

English 217: Intro to Writing Arts

Tuesday and Thursday 1:10 – 2:20 PM; Sally Breidegam Miksiewicz Center for Health, 113

Professor: Dr. Crystal N. Fodrey
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Office Hours: Tuesday 9:15 – 10:15 AM,
Thursday 2:30 – 3:30 PM, and by appointment

Writing Fellow: Gabrielle Stanley

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Course Description

Students explore foundational concepts in writing arts in order to understand writing as both a subject of study and a significant symbolic activity in our everyday lives.

Writing-Intensive Practices in English 217

1. Students respond in writing, broadly conceived, to all assignments.
2. Students participate in class discussions, workshops, and oral presentations.
3. Students routinely self-evaluate their writing via acts of reflection.
4. Students practice making diverse writing choices within the confines of that which is deemed appropriate to the situation of each writing project.
5. Students are responsible for their own writing choices.
6. Students collaborate in drafting workshops.
7. Students revise and edit all major writing projects before submitting final drafts.
8. Students produce a final project that uses multiple forms of research and delivery methods.
9. Students receive feedback in numerous ways, in person and in writing, from both the professor and the Writing Fellow

Learning Outcomes for English 217

1. Examine literacy and writing as culturally and historically situated.
2. Recognize and analyze the rhetorical ecologies and activity systems in which communicative artifacts do work in the world.
3. Demonstrate critical reading and innovative thinking about communicative acts and artifacts from varied discourse communities through writing studies and rhetorical theory-informed analytical practices.
4. Demonstrate the ability to use a variety of research strategies specific to writing studies and rhetorical criticism; select, evaluate, and incorporate context-appropriate sources; and document according to context-appropriate standards.
5. Manage and reflect upon individual writing projects from the planning and drafting stages through the peer-review and revision stages.
6. Write and speak effectively for different audiences mostly comprised of members of our class's discourse community and members of the field of writing studies.
7. Engage with difficult questions of ethical reasoning with respect to civic, environmental, professional, and/or intercultural responsibilities.

Required Texts & Supplies

Texts:

- Adler-Kassner, Linda and Elizabeth Wardle. *Naming What We Know: Threshold Concepts of Writing Studies, Classroom Edition*. Logan: Utah State UP, 2016.
- Ball, Cheryl E. and Drew M. Loewe. *Bad Ideas About Writing*. Morgantown: West Virginia U Libraries, 2017.
- Kinkead, Joyce. *Researching Writing: An Introduction to Research Methods*. Logan: Utah State UP, 2016.
- Additional readings available on Canvas

Other Materials:

- Reliable daily access to the internet
- Your MacBook Pro. You should bring this, fully charged, to every class meeting unless otherwise noted.

Course Evaluation, Assignments, and Grades

It is within the instructor's purview to apply qualitative judgment in determining grades for any assignments and for the final course grade. Grades will consider the following aspects of writing, in the context of a particular assignment: purpose, audience, content, organization, development of ideas, style, ethos, document design, mechanics/ readability, and maturity of thought.

Assignment	Due Week	Points
In-Class Writing and Short Assignments	Ongoing	15
Writing Project #1: Challenging Conceptions	2	5
“Bad Idea About Writing” Instructive Presentation	Ongoing	10
Writing Project #2: Literacy Narrative	5	15
Writing Project #3: Analysis of Writing Practice	9	15
Writing Project #4: Discourse Community Research Project		
Project Proposal	10	5
Rhetorical/Generic/Activity Analysis of Representative Text(s) from Chosen Discourse Community	11	5
“Writing in Discourse Communities” Conference Presentation	15	10
Final Written Article for <i>Young Scholars in Writing</i>	Finals Week	15
Digital Portfolio Design & Rhetorical Reflection	Finals Week	5
Total Points Possible		100

To receive an A in this course, you must accumulate at least 92.5 points; for an A-, 89.5 points; for a B+, 86.5 points; for a B, 82.5 points; for a B-, 79.5 points; for a C+, 76.5 points; for a C, 72.5 points; for a C-, 69.5 points; for a D+, 66.5 points; for a D, 62.5 points; and for a D-, 59.5 points. Please turn in all assignments, even if you believe they are poorly done. The difference between an F grade and 0 is that F carries points toward the final points and is assigned for something turned in, while a 0 carries no points and is assigned when no assignment is submitted.

EXPLANATION OF ASSIGNMENTS

In-class Writing and Short Assignments

This course asks you to write. A lot. Expect to do many invention activities, craft exercises, and warm-up writings in class. Note: In-class writing is tied to attendance and cannot be made up. Short homework assignments (SAs) leading up to larger graded assignments are pass/fail. You receive credit as long as you meet the minimum requirements for the SAs. Late SAs will not be accepted, and you will lose points from your In-class Writing and Short Assignment grade.

Digital Portfolio

Throughout the semester, you will develop a Digital Portfolio on Google Sites. Your site is where you will submit Writing Projects #1 through #4 on separate pages of the site. (We will set all of this up in class.) The grade for the final Digital Portfolio will include the individual final grades of Assignments #1, #2, #3, and #4 plus a separate grade for your overall design and reflective introduction to your Digital Portfolio readers.

“Bad Idea About Writing” Presentation

Each member of the class will pick a chapter of the book *Bad Ideas About Writing* assigned in the course schedule starting in week 3 of the semester and give an approximately 10 minute instructional, interactive presentation to the class about that bad idea on the day it has been assigned. The presentations should:

- briefly summarize the primary argument(s) and purpose(s) of the chapter;
- cover and define the key terms listed at the end of the chapter;
- provide a critical response to the ideas presented in the chapter by connecting to 1) specific threshold concepts in *Naming What We Know*, and 2) in one or more of the texts listed under “Further Reading” within the chapter;
- prompt your classmates to engage with the topic in some way;
- include slides that attend to the basic design principles of contrast, repetition, alignment, and proximity and include a Works Cited list at the end.

Presentations will be graded on your knowledge of your topic, organization, appropriate evidence (see above), clarity, pacing, supporting materials, engagement with your topic and the audience, and demonstration that you have practiced.

Writing Projects #1 – #3

Each of these writing assignments—Challenging Conceptions about Writing (#1), Literacy Narrative (#2), and Writing Process Analysis (#3)—ask you to engage with the concepts presented in assigned readings and to write for a different rhetorical situation and in a different genre, as appropriate to the assignment. Details for each of these writing projects will be discussed in class. While drafts must be submitted for each of these assignments on the dates listed in the schedule in order to be eligible for full credit, final grades are not earned on Assignments #1, #2, or #3 until you submit them in your final Digital Portfolio at the end of the semester; this is meant to emphasize the recursive nature of the writing process—an idea we will discuss at length in class.

Writing Project #4: Discourse Community Research Project

This culminating project for the semester will ask you to conduct an in-depth study of a discourse community of your choosing. All components of this project—including the analyzed data collected throughout the research process—will be submitted in your Digital Portfolio, and the project will culminate in the first (annual?) Writing in Discourse Communities Conference in our classroom, which will be open to the larger Moravian College community. Details for each element of this writing project—Project Proposal, Rhetorical Analysis, Data Collection and Analysis, Conference Presentation, and Final Written Article—will be discussed in class.

COURSE POLICIES & RESOURCES FOR STUDENTS

Academic Code of Conduct

All work that you submit or present as part of course assignments or requirements must be your original work unless otherwise expressly permitted by the instructor. This includes any work presented, be it in written, oral, or digital form or in any other technical or artistic medium. When you use the specific thoughts, ideas, writings, images, video, audio, or any other expressions of another person, you must accompany each instance of use with some form of attribution to the source. Direct quotes from any source (including online sources) must be placed in quotation marks (or otherwise marked appropriately) and accompanied by proper citation, following the preferred bibliographic conventions of your department or instructor. In this class you will be using either MLA or APA

citation style depending on the rhetorical situation of a given assignment. Student ignorance of bibliographic convention and citation procedures is not a valid excuse for having committed plagiarism. **To reiterate: When you use the specific thoughts, ideas, writing, or expressions of another person, you must accompany each instance of use with some form of attribution to the source, regardless of the genre or medium in which you are working.**

You can familiarize yourself with all aspects of Moravian College's Academic Code of Conduct policy here: <https://www.moravian.edu/handbook/campus-life/code-of-conduct>

Attendance

Attendance is mandatory. Intro to Writing Arts is a course that includes engaged discussion, in-class writing, peer group work, and conferences. Therefore, students should not be late and should not miss class. Any in-class work missed as a result of tardiness or unexcused absence cannot be made up. Students enrolled in this course **cannot miss more than a week of classes**—two class meetings—with penalty. **For each class meeting missed thereafter, your final course grade will be reduced by 2%.**

All holidays or special events observed by organized religions will be honored for those students who show affiliation with that particular religion. A dean's note or other official Moravian College document justifies absences for Moravian functions but must be presented to Dr. Fodrey before the scheduled event. Doctor's appointments, job interviews, and other important appointments do not count as excused absences. If you have a legitimate conflict or an extreme emergency, discuss the situation with me.

Submitting your Work

- On the first day of class, you will create a Google Drive folder titled “Intro to Writing Arts 2019: Your Name,” and you will share that folder with Dr. Fodrey (fodreyc@moravian.edu).
- In-class and out-of-class writing will be assigned throughout the course. Students not in class when writing is assigned are still responsible for completion of the assignment when due. (Note: Every reading and writing assignment will be posted to Canvas when it is assigned in class.)
- It is your responsibility to submit your work to Canvas by the published assignment deadline. A proper submission will be a link to your work in Google Drive. To get the correct link:
 - Make sure that the Google Doc or other file is in the Google Drive folder you shared with me on the first day of class titled “Intro to Writing Arts 2019: Your Name.”
 - Click the blue “Share” button in the top right corner of your page.
 - Click “Get shareable link.”
 - In the dropdown menu, select “Anyone at Moravian College with the link **can edit**.”
 - Copy the link.
 - Paste the link into Canvas and submit.
- It is your responsibility to submit the correct version of your assignment.
- Students are required to keep saved copies of all drafts and major assignments until after the end of the semester. The best way to accomplish this is to save all of your work on Google Drive. Even if you forget to save multiple drafts, you can still access older versions of the work via the revision history function.
- Rough drafts must be turned in prior to final drafts for major point bearing assignments. Drafts should show improvements in purpose, audience awareness, organization, evidence, and/or design elements. You will **lose 1 point per day** off of the final grade for a major point-bearing assignment for not submitting drafts when they are due. Drafts are due to Canvas even if you are absent from class.
- Final copies should be typed and follow the appropriate MLA, APA, or other agreed-upon style guidelines for the assignment.

Late Work

Final drafts of major point-bearing assignments (i.e., Writing Projects #1 through #4 and Bad Ideas About Writing presentation) will not be accepted without penalty unless students make arrangements for an extension before the due date. Major assignments that are turned in late will incur a 10% penalty per 24-hour period. Additionally, as noted above, you will lose 1 point per day off of the final grade for a major point-bearing assignment for not submitting drafts when they are due. **SAs and in-class writing assignments will not be accepted late under any circumstances.**

Active Participation and Class Conduct

Active participation has many aspects. Large group participation includes contributing to discussions, asking questions, taking notes, writing when asked to write, listening, respecting your peers, your professor, and the course Writing Fellow and anything else that shows you are actively engaged in the course. Small group participation includes the above, plus responding thoughtfully to your peers' writing. As a member of the English 217 discourse community, you are expected to be an active participant.

Because the class represents a diversity of individual beliefs, backgrounds, and experiences, every member of this class must show respect for every other member of this class. Additionally, all Moravian College students are responsible for upholding the Community Standards, which can be read online in the Student Handbook: <https://www.moravian.edu/handbook>

Workshops

We improve as writers by responding to input from readers. To that end your essay drafts will go through extensive peer review via writing workshops. You are expected to take the input from your classmates **seriously** and respond to their feedback when you revise. You are likewise expected to take your job as a reviewer seriously. Critique others' work as you wish to be critiqued. Treat each other with respect. Each of us has areas to improve in our writing.

English Major Portfolio

In preparation for creating an English Major Portfolio in your senior capstone seminar, please save digital copies of your work for this class, including drafts with peer and instructor comments.

Office Hours

You are encouraged to stop by during office hours or make an appointment with Dr. Fodrey. She is also part of the Safe Zone Ally community network of trained Moravian College faculty/staff/students who are available to listen and support you in a safe and confidential manner. As a Safe Zone Ally, your professor can help you connect with resources on campus to address problems you may face that interfere with your academic and social success on campus as it relates to issues surrounding sexual orientation/gender identity. Your professor's goal is to help you be successful and to maintain a safe and equitable campus.

Writing Fellow

The Writing Fellow for English 217: Intro to Writing Arts is Gabby Stanley, a junior Writing Arts Certification English Major who has conducted writing research for the last two summers as part of the SOAR program, presented at a national conference—the Conference on College Composition and Communication—on that research, and has an article forthcoming in *Young Scholars in Writing*. She is a great resource to help you with your writing projects during the semester.

Reeves Library

All English 217 students are required to conduct and document their research. In addition to the physical resources available—books, magazines, journals, newspapers, and digital resources—Reeves Library has the invaluable resource of reference librarians. Our librarians are always interested in helping you with any questions you may have on research and resources.

Writing Support

The Writing Center is a resource for Moravian College students. At the Writing Center, a trained peer tutor will work individually with you on your writing, at any point in the process from brainstorming to editing. The Writing Center is located on the second floor of Zinzendorf Hall, a building that is not accessible to persons with mobility impairments. If you need the services of the Writing Center, please call 610-861-1592.

Title IX

Moravian College faculty are committed to providing a learning environment free from gender discrimination and sexual violence. Should a student disclose a concern of this nature, the faculty member is obligated to inform the Title IX Coordinator, who will assist the student in determining resources for support and resolution. Fully confidential reporting options include the [Counseling Center](#), [Health Center](#), and [Religious Life](#) (chaplain). Survivors are encouraged to seek immediate assistance by contacting the [Advocates](#) at (484) 764-9242. For more information, please visit www.moravian.edu/titleix.

Accessibility and Disability Support

Moravian College is committed to ensuring the full participation of all students in its programs. If you have a documented disability (or think you may have a disability) and, as a result, need a reasonable accommodation to participate in this class, complete course requirements, or benefit from the College's programs or services, contact the Accessibility Services Center (ASC) as soon as possible. To receive any academic accommodation, you must be appropriately registered with ASC. The ASC works with students confidentially and does not disclose any disability-related information without their permission. To contact the Accessibility Services Center (ASC), located in the lower level of Monocacy Hall, stop in, call 610-861-1401 or email: asc@moravian.edu.

Counseling

Counselors at the Counseling Center help students deal with the stresses of college life. They are a great resource for all students. You can give them a call at 610-861-1510 or stop by at 1301 Main Street.

Information contained in the course syllabus, other than the grade and absence policies, may be subject to change with reasonable advance notice, as deemed appropriate by the instructor.

ENGLISH 217 DAILY COURSE SCHEDULE

Be aware that a daily schedule is occasionally subject to change due to time constraints, unexpected disruptions, or needs of the class. Therefore, pay attention to announcements of any changes in assignments or due dates. These changes will be announced in class and on Canvas. The most up to date homework will **ALWAYS** be posted as an announcement on the class's Canvas page, and, depending on your Canvas Notification settings, you should receive a push notification when those announcements are posted. Also note that **whatever is listed for a specific day is DUE that day.**

Key to Symbols:	C = the reading has been posted as course content on Canvas SA = Short Assignment (to be explained in detail on Canvas) NWWK = <i>Naming What We Know</i> RW = <i>Researching Writing: An Introduction to Research Methods</i>
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Week 1

Date	For Class	In Class
Tues. 8/27		Introduction to the Study of Writing Review syllabus and schedule Draft and share introductions via writing about writing activity (In-Class Writing #1)
Thurs. 8/29	Read Wardle and Downs, “Threshold Concepts of Writing” (C) Write SA#1—respond with at least one paragraph (or equivalent) to 6 of the 12 activities in light blue boxes in the assigned Wardle and Downs chapter. Pick one from each pair—1A or 1B; 2A or 2B; 3A or 3B; 4A or 4B; 5A or 5B; 6A or 6B.	Discuss Wardle and Downs reading as an introduction to key concepts for the course Brainstorm to generate ideas for Writing Project #1

Week 2

Date	For Class	In Class
Tues. 9/3	Read “Metaconcept: Writing Is an Activity and a Subject of Study,” “Concept 1: Writing Is a Social and Rhetorical Activity,” and “Concept 2: Writing Speaks to Situations Through Recognizable Forms” (NWWK 15-47) + the following <i>Bad Ideas About Writing</i> : “You Can Learn to Write in General,” “Writing Knowledge Transfers Easily” and “Reading and Writing are not Connected” (30-43) before starting to write your rough draft of Writing Project #1. Note: These <i>Bad Ideas About Writing</i> readings are meant to help you think about Writing Project #1; they will be eligible for the “Bad Idea About Writing” Presentation. Write SA#2 — dialogical journal entries for each of the six sections of reading mentioned above—see Canvas for details; Rough Draft of Writing Project #1: “Challenging Your Conceptions About Writing, Reading, and Research” due to Canvas by class time	Sign Up for Bad Idea About Writing Presentation Gabby presents on the Five Paragraph Essay chapters from <i>Bad Ideas About Writing</i> to illustrate the expectations for the presentation. Peer Review rough drafts of Writing Project #1: “Challenging Your Conceptions” text Start revising Writing Project #1
Thurs. 9/5	Read Wardle and Downs, “Rhetoric: How Is Meaning Constructed in Context?” (C) and	Share Writing Project #1

	<p>Haas and Flower, “Rhetorical Reading Strategies and the Construction of Meaning” (C)—apply concepts explained in these readings to help you make smart, rhetorical revision decisions to improve Writing Project #1.</p> <p>Write: Writing Project #1 Due to Canvas by class time</p>	<p>Reflect rhetorically on Writing Project #1 using concepts covered in the reading assigned for today (In-class Writing #2; Note: subsequent in-class writings are not listed on the syllabus, but they will periodically be assigned and must be submitted for credit.)</p> <p>Discuss readings and practice rhetorical precis writing</p> <p>Introduce concept of Literacies</p> <p>Explore our histories as readers and writers</p>
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Week 3

Date	For Class	In Class
Tues. 9/10	<p>Read Carillo, “<u>Develop a Repertoire of Reading Strategies</u>”; Brandt, “Sponsors of Literacy”</p> <p>Write SA #3 — Part I: Complete literacy history activity started in class on 9/5; Part II: use at least two of the strategies outlined in Carillo’s text to annotate Brandt’s text. Be sure to note which reading strategies you used, and explain what you gained/learned from that text as a whole from using each strategy. Include images/screenshots of your annotations to illustrate how you used the strategies.</p>	<p>Discuss Brandt’s article</p> <p>Develop a working definition of literacy as a class based on assigned readings for today</p> <p>Introduce and brainstorm ideas for Writing Project #2</p>
Thurs. 9/12	<p>Read Accardi, “Agency” from <i>Keywords in Writing Studies</i>; Williams, from <i>Literacy Practices and Perceptions of Agency</i>; Eodice, Geller, and Lerner, from <i>The Meaningful Writing Project</i> (C)</p> <p>Write SA#4—Part I: write a rhetorical precis—one of the Williams reading and one of the Eodice, Geller, and Lerner reading. Part II: Generate as long a list as possible of literacy experiences and sponsors and then pick 3 to 4 of these and write brief narratives about them.</p>	<p>Presentations on <u>Bad Ideas About Writing</u>:</p> <ol style="list-style-type: none"> 1) “America is Facing a Literacy Crisis” 2) “Texting Ruins Literacy Skills” <p>Discuss assigned readings</p> <p>Engage in an activity with the <u>Digital Archive of Literacy Narratives</u></p>

Week 4

Date	For Class	In Class
Tues. 9/17	<p>Read “Concept 3: Writing Enacts and Creates Identities and Ideologies” (NKKW 48-58); “English,” “Identity” & “Multilingualism” from <i>Keywords in Writing Studies</i> (C); Young et al, from <i>Other People’s English</i> (C); Pasqualin, “Don’t Panic: A Hitchhiker’s Guide to My Literacy” (C); Villanueva, from <i>Bootsraps: From an American Academic of Color</i> (C)</p> <p>Write SA #5—The premise forwarded by the assigned readings is that language use is inextricably linked to identity. Explore your ideas about this by first thinking about the examples you’ve read so far as well as examples in your own life and in those of your friends. Then write</p>	<p>Presentations on <u>Bad Ideas About Writing</u>:</p> <ol style="list-style-type: none"> 3) “There is One Correct Way of Writing and Speaking” 4) “Official American English Is the Best” <p>Discuss assigned literacy readings</p> <p>Engage in Creative Nonfiction craft activities to develop narrative elements of Writing Project #2 (time permitting)</p>

	~500 words of reflective narrative prose on your ideas about how language and identity are related, drawing on the examples you read and thought about.	
Wed. 9/18	Heritage Day —All Moravian College students are invited to participate in this day-long campus-wide event; all classes (except those that start at or after 4:00 PM) are cancelled for the day.	
Thurs. 9/19	<p>Read for Craft: Steinberg, “Finding the Inner Story in Memoir and Personal Essays”; Hampl, “Memory and Imagination”; Butler, from <i>The Art of Style</i> (C)</p> <p>Read for Inspiration: Sommers “I Stand Here Writing”; Cisneros “Only Daughter,” Malcolm X, “Learning to Read” (C)</p> <p>Write SA #6—Where does your writing usually come from? That is, how do you usually come up with ideas? Look at the last two or three memorable/meaningful writing projects you’ve done, and write at least 200 words explaining where your ideas for those writings came from. Also continue working on your Writing Project #2 draft and be sure to bring what you have completed thus far to class on Tuesday.</p>	<p>Presentations on Bad Ideas About Writing:</p> <p>5) “Writers Must Develop a Strong, Original Voice”</p> <p>6) “Some People Are Just Born Good Writers”</p> <p>7) “Leave Yourself Out of Your Writing”</p> <p>Discuss assigned literacy narratives</p> <p>Engage in more Creative Nonfiction craft activities with Project #2 draft material</p>

Week 5

Date	For Class	In Class
Tues. 9/24	<p>Read “Concept 4: All Writers Have More to Learn” (NWWK 59-70); Straub, “Responding—Really Responding—to Other Students’ Writing” (C)</p> <p>Write Rough Draft of Writing Project #2—Literacy Narrative due to Canvas by class time</p>	<p>Presentations on Bad Ideas About Writing:</p> <p>8) “Writer’s Block Just Happens to People”</p> <p>9) “Strong Writing and Writers Don’t Need Revision”</p> <p>Discuss what we value in feedback on writing and how we can use ideas from NWWK and Staub to enhance peer review</p> <p>Peer Review Writing Project #2</p>
Thurs. 9/26	<p>Read: “Concept 5: Writing Is (Also Always) a Cognitive Activity” (NWWK 71-79); “Chapter 2: Writing Studies” (RW 69-82)</p> <p>Write: Writing Project #2 due to Canvas by class time. Remember, as part of this, you need to also upload approximately one hour of screen capture footage of you composing your literacy narrative.</p>	<p>Share Literacy Narratives</p> <p>Reflect rhetorically on Writing Project #2</p> <p>Discuss Writing Studies as a discipline</p>

Week 6

Date	For Class	In Class
Tues. 10/1	<p>Read Perl, “The Composing Processes of Unskilled College Writers”; Geisler and Slattery, “Capturing the Activity of Digital Writing” (C)</p> <p>Write SA#7—Perl was researching at a time before video recorders and screen capture software existed. You, however, have a recording of your own composing practice from Writing Project #2. If you were doing</p>	<p>Presentations on Bad Ideas About Writing:</p> <p>10) “Research Starts with Answers”</p> <p>11) “The Traditional Research Paper is Best”</p> <p>12) “Teaching Grammar Improves Writing”</p> <p>Discuss assigned readings</p> <p>Introduce Writing Project #3: Writing Process Analysis/ Autoethnography</p>

	Perl's study today, how would you design it to take advantage of screen capture technology and your own ideas about the writing process? (Look to Geisler and Slattery for inspiration.) What kinds of codes would you devise to explain the activity present in your screen capture? ~200 words minimum	
Thurs. 10/3	<p>Read Farkas and Haas, “A Grounded Theory Approach for Studying Writing and Literacy”; Geisler and Swarts, from <i>Coding Streams of Language</i> (C)</p> <p>Write SA#8: View your writing process screen capture videos. Take notes on each of them, focusing on descriptions of what you did during each part of the writing process. Transcribe the “talk aloud” moments of your videos, making sure to timestamp each instance of talking.</p>	<p>Discuss: What does it really mean to code qualitative data systematically? Why code? How?</p> <p>Practice coding with SA#3 data set</p> <p>Develop codes for your own data and begin coding (time permitting)</p>

Week 7

Date	For Class	In Class
Tues. 10/8	Class Cancelled for Fall Break	

Wednesday 10-9 through Friday 10-11: National Week on Writing Events in the HUB. Stay Tuned for Details!

Thurs. 10/10	<p>Read Berkenkotter, “Decisions and Revisions: The Planning Strategies of a Publishing Writer”; Pigg “Coordinating Constant Invention: Social Media’s Role in Distributed Work”; Sommers “Revision Strategies of Student Writers and Experienced Adult Writers” (C)</p> <p>Complete SA#9: complete a rhetorical precis for each of the assigned readings for today—Berkenkotter, Pigg, and Sommers.</p> <p>NOTE: The Berkenkotter, Pigg, and Sommers texts are examples of research based on observation of writing processes. Take note of what the researchers focus on in their methods and analysis in particular, and be prepared to talk about these articles in class.</p>	<p>Identify ways to build on Berkenkotter’s, Pigg’s and Sommers’s methods</p> <p>Analyze examples of how authors have presented coded data to get ideas for drafting.</p> <p>Second coder testing</p> <p>Begin drafting Writing Project #3</p>
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Week 8

Date	For Class	In Class
Tues. 10/15	<p>Read Canagarajah, “Autoethnography” pages 113- mid 116 only (C); Santos Neto “Tug of War: The Writing Process of a Bilingual Writer and His Struggles”</p> <p>Write Partial Rough Draft of Writing Project #3 (Intro, Lit Review, Methods) due to Canvas by time of individual conference with Dr. Fodrey or class time, whichever comes first</p>	<p>Presentations on <u>Bad Ideas About Writing</u>:</p> <p>13) “Good Writers Always Follow My Rules”</p> <p>14) “Strunk and White Set the Standard”</p> <p>15) “Failure is Not an Option”</p> <p>Consider the “so what” of your research on yourself as a writer. What has been learned? (These details will go in your conclusion.)</p> <p>Peer Review first three sections of Writing Project #3</p>

Thurs. 10/17	<p>Write Complete Rough Draft #2 of Writing Project #3, (Intro, Lit Review, Methods, Results, Discussion) due to Canvas by class time</p>	<p>Presentations on Bad Ideas About Writing: 16) “Rhetoric is Synonymous with Empty Speech” 17) “Secondary School English Teachers Should Only Be Taught Literature” Peer Review of updated, completed Writing Project #3 draft</p>
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Week 9

Date	For Class	In Class
Tues. 10/22	<p>Read Swales, “The Concept of Discourse Community”; Johns, “Discourse Communities and Communities of Practice: Membership, Conflict, and Diversity”</p> <p>Write—Writing Project #3 Final Draft due to Canvas by class time + SA#10: Complete a rhetorical precis for each of the assigned readings for today—Swales and Johns</p>	<p>Discuss assigned reading</p> <p>Introduce Writing Project #4—Discourse Community Research Project</p> <p>Create Digital Portfolio Shell</p> <p>Develop ideas for discourse community research project</p>
Thurs. 10/24	<p>Read “Chapter 1: The Research Process” (RW 3-68); Gaillet & Eble, “Defining and Engaging with Communities” (C)</p> <p>Write SA#11: Pre-Writing Project #4</p> <p>Proposal idea generation activity: Consider a discourse community you are interested in analyzing further, and answer questions (on Canvas) about what you already know or would need to find out about that discourse community in order to develop a quality research question.</p>	<p>Discuss and Practice Writing Studies Research</p> <p>Secure Approval for Writing Project #4 discourse community topic and research question</p> <p>Begin Drafting proposal</p>

Week 10

Date	For Class	In Class
Tues. 10/29	<p>Read “Chapter 3: Considering Ethics and Responsible Conduct of Research” (RW 83-113); Stedman, <u>What is a Rhetorical Analysis?</u>; Lewis, “Genre Analysis” (C); Kain and Wardle, “Activity Theory: An Introduction for the Writing Classroom”</p> <p>[Optional, for those planning web-based projects]: “McKee and Porter, The Ethics of Conducting Writing Research on the Internet” (C)</p> <p>Write — Writing Project #4 Proposal Draft (see Canvas for details and assigned readings for inspiration)</p>	<p>Peer Review rough drafts of Writing Project #4 Proposal</p> <p>Introduce Rhetorical/Genre Analysis element of Writing Project #4 Portfolio</p>
Thurs. 10/31	<p>Skim: “Chapter 5: Analyzing Text and Discourse” (RW 139-155); Bickmore, <u>Genre in the Wild</u></p> <p>Read: Downs, “Rhetoric: Making Sense of Human Interaction and Meaning Making”; Swales, “A Working Definition of Genre” (C)</p> <p>Write — Writing Project #4 Proposal Final + SA #12: — write a rhetorical precis + a</p>	<p>Share overview of project proposals</p> <p>Discuss Downs and Swales readings</p> <p>Practice Rhetorical/Genre Analysis</p>

	dialogic journal entry for both the Downs and Swales readings (see Canvas for details)	
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Week 11

Date	For Class	In Class
Tues. 11/5	<p>Read before you start drafting: Bazerman, “Speech Acts, Genres, and Activity Systems”; Marro, “The Genres of Chi Omega: An Activity Analysis”; Sample Rhetorical Analysis TBD (C)</p> <p>Apply appropriate set of analytical questions and procedures—rhetorical, generic, or activity analysis—depending on what approach you want to take in your analysis. See Stedman, Lewis, and Kain & Wardle readings from 10/29 + materials in Canvas.</p> <p>Write — Draft of Rhetorical/Generic/Activity Analysis of Representative Text(s) from Chosen Discourse Community</p>	<p>Workshop and Revise Draft of Rhetorical/Generic/Activity Analysis</p> <p>Discuss ethics in elicited recall-based research practices</p>
Thurs. 11/7	<p>Read “Chapter 7: Undertaking Ethnography” (RW 207-227); Sean Branick, “Coaches Can Read, Too: An Ethnographic Study of a Football Coaching Discourse —Community” (C)</p> <p>Write Rhetorical/Generic/Activity Analysis Final Due to Canvas by class time + SA#13—Revisitation to the questions you answered on 10/24 re: the components of the discourse community you’re studying (see details on Canvas)</p>	<p>Research Day—</p> <p>Come to class prepared to find book and article sources for the literature review section of your article for <i>Young Scholars in Writing</i>. What has already been written and published about the discourse community that you are studying? What do you need to prepare/plan/schedule so that you can conduct your ethnographic research?</p> <p>Work on annotated bibliography journal entries for SA #14</p>

Week 12

Date	For Class	In Class
Tues. 11/12	<p>Read “Chapter 6: Conducting a Case Study” (RW 175-205); Lucille McCarthy, “A Stranger in Strange Lands: A College Student Writing Across the Curriculum” (C)</p> <p>Write SA #14: Annotated bibliography journal entries 1 & 2 (see Canvas for details)</p>	<p>Discuss reading</p> <p>Discussion board activity re: discourse community analysis genre conventions</p> <p>Work on annotated bibliography journal entries for SA #15</p>
Thurs. 11/14	<p>Read “Chapter 9: Using Mixed Methods Research” (RW 255-312)</p> <p>Write SA#15—Annotated bibliography journal entries 3 & 4 (see Canvas for details)</p>	<p>Bring materials to work on elicited recall transcription and/or data coding</p>

Week 13

Date	For Class	In Class
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Tues. 11/19	<p>Read “Chapter 4: Sharing Research through Oral Presentation, Poster Presentation, and Publication” (RW 115-136)</p> <p>Prepare for meeting with Dr. Fodrey; come with all of the data you’ve collected and any questions you have about analyzing that data</p> <p>Write Draft 1 of Writing Project #4 Article due by scheduled meeting time (Intro, Lit Review, Methods)</p>	Mandatory conferences with Dr. Fodrey in lieu of class
Thurs. 11/21	<p>Complete all data collection and as much data analysis as possible.</p> <p>Write SABe prepared to have and draft results and</p>	<p>In-class work day: come prepared to serve as second coder on a project and/or draft results and discussion sections of <i>Young Scholars in Writing Article</i>.</p> <p>Introduce Writing Project #4 digital portfolio reflection assignment</p>

Week 14

Date	For Class	In Class
Tues. 11/26	<p>Read Jones and Wheeler, “Document Design and Social Justice: A Universal Design for Documents” (C)</p> <p>Write Draft 2 of Writing Project #4 Article (Intro, Lit Review, Methods, Results, Discussion)</p> <p>Begin Preparing for conference presentation</p> <p>Work on Digital Portfolio</p>	<p>Peer Review Writing Project #4</p> <p>In-class work day: come prepared to work on conference presentation, and ask Dr. Fodrey and peers for help</p> <p>Begin drafting final reflection text</p>
Thurs. 11/28	Class Cancelled — Happy Thanksgiving!	

Week 15

Date	For Class	In Class
Mon. 12/2	Final Mandatory Conference with Dr. Fodrey. Please sign up for a time on her calendar to discuss your conference presentation. A draft of all aspects of your conference presentation (talk modified from your written article + appropriate slides) should be completed by the time of this meeting.	
Tues. 12/3	Prepare for “Writing in Discourse Communities” Conference presentation if you are scheduled to present today; submit presentation materials to Canvas by class time	“Writing in Discourse Communities” Conference Day 1 (open to the public)
Thurs. 12/5	Prepare for “Writing in Discourse Communities” Conference presentation if you are scheduled to present today; submit presentation materials to Canvas by class time	“Writing in Discourse Communities” Conference Day 2 (open to the public)

Finals Week

Date	For Final
Sun. 12/8 @ 5:45 PM	Digital Portfolio with all Project #4 materials + Optional revisions of all previously submitted and graded writing projects — Due to Canvas via URL — Late submissions will not be accepted