaborate to design projects based on the texts and issues we discuss in class.

• Writing Awards: We invite you to submit your writing for consideration in the English 100 Program Student Writing Awards. These awards celebrate
what students in English 100 courses can do. In addition to a modest cash prize, winning essays are also included in the next year’s course reader. Read more about the award and submission process here: http://www.english.wisc.edu/english100/awards.html.

• **Writer’s Memos**: For each major writing assignment you will include a “Writer’s Memo” as a coversheet. In this memo you will describe your purpose and strategy in approaching the assignment, and ask any questions about the writing that you may have yourself. This is your chance to provide some context for your writing but also an opportunity to ask your reader directly about the effectiveness and effect of the piece. Typically, the memo will be at least a paragraph but no more than a page.

**Grades**

Your course grade will reflect my assessment of your work over the course of the semester as well as the level of your conscientiousness in meeting course responsibilities and requirements. I will assess your writing through a portfolio system, which is described in this syllabus. Course responsibilities and requirements include attendance and participation. **We do NOT grade on a curve. Everyone has the chance to earn an A.** All of these factors will be reflected in your final course grade, weighted as follows:

- Portfolio 1: 25%
- Portfolio 2: 30%
- Portfolio 3: 35%
- Participation: 10%

**Participation and Professionalism**

Attending class and turning in your work on time are expected. You must come to each class meeting (on time!) prepared to be an active participant. Everyone contributes to the success of this course. Speaking up during class is easier for some than others. I can help out if you don’t know how to enter the conversation—talk to me after class or send me an email. Each day, you have the opportunity to earn 10 participation points by showing up on time and doing your best to participate in class.

**A Note on Lateness**: Think of coming late to class like coming late to work. Much of the work that needs to be done cannot be done without you. When a student comes late to class, s/he will have missed important information and catching him/her up takes time away from the class as a whole. **As a result, any student more than 10 minutes**
late will lose half of the participation points for that day. Any student more than 30 minutes late will lose all of the participation points for that day.

But not to fear! Play a game of WordFeud with me and you get 10 participation points (and no, you don’t have to win, but it’s been known to happen)! My username is mbhamper. :)

Feedback and Portfolios

A central philosophy and practice of English 100 is that writing is a process. Your learning depends on engaging in that process fully. As a process, writing requires planning, drafting, revision, and editing. As part of the process, you also must consider the purpose, audience, and effect of your writing. In English 100 you can expect to write several drafts for your longer writing projects, to share your writing with other readers, and to respond to the writing of others. In paying attention to this process as both writer and reader you will develop your ability to provide useful feedback and advice for others and for yourself.

Because the emphasis is on your development as a writer—something that cannot occur without trial and error—your work will be assessed in a variety of ways. For early drafts, you will receive comments intended to help you improve your writing as you work through and form your ideas. On later drafts, you will receive comments that address more specifically the development of ideas, the effectiveness of your argument or writing goal, and the quality of writing. Some of this feedback will come from me. Some of it will come from your peers.

You will not receive individual letter or numerical grades on each assignment or draft. Instead, you will turn in a portfolio of your work at the end of each sequence, which will be assessed as a whole. Your portfolio will receive a traditional grade. These grades will take into account your development as a writer and your ability to meet course expectations, including the expectation that you will take part in writing workshops, participate consistently in other ways, and complete work on time.

For each required portfolio you will collect your writing to submit for review and a grade. The content of each portfolio will typically include short writing assignments, your writing project(s), and draft work for these pieces. Guidelines for portfolios will be provided for each sequence.
Guidelines for Formatting

Unless otherwise noted, all of your work, including drafts – whether submitted in hard copy or electronically – must be typed, and should use MLA formatting guidelines. These include the following features:

- Double-spacing
- Times New Roman 12-point font
- 1-inch margins on all sides
- Double-spaced header in upper-left corner of the first page with each of the following on separate lines: your first and last name, English 100-XX, date, assignment name (including draft number)
- A title, centered and printed in normal style font (no italics, no underlining, and no font size changes). Please do not use a separate title page.
- Last name and page number in upper-right corner of every page following the first page.

For more information on proper formatting, see “Working with Sources” in CCC.

Writing Workshops and Peer Response

Research suggests that a sole teacher might not always be the best reader for student writing. All writers benefit from hearing the responses of trusted readers. In English 100, we use Writing Workshops at all stages of the writing process to provide feedback on ideas, to generate or answer questions related to research, and to provide responses for drafts.

To develop as a writer, you need to practice writing for a variety of readers, especially readers who are not also evaluating you. That means you need to cultivate good intellectual relations with your classmates. You need to practice listening to others’ readings of your work; you need, also, to practice giving the kind of thoughtful and honest feedback that you want to receive as a writer.

On days when we are having a Writing Workshop, your presence is especially important. Therefore, an absence on a workshop day or failure to participate in a workshop can seriously affect your course grade.
Conferences

You will meet with me at least twice during the semester to discuss your writing and your progress in the course. These conferences help me get to know you and your work and also are a place for us to focus, in detail, on your writing and revision strategies. I will talk to you in class about how I would like you to prepare for conferences. **Failure to attend a conference at the appointed time will count as a class absence.**

Late Work

All work must be turned in on the date specified. You will do a lot of writing and revising in this course and a lot of work with your peers, which means that staying on schedule is especially important for everyone. **Work turned in late, including drafts, will result in grade penalties on your portfolios. Work more than a week late will not be accepted.** Please speak with me right away if you are having trouble turning your work in on time.

English 100 Program Policies And Resources

For a complete explanation of the English 100 program policies and resources, read pages 6-12 of Concepts, Conversations, Critique. You should consider those pages to be part of the course syllabus.

Attendance

Attendance is required. English 100 is a small seminar-like course and the presence of each student matters. You need to be in class, on time, prepared, every meeting. This matters for your own learning as well as for the contributions you can make to the learning of others. For those unavoidable times when you are sick or otherwise unable to come to class, you should be familiar with the full attendance policy in CCC. If you miss class, it is your responsibility to find out what you missed and to make up any work as required. Excessive or habitual tardiness may be counted as an absence. **You are allowed 3 absences for whatever reason—no excuse necessary. For each additional absence, however, your course grade may be lowered (A becomes AB and so on). More than 6 absences may result in a failing grade for the course.**

As your instructor, though, I have the discretion to take into account extraordinary reasons for an absence such as a severe accident or illness, a family emergency or death, a recognized religious holiday, or jury duty. Documentation may be required. Too many absences for whatever reason will prevent you from completing the required
coursework and in the case of excessive absences, I may recommend that you drop the class.

If you need to miss a class, here’s what to do...

1) Email or text me (you don’t have to tell me why, just let me know so I can plan accordingly).
2) Email (before class begins) any homework due that day. (It’s still due that day, regardless of whether you can make it to class.)
3) Get in touch with a classmate to find out what you missed and if any future homework assignments have changed.
4) Don’t feel bad! C’mon back to class next time! :)

Academic Honesty and Plagiarism

The University of Wisconsin-Madison and the English 100 Program expect students to (1) present their work honestly and (2) to credit others responsibly and with care. University policy states: “Academic honesty and integrity are fundamental to the mission of higher education and of the University of Wisconsin system” (Wisconsin Administrative Code 14.01).

Plagiarism is a serious offense, and it can occur in drafts as well as in final papers. Because this course relies heavily on sharing knowledge and information in the learning and writing processes, it is important that students learn how to work with sources without plagiarizing. Be sure to read about the definitions of plagiarism in CCC. If you have questions about citing sources or what constitutes plagiarism, please talk with me.

The University of Wisconsin-Madison has established a range of penalties for students guilty of plagiarism or academic dishonesty. Appropriate penalties include a reduced grade, a failing grade for an assignment, a failing grade for the course, or even suspension or expulsion from the university. All instances of suspected plagiarism are reported to the English 100 administration and may be reported to the Dean of Students. For more information, see http://students.wisc.edu/doso/acadintegrity.html
Resources
There are many resources available to you at the University of Wisconsin-Madison. Please see CCC for a full listing. Some resources that are especially important for you to know about are:

The McBurney Center: Consultations and resources for students who have a physical or learning disability. http://www.mcburney.wisc.edu/

If you have a documented disability or particular circumstance that could impact your academic work, you may want to meet with a counselor at the McBurney Disability Resource Center. The McBurney Center is located at 702 West Johnson Street, Suite 2104 (263-2741).

The English 100 Tutorial: Consultations for English 100 writing assignments http://www.english.wisc.edu/english100/tutorials.html

The English 100 Tutorial Program allows students to get outside the teacher-student dynamic and engage in the kind of low-pressure, one-on-one conversation that often results in fine writing. Tutorials are 30 minute meetings which may address any number of classroom-related topics:
- understanding course readings
- short writing assignments
- brainstorming paper topics
- revising and editing rough drafts
- other academic help

Schedule an appointment and get more information here: http://www.english.wisc.edu/100tutorial/index.html

University Health Services: If you could use some FREE help managing your time, dealing with stress, managing money, or pretty much anything else, UHC has got you covered: http://www.uhs.wisc.edu/services/counseling/how-we-can-help/.

Course Directors
The course directors encourage you, whenever possible, to meet with me to address any questions you have about the course. However, if you have a question about the course that you think can only be answered by someone other than me, you can contact one of the directors for assistance. Morris Young, Director of English 100 and Professor of English, mseyoung4@wisc.edu Mary Fiorenza, Associate Director of English 100, fiorenza@wisc.edu
SEQUENCE 1 PACKET

PROMPTS, RUBRIC, AGE GDA
Introduction

For this first sequence, we’ll be focusing on the most conventional form of narrative: storytelling with purpose. Consider *Grapes of Wrath*, *The Scarlet Letter*, *Nineteen-Eighty-Four*, *To Kill a Mockingbird*… Great stories are not just expertly crafted narratives (though they certainly are that), they tap into to larger, more abstract issues—education, poverty, discrimination…

I’m not asking that you be a George Orwell, a Hawthorne, a Steinbeck (not yet anyway!). Even your future lab reports, application letters, academic essays—for all of these, you are asked to craft a narrative leveraged for some purpose, to make an argument, to communicate some larger idea. In Sequence 1, we’ll focus on cultivating this skill, especially in regard to:

- Identifying and working with abstract ideas and concepts,
- Developing a concrete narrative that shows the reader rather than tells,
- Synthesizing an abstract idea with a concrete narrative,
- Considering rhetoric’s role in storytelling,
- Planning, drafting, and revising, and
- Organizing and developing our own ideas about a topic.

Sequence Overview

We’ll begin by reading about rhetoric and the writing process and composing a brief rhetorical analysis in order to frame our thinking about writing over the course of the semester. We’ll then move to reading and writing about stories with purpose as models for our own writing. Finally, as we begin our work on Writing Project 1, there will be far fewer readings in order to allow us to focus on drafting and revising our first major essay.

- **Short Assignment 1** (Due 1/26)
  Choose either the Macrorie or Lamott and write a 1-1 1/2 page response/reflection. How does this perspective on writing either fit with or disrupt your own experiences as both a reader and writer? *Bring a copy to class AND submit at Learn@UW.*

- **Short Assignment 2** (Due 1/28)
  Consider the case of the knee defender—a woman throws water in a man’s face for refusing to remove his knee defender from the back of her seat. Despite the silliness of the story, it invokes the serious, abstract idea of personal freedom. Whose freedom was being obstructed? The man’s right to leg room or the woman’s right to recline?

  For this assignment, find another news story that you feel invokes an abstract issue. In 2-3 pages: 1) tell the story, 2) identify the abstract issue, and 3) tell us how you feel about it. *Print out a copy for class AND submit at Learn@UW.*
Writing Project 1: Synecdoche, America
First Draft Due: 2/2 - Second Draft 2/9 - Final Draft Due: 2/16

Synecdoche (n): A figure of speech in which a part of something represents the whole (e.g. “suit” for a businessperson, “kleenex” for tissues, even senators for their states)

In order to hone our skills as purposeful storytellers, for this assignment, you’ll be writing a short narrative essay where you make connections between a national social/political issue and you, your family, or your hometown. We’ve read the Wallace and Straight essays as models for this project. In “The View from Mrs. Thompson’s,” Wallace details how the events of 9-11 affected his hometown. In “Travels With My Ex,” Susan Straight uses her family's trip to the beach to talk about race relations in America. Both of these pieces are narrative essays (they tell a story) about a specific event in the authors’ lives. We’ll be taking the narrative approach as well. Whether you focus on a moment, a day, or a longer period of time, you should maintain the approach of a storyteller: give your reader strong scenes full of sensory details, gestures, and dialogue.

This essay should:
• Deal with a specific personal experience (rather than a collection of separate experiences)
• Connect that personal experience to a sophisticated abstract idea
• Have a title and introductory paragraph that promote interest
• Utilize all five senses in describing the events occurring in your narrative—in other words, “show, don’t tell”
• Be about 5-6 pages in length, in MLA format
• All three drafts must be printed and submitted to Learn@UW on their due dates

Some Ideas
You could write (for instance) about a parent getting laid off, as an example of the economic recession. You could write about one of your favorite locally-owned businesses being bought out by a major big box store, tying it into the corporatization of the suburbs. Your story might relate an event in your family/ neighborhood that is representative of the country’s experience with law enforcement, immigration, gentrification, health care, environmentalism, political trends, the effects of digital technology, or education. The heart of the essay is your story. Just a sentence or two, toward the end, can tie your experience into a larger trend (we’ll talk more about specific strategies for this tie-in, both in class and during your conference). The ultimate goal of this assignment is a near-seamless interweaving (or synthesis) of your narrative and the larger issue it taps into.

If you need help…

1 Adapted from Meghan O’Gieblyn
You can always work with me, but if you’d prefer to get outside help, though, please consider the English 100 Tutorial Program! The English 100 Tutorial Program allows students to get outside the teacher-student dynamic and engage in the kind of low-pressure, one-on-one conversation that often results in fine writing. Tutorials are 30 minute meetings which may address any number of classroom-related topics: understanding course readings, short writing assignments, brainstorming paper topics, revising and editing rough drafts, or other E100 help. Schedule an appointment and get more information here: http://www.english.wisc.edu/100tutorial/index.html

Formatting
All assignments should be in the format laid out in the syllabus. For more information on proper formatting, see “Working with Sources” in CCC.

- Double-spacing
- Times New Roman 12-point font, black ink
- 1-inch margins on all sides
- Double-spaced header in upper-left corner of the first page with each of the following on separate lines: your first and last name, English 100-12, date, assignment name (including draft number)
- A title, centered and printed in normal style font (no italics, no underlining, and no font size changes). Please do not use a separate title page.
- Last name and page number in upper-right corner of every page following the first page.

Portfolio 1 Submission Guidelines
The following materials should be uploaded to the Sequence 1 dropbox folder on Learn@UW as they are due:
- SA1 & SA2
- WP1: draft 1, draft 2, draft 3, workshop reflection (4)
- Writer’s Memo (1)

The Writer’s Memo
The writer’s memo is your chance to make a case for your grade. In so doing, you should describe the challenges and successes you encountered during Sequence 1, describe your process of revision, and justify any rhetorical choices you made for WP1 that you think might need explaining. Of course, you can’t tell the story of your entire experience of Sequence 1 in 1-3 pages, so you’ll have to choose the moments and choices that you believe are most important.

How Your Portfolio Will Be Graded
The major focus of your grade for portfolio 1 is how genuinely you engaged with the writing process. Your portfolio must be complete and on time. Your graded portfolio will be returned with the following rubric, letter from me explaining rubric ratings, and a traditional grade (A, AB, B, BC, C, etc.)
# Sequence 1 Portfolio Rubric

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<thead>
<tr>
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<th>Very Well Developed</th>
<th>Good Development</th>
<th>Needs Development</th>
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<tbody>
<tr>
<td><strong>Portfolio</strong></td>
<td>Portfolio makes clear that the author put a substantial amount of effort, thought, and care into the work for Sequence 1.</td>
<td>Portfolio makes clear that the author put effort, thought, and care into the work for Sequence 1.</td>
<td>Portfolio suggests that the author put some effort, thought, and care into the work for Sequence 1.</td>
</tr>
<tr>
<td><strong>Overall Quality of Work</strong></td>
<td>Revision between drafts is significant and meaningful.</td>
<td>While there is some significant revision, much of the revision is superficial or ineffective.</td>
<td>Most or all revision is superficial or ineffective.</td>
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<th><strong>Writing Project 1</strong></th>
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<tr>
<td>Quality of Ideas</td>
<td>Narrative deals with a specific personal event that elucidates a sophisticated abstract concept.</td>
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<tr>
<td></td>
<td>Narrative either deals with a specific personal event that elucidates a basic abstract concept OR deals with several events that elucidate a sophisticated abstract concept.</td>
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<tr>
<td></td>
<td>Narrative and/or abstract concept are evident but underdeveloped.</td>
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<tr>
<td>Arrangement/ Organization</td>
<td>The overall organization suits the rhetorical situation; ideas and narrative moments are well-developed and connected.</td>
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<tr>
<td></td>
<td>Organization is purposeful; ideas and narrative moments are adequately developed.</td>
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<td></td>
<td>Rhetorical organization is attempted, but often fails to suit the rhetorical situation.</td>
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<tr>
<td>Narrative</td>
<td>Narrative expertly employs “show, don’t tell,” immersing the reader in the story’s environment using concrete details.</td>
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<td>Narrative generally, but not consistently, employs “show, don’t tell.”</td>
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<td></td>
<td>Though moments in the narrative may employ “show, don’t tell,” much of the narrative is “told” rather than “shown.”</td>
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<tr>
<td>Clarity/Style</td>
<td>There is a deliberate and purposeful use of language. Diction, tone, and syntax are highly effective and appropriate to the rhetorical situation.</td>
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<tr>
<td></td>
<td>Use of language is generally deliberate and purposeful. Diction, tone, and syntax are generally appropriate to the rhetorical situation.</td>
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<tr>
<td></td>
<td>Use of language is, at times, deliberate and purposeful. Diction, tone, and syntax are often appropriate to the rhetorical situation.</td>
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<th><strong>Writer’s Memo</strong></th>
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<tr>
<td>Quality of Ideas</td>
<td>Writer’s memo successfully and engagingly gives the reader a sense of the author’s experience in Sequence 1 in a unified and cohesive manner, giving the reader insight into the author’s struggles and successes.</td>
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<tr>
<td></td>
<td>Writer’s memo successfully gives the reader a sense of some of the author’s experiences in Sequence 1, though it may list experiences rather than unify them as part of a larger learning experience.</td>
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<td></td>
<td>Writer’s memo lists moments from Sequence 1, but moments may be unorganized or unconnected.</td>
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## Sequence 1 Calendar

*Note: This calendar is subject to revision to take into account the progress of our class. No due dates will be earlier than those indicated.*

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<tr>
<th>DAY</th>
<th>GOALS</th>
<th>WRITING DUE</th>
<th>READING DUE</th>
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| W, 1/21 | Class Introductions  
Course and Syllabus Overview |             |             |
| F, 1/23 | Introduce Sequence 1  
Community Building |             | Review CCC 1-23 |
| M, 1/26 | Writing Processes and Practices  
Introduce SA2 | SA1          | Macrorie's *Telling Writing* (excerpt, Learn@UW)  
Lamott, “Shitty First Drafts” (CCC) |
| W, 1/28 | Introduce Writing Project 1 | SA2          | Straight, “Travels with my Ex” |
| F, 1/30 | Rhetorical Power of Stories, WP1  
Examples |             | Narrative award-winning student essays |
| M, 2/2 | Introduce Writing Workshops:  
Reading Discussion & Critique of My Draft | Draft 1 of WP1 | “Reading Processes,” (CCC) pp. 38-48  
Anne Lamott, “Writing Groups” (Learn@UW) |
| W, 2/4 | Writing Workshop Day 2 |             |             |
| F, 2/6 | Discuss revision and answer questions |             | Workshop Reflection  
Email me a question about writing/WP1 (due 11:59am 2/5) |
| M, 2/9 | Discuss revision in practice | Draft 2 of Project 1 |             |
| W, 2/11 | Revision Skill: Descriptive Writing |             |             |
| F, 2/13 | NO CLASS - CONFERENCES  
Collaborate on a plan for revision |             | Continue to work on and finish Portfolio 1  
Make sure to bring paper and questions to the conference! |

**Portfolio Due Monday!**
SEQUENCE 2 PACKET

PROMPTS, RUBRIC, AGENDA
Introduction

Now that you’ve practiced using your own voice and your own personal experiences to communicate larger ideas/concepts, it’s time to practice looking to sources outside of our selves and our experiences. While a lot of good writing is about the writer’s own personal experience, in college, only personal experience won’t make a convincing argument. Think about the way scientists conduct research—can a scientist use personal opinion or personal experience to explain a complex biological or chemical problem? Definitely not. In the humanities and social sciences, we have to go beyond personal experience too. We have to do our own investigations and we have to find out what people have already said about our topics.

When we write, we start with questions and we write in order to communicate the answers we’ve found. In the sciences, we ask questions about biological, chemical, or physical processes; in psychology, we ask questions about human behavior or cognitive processes; in history, we ask questions about the events of the past and their implications for the future; in business, we ask questions about effective marketing and finance models; and in the humanities, we ask questions about human culture, art, or the ways in which people communicate with one another. The list goes on. The point is that we write in order to investigate important and interesting questions about the world around us because there is just so much we don’t understand about life.

Sequence Overview

So while our own personal experiences do provide answers to our questions, they aren’t the only way to answer our questions. We need to practice using other methods of communicating ideas/concepts. So in this sequence, we will start by observing the world around us, then we will move on to reading the perspectives of other writers, and we will end by combining our own observations with the perspectives of other writers. The ability to describe the perspectives of others is an essential part of intellectual work, whether it is for the sciences or humanities.

We will continue to use the skills we practiced in sequence one: free writing, using our own authentic voices, narrating our experiences, and showing rather than telling. Although we are now moving onto new types of writing, these skills will still come in handy.

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2 Adapted from Annika Konrad and Anna Floch Arcello
Writing Project 2: Exploring the Stories Around Us

In Sequence One, we practiced writing narratives based on our own personal experiences. In Sequence Two, our goal is to tell narratives based on the stories we find around us. To achieve this goal, we will compose an essay that combines our own stories with the stories doing research about our communities. Ultimately, for this essay, we are telling the story of being researchers.

The objectives of this assignment are:
• To refine the skills of narration we learned in Sequence One
• To practice integrating the stories of others and secondary sources into our own narration
• To practice using writing and research to explore a topic
• To learn how to use our own voices to explore an intellectual topic
• To learn how to use our narratives and research to spark curiosity and intrigue in readers

Writing creative nonfiction essays is a balancing act. A successful WP2 will smoothly integrate the following elements:

Your own story: In Writing Project 1, you told a story about your own personal experiences based on your memories. In this assignment, your own story comes from your experience of being a researcher. Your essay should include: narration of your observations, how you became interested in this topic, what it was like to explore this topic, and any other experiences you had while doing the research. This is where you will want to practice the skills we learned in Sequence One (showing, using specific vivid details, imagery, etc.)

A clear direction or intended direction: It must be clear to your readers what you are trying to explore. If your question changed over time, show this to your readers. Make your research process visible to your readers.

The stories of others and secondary sources: Your goal in this paper is to explore the stories around you related to a specific topic. The first way you found stories was through observation, but you must also explore the stories around you in other ways too.

• Required: At least three (3) secondary sources (print, video, radio, etc.). On library Day we will learn how to search for secondary sources relevant to our topics. You will need to find three secondary sources and integrate them into your essay. These sources should not provide answers to your questions. Instead, they should offer additional perspectives.

• Required: Two (2) of the following types of sources:
  • Formal or informal interview
  • Questionnaire/Survey/Poll
  • Participant Observation
  • Social Experiment

Adapted from Annika Konrad and Anna Floch Arcello
Like the print sources, these sources should not serve as answers to your questions. Instead, they should provide additional perspectives.

**Spark curiosity and intrigue in readers:** Your essay should make it clear to readers why they should be interested in and care about your topic. Your essay should provoke curiosity and intrigue in your readers, and it should clearly answer the questions, “So what?” and “Who cares?”

**Appropriate tone and voice:** Like the writing we did in Sequence One, you should continue to use your authentic voice, but it must be appropriate to this genre of writing. Make sure that your tone and voice match the purpose of the essay. In this essay, your purpose is to explore, inform, enlighten, and incite curiosity and intrigue. How can you use your own authentic voice to meet these goals?

**Smooth integration of stories of others and secondary sources:** Once again, the stories of others and secondary sources should not provide answers to your questions. Instead, they should provide additional perspectives. These sources should be integrated smoothly and clearly into your own writing. This includes using a good balance of direct quotations, paraphrases, and summaries. Your direct quotations and paraphrases must be smoothly and clearly integrated with your own words.

**MLA Citation:** You must incorporate the ideas of others appropriately so that it is clear you are not plagiarizing. Your essay should include in-text citations and a works cited page. The essay should be formatted correctly according to MLA guidelines.

**Portfolio 2 Submission Guidelines**
The following materials should uploaded to Learn@UW as they are due:
- SA3, SA4, primary research artifacts
- WP2 drafts and workshop notes
- Portfolio 2 Writer's Memo

**The Writer's Memo**
The writer's memo is your chance to make a case for your grade. In so doing, you should describe the challenges and successes you encountered during Sequence 2, describe your process of revision, and justify any rhetorical choices you made for WP1 that you think might need explaining. Of course, you can't tell the story of your entire experience of Sequence 2 in 1-3 pages, so you'll have to choose the moments and choices that you believe are most important.

**How Your Portfolio Will Be Graded**
The major focus of your grade for portfolio 2 is how genuinely you engaged with the research and writing process. Your portfolio must be complete and on time. Your graded portfolio will be returned with its rubric, a letter from me explaining rubric ratings, and a traditional grade (A, AB, B, etc.)

**Conferences**
As requested, you have the choice this sequence to meet with me after your first draft, second draft, or both! Class, however, will still be cancelled the last day of the sequence.
Short Assignment 3: Finding the Stories Around Us

For this assignment, each of us will choose a place, event, or happening to observe. You may choose to continue to investigate this place/event/happening and issues related to it for the rest of Sequence 2. This means that what you choose to observe should be something you are actually interested in. Have fun with this. This is your chance to learn how to do research in a fun, meaningful, and interesting way. Like *This American Life*, our goal is to find interesting, strange, and compelling stories in seemingly ordinary places (like Penn State, a mall, or Hammerfest, Norway). There are interesting stories waiting to be found all around us. Your job is to go find them.

Here’s what you’ll need to do for this assignment:

1) Find a place/event/happening to observe. Try going somewhere you’ve never been. Try venturing off campus. There are lots of interesting shops and restaurants on State Street and near the Capitol. Go to an even either on or off campus that sounds interesting. Go to a show, performance, game, museum, dance, lecture or anything that sounds interesting to you. There are lots of things happening in Madison every weekend, both on and off campus. If you are going out of town, that’s also a great opportunity to find an interesting spot.

2) Spend at least half an hour observing the place/event/happening. Pay attention to details and record everything you experience. While you are observing, keep an eye out for things you would want to know more about. What interesting stories do you think could emerge from this place/event/happening if you investigated further?

3) Once you’ve spend time observing and recording, write a page and a half describing the things you observed. Describe the things you noticed that seem most important or most interesting. Use descriptive language so that you can convey the atmosphere of the place to your reader. This is another instance in which you want to “show” rather than “tell.” Make sure you don’t fall back into the trap of “Engfish”—focus on being clear and using your own authorial voice.

4) Spend one page explaining what the details you noticed make you wonder about. What was most interesting to you about this place? Why were you compelled to this place? What did this experience make you want to know more about? What interesting stories do you think could emerge from this place if you investigated further?

5) Spend one paragraph detailing how you can go about investigating further. How would you go about finding the interesting stories in this place? Would you talk to people? If so, who? What would you ask? What other sources could you use? (Remember the variety of sources that the reporters on *This American Life* used to investigate Penn State’s drinking culture and the variety of sources that David Foster Wallace uses to investigate lobster culture).

The essay should be about three pages in length and is due Monday, October 13. You will need to bring ONE hard copy to share with your writing group. We will not be working on revising your writing in groups; instead, we will work on helping each other generate questions and strategies for exploring those questions.

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Adapted from Annika Konrad and Anna Floch Arcello
Short Assignment 4: Summarizing and Utilizing Our Sources

The goal of Short Assignment 4 is to help you analyze and organize the different sources you will be incorporating into Writing Project 2. This assignment takes the form of an annotated bibliography, which is a standard form that researchers use to summarize their sources. We will be analyzing/summarizing the formal sources we have collected (print sources, film, radio, etc.) and also the other research and primary sources we have for our project (interviews, polls, observations, etc.).

As you know, a bibliography is a list of sources (books, journals, websites, articles, periodicals, etc.) that you have used to research a topic. In MLA papers these bibliographies are referred to as a “works cited” page, and they list out the different sources that you have quoted and incorporated into your paper. An annotation is a summary and/or evaluation—this means that an annotated bibliography includes a summary or evaluation of each source you are using, and how you are using it in your paper.

Compiling an annotated bibliography offers you a chance to analyze and summarize the sources you have, which will help you clarify how you are going to use them in your writing. This also allows you to see what gaps in research or sources you may have that need to be filled.

Remember that incorporating the stories of others is a requirement for Writing Project 2. I am looking for a diversity of research (think “Consider the Lobster”) in this paper. We use research in order to help support and deepen our main topic/question, and SA4 will offer you a chance to make sense of how you will use your research most effectively. You are required to include the following types of research in your paper (but are encouraged to utilize more if necessary):

- **Required**: At least three (3) secondary sources (print, video, radio, etc.). (they can be different: print, film, radio, etc. or three different articles; ideally, you should still use at least 2 print sources if you will also be using a film or radio program)

- **Required**: Two (2) of the following types of sources:
  - Formal or informal interview
  - Questionnaire/Survey/Poll
  - Participant observation
  - Social experiment

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5 Adapted from Annika Konrad and Anna Floch Arcello
Here is what you will do for Short Assignment 4:

1. Collect the research, interviews, and sources that you will be using for Writing Project 2. For SA4 you must write annotations for the 5 sources you will be incorporating into your Writing Project 2—you may include more depending on your specific topic. For SA3, you wrote out a detailed research plan so this is a good place to start to provide you with ideas for how you will collect your research and sources.

2. After you have collected your print articles, conducted research, interviews, etc., you must annotate the sources. In a new document, write each source in bold so that it is clearly labeled. Please cite the source in MLA format.

3. Underneath each source please write out the following in specific detail:
   1. **Summarize**: What are the main arguments? What is the point of this piece? What topics are covered? If someone asked what this article/book is about, what would you say? If it is a questionnaire, interview, poll, etc., be specific about what you found from this, what you covered in your interview, what conclusions you came to, what you learned.
   2. **Assess**: After summarizing a source, it will be helpful to evaluate it. Is it a useful source? How does it compare with other sources in your bibliography? Is the information reliable? Is this source biased or objective? What is the goal or purpose of this source?
   3. **Reflect**: Once you’ve summarized and assessed a source, you need to ask how it fits into your research. Was this source helpful to you? How does it help you shape your argument? How can you use this source in your research project? How will you incorporate this source into your piece? Has it changed how you think about your topic?

Remember that you will be incorporating these sources into your Writing Project 2 so you will want to be thoughtful and careful with how you conduct research and analyze it. Each assignment in this sequence is leading up to that second Writing Project, and this research is a big piece of that. Take your time and really consider what types of research will make the most compelling and interesting piece of writing.

SA4 does not set your research in stone—if you need to add to your research after this, change some of the sources around, if you come across new sources, that is fine, but you will want to apply the same care and thought to those new sources as you do with these annotations.
## Sequence 2 Portfolio Rubric

<table>
<thead>
<tr>
<th></th>
<th>Very Well Developed</th>
<th>Good Development</th>
<th>Needs Development</th>
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</thead>
<tbody>
<tr>
<td><strong>Portfolio</strong></td>
<td>Portfolio makes clear that the author put a substantial amount of effort, thought, and care into the work for Sequence 2.</td>
<td>Portfolio makes clear that the author put effort, thought, and care into the work for Sequence 2.</td>
<td>Portfolio suggests that the author put some effort, thought, and care, into the work for Sequence 2.</td>
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<tr>
<td><strong>Overall Quality of Work</strong></td>
<td>Revision between drafts is significant and meaningful.</td>
<td>While there is some significant revision, much of the revision is superficial or ineffective.</td>
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<td>Most or all revision is superficial or ineffective.</td>
</tr>
<tr>
<td><strong>Writing Project 1</strong></td>
<td>Essay details the author’s journey exploring a specific &amp; sophisticated research question in narrative format. Essay sparks curiosity and intrigue in readers.</td>
<td>Essay generally deals with the author’s journey exploring a specific research question. Essay generally sparks curiosity and intrigue in readers.</td>
<td>Essay deals with a research question at times in narrative format.</td>
</tr>
<tr>
<td><strong>Quality of Ideas</strong></td>
<td>The overall organization suits the rhetorical situation; ideas and narrative moments are well-developed and connected.</td>
<td>Organization is purposeful; ideas and narrative moments are adequately developed.</td>
<td>Rhetorical organization is attempted, but often fails to suit the rhetorical situation.</td>
</tr>
<tr>
<td><strong>Arrangement/Organization</strong></td>
<td>A good balance of quotations, paraphrases and summaries from appropriate sources are smoothly and clearly integrated into the narrative.</td>
<td>A good balance of quotations, paraphrases and summaries from appropriate sources are integrated into the narrative.</td>
<td>Appropriate number and type of sources are used in the essay.</td>
</tr>
<tr>
<td><strong>Smooth Integration of Sources</strong></td>
<td>There is a deliberate and purposeful use of language. Diction, tone, and syntax are highly effective and appropriate to the rhetorical situation. MLA format is correctly used.</td>
<td>Use of language is generally deliberate and purposeful. Diction, tone, and syntax are generally appropriate to the rhetorical situation. MLA format is generally adhered to.</td>
<td>Use of language is, at times, deliberate and purposeful. Diction, tone, and syntax are often appropriate to the rhetorical situation. An attempt at MLA format is clear.</td>
</tr>
<tr>
<td><strong>Clarity/Style</strong></td>
<td>Writer’s memo successfully and engagingly gives the reader a sense of the author’s experience in Sequence 2 in a unified and cohesive manner, giving the reader insight into the author’s struggles and successes.</td>
<td>Writer’s memo successfully gives the reader a sense of some of the author’s experiences in Sequence 2, though it may list experiences rather than unify them as part of a larger learning experience.</td>
<td>Writer’s memo lists moments from Sequence 2, but moments may be unorganized or unconnected.</td>
</tr>
</tbody>
</table>
# Sequence 2: Exploring the Stories of Others

Note: This calendar is subject to revision to take into account the progress of our class. No due dates will be earlier than those indicated.

<table>
<thead>
<tr>
<th>DAY</th>
<th>GOALS</th>
<th>HOMEWORK DUE</th>
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<tbody>
<tr>
<td>M 2/16</td>
<td>Intro to Sequence 2: This American Life</td>
<td>Portfolio 1</td>
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<tr>
<td>W 2/18</td>
<td>Introduction to WP2 &amp; SA3</td>
<td>This American Life Worksheet (Handwritten)</td>
</tr>
</tbody>
</table>
| F 2/20| Writing Project 2 Example Analysis                  | Bring readings to class, either in paper or on a laptop, tablet, etc.  
READ: sample student essays (Learn@UW) |
| M 2/23| Finding the Stories Around Us                        | Draft 1 - Short Assignment 3 (Learn@UW & Printed Copy) |
| W 2/25| How do we use collect research?                      |                                                  |
| F 2/27| Introduction to Short Assignment 4                   | Draft 2 - Short Assignment 3 (Learn@UW & Printed Copy) & Complete CLUE |
| M3/2  | Using & Citing Sources (MLA)                         | Email a paragraph from a source you’re using     |
Waldo Jaquith, “Chris Anderson’s Free Contains Apparent Plagiarism” (Learn@UW) |
| F 3/6 | Writing with Style: Concision & Clarity             | SA4 by Midnight (Learn@UW only)                  |
| M 3/9 | Writing Workshop                                    | Draft 1 WP2 Due (Learn@UW & Paper Copies)        |
| W 3/11| Writing Workshop II                                 | Revision Plan Due Thursday @ Midnight (Learn@UW) |
| F 3/13| Your Questions, Answered                            | By 5:00am, email a question about writing/WP2 that you want to know more about |
| M 3/16| Reading Revision: Critiquing My Drafts              |                                                  |
| W 3/18| Revision Workshop                                   | Draft 2 WP2 Due (Learn@UW & Printed Copy)        |
| F 3/20| NO CLASS - CONFERENCES                              |                                                  |

Portfolio Due Monday!
SEQUENCE 3 PACKET

PROMPTS, RUBRIC, AGE GDA
Sequence 3: Argumentation & Collaboration
English 100-012, Spring 2014

Introduction

In Sequence One and Two, we focused on constructing narratives that made an argument about the world around us, whether in regard to exploring our own personal experiences or in investigating some element of our everyday lives. Likewise, in Writing Project Two we told our stories of doing research, of being researchers. In Sequence Three, we’ll put those skills to work in the crafting of an argument.

Writing Project 3: An Informed Opinion

Ultimately, the goal of Writing Project Three is to develop and effectively communicate a well-supported and researched argument in no less than six pages.

The objectives of this assignment are to:

• Refine our skills in selecting, narrowing, and focusing a topic
• Engage with the research practices of our academic fields
• Employ a unique, authorial voice in a manner appropriate to an academic paper
• Present your own argument in a credible, well-supported manner

In Writing Project Three, you are encouraged to either 1) engage with the rhetoric and research methods of your potential major or 2) engage with a topic of argument you’ve encountered online. For example, if you are interested in sociology, you might investigate sociological understandings of autism, using interviews to get multiple perspectives and experiences, and then develop a position, based on your research, about the social factors that affect how people with autism are treated. Or, say you came across the recent cat-calls video and want to investigate the phenomenon of cat-calling, using interviews to get perspectives from men and women, do some research, and then develop a position based on that research about how cat-calling, even when complimentary, isn’t okay. These are just two examples. Get curious and get creative. If you’re not sure whether your idea fits the assignment, we can talk about it.

Basic Essay Requirements:

• A clear, well-supported statement of your argument (thesis)
• An introduction that sparks curiosity and intrigue in readers
• Smooth integration of at least 6 secondary and/or primary sources
• Appropriate, but authentic, tone and voice
• A length of 6-7 double-spaced pages
• Proper use of the citation method of your choice (MLA, APA, Chicago, etc.)

Portfolio 2 Submission Guidelines

The following materials should uploaded to Learn@UW as they are due:
• SA5, SA6, SA7 (presentation materials)
• WP3 drafts and workshop reflection
• Portfolio 3 Writer’s Memo

The Writer’s Memo

The writer’s memo is your chance to make a case for your grade. In so doing, you should describe the challenges and successes you encountered during Sequence Three, describe your process of revision, and justify any rhetorical choices you made for WP1 that you think might need explaining. Of course,
you can’t tell the story of your entire experience of Sequence Three in 1-3 pages, so you’ll have to choose the moments and choices that you believe are most important.

**How Your Portfolio Will Be Graded**

The major focus of your grade for portfolio 3 is how genuinely you engaged with the research and writing process. Your portfolio must be complete and on time. Your graded portfolio will be returned with its rubric, a letter from me explaining rubric ratings, and a traditional grade (A, AB, B, etc.)

**Short Assignment 5: Argumentation, Online**

One of the most common (and most heated) places where argumentation happens these days is online. From comments on YouTube and News Articles to Facebook and Twitter, argumentation is happening online twenty-four hours a day.

The purpose of this assignment is to experience the discourse of argument first-hand. When we write arguments for school, we often forget about audience, we forget we’re joining an existing conversation. We forget who we’re talking to.

For this assignment, then, you’ll go undercover, get in the fray, and join an argument. You can join in on an argument you really care about or you can troll (join an argument you don’t care about and say things you don’t mean). This argument can take place anywhere online, including: YouTube comments, the comments in an online article of any publication you like, Facebook comments, or an argument on Twitter. If you’re lucky, this assignment will help you pick a topic for your paper and you can use this argument in your paper; if not, at the very least, you’ve gotten a feel for how argument works.

More specifically, then, get into an argument online. Then, either copy the text of the conversation or take a screen cap (there’s a screen shot button on PCs, on Macs it’s Shift+Command+4). Then, write a paragraph or two explaining the argument. What was the argument about? What tactics were they using? What tactics did you use? How did you and they try to make a case for a side?

**Short Assignment 6: Project Proposal**

Proposals are one of those unique genres of writing that cut across most academic and professional settings. The ability to “propose” an idea—articulate what it is you plan to do—is an essential skill for any writer. The content and arrangement of proposals shift depending on their purpose. But in general, your goal is to best explain to your reader 1) what you are going to do, 2) how you are going to do it and 3) what you think you might find. In this way, your reader is able to see if your project is do-able, publishable, or in many settings, fund-able.

Please write a 2-3 page proposal that clearly lays out how you plan to carry out Project 3. Keep in mind that proposals are forward-looking (written in the future tense, “I will, I hope, I plan...”) and should provide direction and organization for your project. This proposal should include a summary (briefly describe your topic and why this topic is interesting to you), design (identifies your goals for the project—what do you want the reader to understand, a plan for your research—what will you do first, second, last…) and a conclusion (what do you hope to prove through this project? Suggest other similar topics that the research for this project has made you think about).
Short Assignment 7: Project Presentation

For your last short assignment, you’ll be presenting your argument to the class. You should plan to use Powerpoint, Keynote, Prezzi, or something along those lines.

These presentations will take the form of an intelligence squared competition where the class will vote before your presentation and after on what you’re arguing. The person who moves the greatest percentage of the class over to your position wins!

You SHOULD:
- plan a presentation that lasts about 5 minutes and practice it to make sure
- plan a presentation that attempts to convince your audience of your argument
- be engaging and entertaining
- use creativity & style in slide design
- use lots of images (maps, charts, timelines, photographs, etc.)
- visit DESIGN LAB if you’d like help (I’ve used them; they’re great!)

You SHOULD NOT:
- read from your slides; it is not a script, it’s a presentation tool. If you want to read from something, bring a separate piece of paper
- have cluttered slides; less is more
## Sequence 3 Portfolio Rubric

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<td><strong>Arrangement/Organization</strong></td>
<td>The overall organization suits the rhetorical situation; paragraphs deal with a singular main idea; transitions between paragraphs are meaningful and developed.</td>
</tr>
<tr>
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# Sequence 3: An Informed Opinion

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<th>WRITING DUE</th>
<th>READING DUE</th>
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<tbody>
<tr>
<td>M 3/23</td>
<td>Intro to Argumentation</td>
<td></td>
<td></td>
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<tr>
<td>W 3/25</td>
<td>Intro to Sequence 3</td>
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<tr>
<td>F 3/27</td>
<td>NO CLASS - CONFERENCE</td>
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<tr>
<td><strong>SPRING BREAK!</strong></td>
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<tr>
<td>M 4/6</td>
<td>“How Not to Be Stupid”</td>
<td>Online Argument Assignment (SA5)</td>
<td>• Gee, <em>The Anti-Education Era</em>, Ch.1</td>
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<td></td>
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<td>• Graff &amp; Birkenstein, “Entering the Conversation”</td>
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<td>W 4/8</td>
<td>Finding the “I” in Academic Argumentation: First Person &amp; Opinion</td>
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<td>• Excerpts from Prendergast, <em>Can I Use I? Because I Hate, Hate, Hate College Writing</em></td>
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<tr>
<td>F 4/10</td>
<td>Project Proposal Peer Review</td>
<td>First Draft Project Proposal (SA6)</td>
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<td>M 4/13</td>
<td>Classical Argumentation &amp; Students Who Study Them</td>
<td>Final Draft Project Proposal (SA6)</td>
<td>• Classical Rhetoric Overview</td>
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<tr>
<td>W 4/15</td>
<td>Modern(ish) Argumentation I: Toulmin &amp; Rogerian</td>
<td></td>
<td>• CCCC Award Winning Essays</td>
</tr>
<tr>
<td>F 4/17</td>
<td>Modern(ish) Argumentation II: The Social Turn</td>
<td></td>
<td>• Toulmin &amp; Rogerian Argument Overview</td>
</tr>
<tr>
<td>M 4/20</td>
<td>Writing Workshop</td>
<td>First WP3 Draft</td>
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<td>Revision Workshop</td>
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**Final Portfolio Due Monday!**