

ENG 101: First-Year Composition
Fall 2012

INSTRUCTOR: Mrs. Dawn Opel
OFFICE: LL3 G. Homer Durham Language and Literature Building
OFFICE HOURS: F 10:00 a.m.-12:00 p.m. and by appointment
E-Mail: Dawn.Opel@asu.edu
CLASS SECTION, TIME, SITE: Line #71469, MWF 12:00-12:50, CP COM 227

REQUIRED MATERIALS:

TEXTS: Silverman, Jonathan and Dean Radar. The World Is a Text. 4th ed. Boston: Pearson, 2012.

ONLINE: ASU Writing Programs Goals and Policies
Student Code of Conduct
Both available online at: <http://english.clas.asu.edu/writingprograms>

SUPPLIES: a means by which to take notes in class (laptop or pen/paper)
two highlighters of different colors, for work in Unit 2
access to a computer for internet and Blackboard, for word processing, and
for a secure place to save all written work
access to a printer to bring drafts to class at various points during the semester

COURSE DESCRIPTION AND OBJECTIVES:

This course aims to increase students' abilities to develop ideas and to express ideas effectively to a variety of different audiences in a variety of different contexts. Critical reading of articles about contemporary popular cultures provides students a familiar and dynamic site for rhetorical engagement through discussion and written response. A substantial amount of writing is required in this course.

English 101 introduces students to college-level writing through the exploration of various aspects of popular cultures. Its premise is that students are in university to understand the world around them and to become equipped to make positive change by studying and contributing to the cultures in which they are immersed. Therefore, through reading and writing, the course presents students with opportunities to examine the ways that cultures shape beliefs, values, and education. The course also requires that students practice sharing with others their ideas about the process of enculturation. English 101 encourages students to see themselves as participants in ongoing written "conversations." By the end of the semester, students should be able to compose essays that convey their own point of view and that demonstrate thoughtful engagement with complex readings.

The course presupposes that the context for writing is always prior conversation and reading. Therefore, each paper students write develops from what they discuss, read and react to for their English 101 class, so that the content drives the type of paper they write rather than a type of paper driving the content.

Goals for ENG 101

Students should:

- explore various aspects of popular culture using observation, interviews, surveys, library sources, internet sources, and personal experience (among other possibilities)
- write for a variety of audiences (academic and community)
- provide various kinds of support for their claims
- practice evaluating the validity of information used as support
- use structure, language, documentation and format appropriate for audience and purpose
- write and revise drafts and integrate feedback from peers, teachers, and other readers
- use a variety of organizational strategies (such as, for example, organizing main ideas chronologically, sequentially, deductively, and inductively)

Brief Descriptions of Writing Projects

Project #1: Analysis of a Public Space. This project asks you to collect field notes and other data from a local public space and to analyze those data for the ways that space both represents and invites culturally significant activity. Selected articles in *The World is a Text*—and the methods employed by the authors to “read” spaces—will help you structure your analytical process and turn your observations into discoveries to document and share with others.

Project #2: Interpreting a Cultural Phenomenon Through a Lens. This project asks you to begin with a cultural text that intrigues or mystifies you—something that maybe most of us consider “normal,” “natural,” or “just the way things are” but that you think merits more attention—a better explanatory accounting. (In class we’ll talk more about what constitutes a “cultural text”; *The World is a Text* provides essays with great examples.) Next you’ll choose a theoretical lens that you think has some particular merit. (Again, more on this in class.) Then you’ll use that lens to interpret the cultural text you’ve selected. Finally, you’ll craft that theory-driven interpretation of yours into an essay directed at a specific readership and purpose.

Project #3: Testing the Relevance of a Prior Account. This project asks you to take a good look at an author’s perspective on a cultural event or phenomenon that he or she thought was particularly significant—back when he or she sat down to write—and to evaluate the explanatory power of that perspective when applied to a new set of circumstances or to a different cultural phenomenon, one that you consider especially relevant now. The challenge here is to develop your own analytical eye—attentive to details, to patterns, to variation—to power your own engaging and grounded authorial stance on a topic *in conversation with* cultural interpretations that have come before you.

Final Portfolio Analysis asks you to review all of the work you have accomplished over the semester to identify the gains you have made in your approaches to writing, and the goals you would like to continue to address. The result, then, will be an evidence-based appraisal of your writing and your strategies for writing.

Weightings of Coursework/Mean of Determining Final Grades

- 3 projects 60% (15%, 25%, 20%)
- Homework responses to readings 15%
- Participation: drafts, discussion, and other in-class work 20%
- Final portfolio analysis 5%

Standard Writing Programs Policies

1. Policy on class attendance

Students are expected to attend all class sessions. Because Writing Programs courses incorporate frequent small- and large-group activities into lessons, students who are absent affect not only their own learning, but that of their fellow students. Therefore, only *two weeks'* worth of absences (see below) will be allowed for the semester, *regardless of reason, including documented illness or emergency*. Students who exceed two weeks' worth of classes will fail the course, unless they withdraw (see <http://students.asu.edu/withdrawal>).

- **For Fall and Spring semester** classes that meet three days a week (MWF, for example), the maximum number of allowed absences is six (6).
- **Note:** Students who participate in **university-sanctioned activities** and/or who will be unable to meet the attendance requirements for a particular section should move to another section where their activity schedules will not interfere with their classroom obligations (students can freely switch sections during the first week of the semester). To accommodate students who participate in university-sanctioned activities, ASU Writing Programs offers sections of many courses online and at various times of the day and week. We have asked advisors across campus to help students enroll in appropriate sections. If you think that this course may conflict with a university-sanctioned activity in which you are involved—athletics or the debate team or another—please see me immediately.
- **Note:** Writing Programs is sensitive to the religious practices of the various religious faiths represented in the student body of the university community. Writing Programs' standard attendance policy listed here provides reasonable accommodation for individual religious practices. Students who anticipate absences due to religious reasons should plan their absences in the course accordingly. To accommodate students' religious practices, ASU Writing Programs offers sections of many courses online and at various times of the day and week. We have asked advisors across campus to help students enroll in appropriate sections. If you think this course may conflict with your religious practices, please see me immediately.

2. Attendance: first week of classes

According to university policy, students who are registered but do not attend any of the first week of classes may be dropped.

3. If I am absent

If I need to cancel class for any reason, I will contact you via e-mail. If possible, I will also try to get someone to post a sign. However, if you come to class and I have not arrived by the time 15 minutes have elapsed (from when class is to start), please assume that class is cancelled, and check e-mail frequently afterwards for further instructions.

4. Grading

Grading is based on specific assignment criteria, and will follow English Department standards for content, organization, expression, and mechanics. To compute final course grades, the following values are assigned to the standard letter grades of A through E:

- A+ = 4.3 (only used internally at ASU)
- A = 4.0
- A- = 3.7
- B+ = 3.3
- B = 3.0
- B- = 2.7
- C+ = 2.3
- C = 2.0
- D = 1.0
- E = 0.3
- No paper = 0.0

To compute final course grades, the following values are assigned to the standard letter grades of A+ through E:

| Range on 4.0 scale | Letter grade |
|--------------------|--------------|
| 4.01 + | A+ |
| 3.70 - 4.00 | A |
| 3.50 - 3.69 | A- |
| 3.30 - 3.49 | B+ |
| 3.00 - 3.29 | B |
| 2.70 - 2.99 | B- |
| 2.30 - 2.69 | C+ |
| 2.00 - 2.29 | C |
| 1.00 - 1.99 | D |
| .99 and below | E |

By all means, just ask me if you ever have a question about your grade and/or a comment I've made.

5. The public nature of writing and discussions

Please consider every piece of writing you do for this class to be "public property." Remember that you will often be expected to share your writing with others, so avoid writing about things that you may not be prepared to subject to public scrutiny, or things you feel so strongly about that you are unwilling to listen to perspectives other than your own. This does not mean that you

are not entitled to an opinion but that you adopt positions responsibly, contemplating the possible effect on others. This course may contain content (assigned readings, in-class discussions, etc.) deemed offensive by some students. If you have concerns about any course content, please bring these concerns to the attention of your instructor.

6. Technological Distractions

Please refrain from any unauthorized usages of technology during our class sessions. In this usage, ‘unauthorized’ means unrelated to the tangible learning activity or activities taking place during the class period. Please put all hand-held electronic devices away. I will expect computers and laptops to be used for classroom activities only. Failure to abide by these guidelines may have a negative impact on a student’s participation grade. Repeat offenders may be seen as disruptive and asked to leave class.

7. Late Writing Projects

Note that if you do not turn in a Writing Project by the assignment deadline, you will lose **one third of a letter (A to A-, etc.)** from your final Writing Project grade for each calendar day that it is late.

8. All writing for this class must be written for this class

To pass this class all major writing assignments must be submitted, and note that all writing for this class must be written for this class. Resubmitting a paper from another class or elsewhere constitutes academic dishonesty. If you wish to further pursue a project begun in another class or develop ideas you have written about in another class, please discuss your plans with me first.

9. Academic Dishonesty

Students are expected to write and submit original work in Writing Programs classes, and to incorporate others’ words, images, or ideas into their writing using standard attribution practices. Academic dishonesty in any form (see <http://provost.asu.edu/academicintegrity/policy/StudentObligations>) will not be tolerated, and students are expected to be familiar with all relevant university policies. The Academic Integrity Policy is located at <http://provost.asu.edu/academicintegrity>.

10. Disruptive, Threatening, or Violent Behavior

Students, faculty, staff, and other individuals do not have an unqualified right of access to university grounds, property, or services. Interfering with the peaceful conduct of university-related business or activities or remaining on campus grounds after a request to leave may be considered a crime. A disruptive student may be withdrawn from a course with a mark of “W” or “E” when the student’s behavior disrupts the educational process. Disruptive classroom behavior for this purpose is defined by the instructor. Disruptive behavior in any form (see <http://www.asu.edu/studentaffairs/safety/definitions.html>) will not be tolerated, and students are expected to be familiar with all relevant university policies. ASU Student Rights and Responsibilities are located at <http://students.asu.edu/srr/code>.

11. Accommodations for Students with Disabilities

Qualified students with disabilities may be eligible to receive academic support services and accommodations. Eligibility is based on qualifying disability documentation and assessment of

individual need. If students wish to request accommodation for a disability, they must be registered with the Disability Resource Center (DRC) and submit appropriate documentation from the DRC in advance of the request. Additional information can be found at the DRC website: <http://www.asu.edu/studentaffairs/ed/drc/>.

12. End-of-Semester Portfolio Collection

All students will submit a portfolio of their work to the Writing Programs Portfolio Archive at the end of the semester. This portfolio will consist of the final drafts of **all** major writing projects. This portfolio will be submitted digitally as a single PDF containing the major project final drafts in chronological order. Additional information and instructions for submission will be provided before the end of the semester.

Course Requirements

The policies and procedures listed here are a supplement to those listed in the Writing Programs homepage: <http://english.clas.asu.edu/writingprograms>

Classroom Protocol: Most of our class time will be devoted to discussions and workshops, with an occasional lecture, announcements, and other in-class activities. You are expected to be prepared, to listen, to contribute, and to participate in an appropriate fashion. Among other rules of standard classroom etiquette, this means personal communication devices (cell phones, beepers, and other devices) must be turned off for the entire class period.

Paper Format: All final drafts of projects must be typed or computer printed and double-spaced. Place your name, my name, course title, date and title of the paper at the top of the first page. All other assignments may be handwritten.

Homework: Be thoughtful about how you approach your homework. These assignments need not be long nor formal, but to earn a top grade, these daily writing tasks need to assert a provocative **claim**, include **textual evidence** from the day's assigned reading, and offer **commentary** that explains the connection you see between the claim and the evidence you've provided. So the assignment is not only to answer the question, but more importantly to demonstrate how the reading assigned for the day helps you carefully consider or illuminate the issue under discussion.

No late homework: Homework may be submitted in advance of an absence. That way, if you have to miss a class, you'll miss the participation points, but not the points assigned to the homework in question. However, to be fair to students who submit their work on time, **NO LATE HOMEWORK** will be accepted. (All submissions sent after 5:00 p.m. of their due dates will be considered late and, therefore, **NOT ACCEPTED**.)

Portfolio: Please keep all of your writing for this course, including in-class and out-of-class working notes, drafts, revisions, and final drafts, reader responses, peer response comments, self-reflection pieces and in-class entries. At the end of the semester, you will review your portfolio to analyze and evaluate your progress. Keep backup copies of your work on a secure server. You should also keep hard copies of all of your papers.

Incompletes

University, departmental and program policies on incompletes will be followed; only in the case of verified emergencies and illness will an incomplete be given.

Conferences

Periodically during the semester we will cancel classes so we can hold conferences. **If you miss a conference, you will be counted absent for the same number of classes that were canceled in order to hold conferences.** For instance, if we cancel class for two days to hold conferences and you miss your conference, it 'counts' as **two absences**.

Penalties for tardiness or leaving early

Be on time to class and remain for the whole class period. Tardies count as full absences, and begin at the 10-minute mark. If you leave before 10 minutes remain in the class, it will also count as an absence. Please remember this in light of the "less than 6 absences rule" for a MWF course.

ENG 101 Course Calendar

Should I need to adjust this course calendar, I will announce changes in class and post these changes in writing on Blackboard.

Final reminders:

Homework responses to assigned readings are **due** on Blackboard under Discussion by midnight prior to the designated class session. This stipulation allows us to build class discussion around these responses. (Additional information is provided below.)

Bring your **book** to class every single day, along with a hardcopy or computer access to your writings about each day's reading assignment.

Early in the semester, we'll divide into **three groups**, one for each of the class's three units. Students from each group will be asked to supply drafts for that unit's writing workshops at other times during the progress of the unit.

Friday, August 24

In class:

- Introduction to the course and to each other.

Homework (for August 27):

- ✓ Read through the first seven pages of the syllabus. Come to class with any questions.

Monday, August 27

In class:

- In-class discussion: Why read and write about popular culture? We'll define cultural studies and read and discuss "Race, Class, Gender, Sexual Orientation, Region, Age – and More" (*WT*, pp. 30).
- In-class writing exercise: Positioning Ourselves in Contemporary Popular Culture.

Homework (for August 29):

- ✓ Read Patty Strong's "How Do I Write a Text for College," pp. 26-27.
- ✓ Also study the brief descriptions of the assignments on p. 2 of this syllabus and
- ✓ Read the goals of the course (p. 3 of this syllabus) and ASU's Writing Programs' mission statement: <http://english.clas.asu.edu/wp-mission>
- ✓ Finally, send me an email stating that you have read and understand the syllabus and its contents, "sign" it with your name in the email, and submit before class on Wednesday.

Unit One: Analyzing a Public Space

Preparing to Read and Write in College

Wednesday, August 29

In class:

- We'll discuss Strong's essay and discuss your own experiences as a writer in high school and now in college.
- In-class exercise: Let's "read" Starbucks together (*WT*, pp. 14-15).
- I'll then introduce WP 1 (on Blackboard) and work to position it in terms of both your experiences as writers, the goals of the course, and the Starbucks reading.

Homework:

- ✓ From *WT*, read the introductory chapter and pp. 1-14 (highlight the new or confusing terms that we may need to discuss: "semiotics," "text," "rhetoric," etc.);
- ✓ Also read the opening sections of "Reading and Writing about Public and Private Space" (*WT*, pp. 187-92) and
- ✓ Bob Bendar's "Making Space on the Side of the Road" (*WT*, pp. 222-34).

"Seeing" Space: Conducting Primary Research

Friday, August 31

In class:

- We'll compare and contrast Bendar's essay to the rhetorical work described in the project description for WP1. The goal is to start building a shared representation of what the assignment is asking of its writers. I'll use the first set of Worksheet questions, (*WT* pp. 191-192) to lead a discussion of the work that Bendar's essay does.
- We'll start brainstorming a list of possible places to study for WP1.
- Finally, we'll take a look at Bob Bendar's "How I wrote this essay" (pp. 235-38) and make connections between our previous discussion about writing for college and Bendar's reflections on his own writing process.

Homework:

- ✓ Read the first sections of Part III, "How do I Write about Popular and Visual Cultural Texts," pp. 31-36;
- ✓ Also read Brandon Brown's "Reading and Writing about a Laboratory," pp. 100-102 *and his* "How I wrote this essay," pp. 102-103;
- ✓ And read Jonathan Silverman's "Reading and Writing about the Road," pp. 103-111.
- ✓ Finally, post on Blackboard by midnight of September 4 (anytime before, that is, Wednesday morning, September 5) two paragraphs, one responding to each of the questions below:
 - When it comes to "the how" of conducting observations for WP 1, what ideas do the above readings offer you?
 - Compare and contrast Bednar's and Brown's discussions of "How I Wrote this Essay" with Silverman and Radar's discussion of the writing process (pp. 31-36) and with our previous discussion of college writing: What compelling similarities or differences do you notice across these texts and your own and/or classmates' own experiences? Explain.

Wednesday, September 5

In class:

- In-class discussion: How do we conduct fieldwork for WP 1? We'll begin class by turning to "landing on an approach" (*WT*, p. 31) and by tying the recommendations hereto the "quick guide to writing about public space" (192). We'll work together to distill your Blackboard posts into specific methods for conducting fieldwork, making observations and collecting data for this project.
- I'll ask that by the end of class today, everyone should have submitted a proposal identifying the space he or she will study for WP 1.

Homework:

- ✓ Read Liz Swanson's "Architectural Experience and Meaning" (*WT*, pp. 193-202)
- ✓ and Daphne Spain's "Spatial Segregation and Gender" (*WT*, pp. 217-21).
- ✓ To prepare for our work on WP 1, post paragraph responses on Blackboard to question #1 "This Text: Reading," p. 203, and any *one* of the "This Text: Reading" questions on the top of page 222.

Friday, September 7

In class:

- We'll discuss gendered, racialized, and classed spaces.
- In-class exercise: Conduct fieldwork for WP1!
- As part of classwork today, post your field notes to Blackboard by midnight. (Jpgs or pdfs of handwriting or photos are great!)

Homework:

- ✓ Return to the space you're studying for WP 1. Conduct a second iteration of fieldwork.
- ✓ Look back at your field notes; note patterns and variation.
- ✓ Also read "How Do I Argue about Popular Culture Texts" (*WT*, pp. 44-56).
- ✓ Given today's reading, write a paragraph or two speculating on the significance of the observations from your fieldwork. How do the patterns and variations across your observations "stack up"? Which of these claims would be most compelling to write about? To read about? Why? Post this writing to Blackboard.

From "Seeing" to Writing about Public Spaces**Monday, September 10**

In class:

- We'll conduct a writing workshop, using our field notes to begin drafting claims about public spaces.
- I'll also assign essays and "This Text: Reading" questions from "The College Campus Suite" (*WT*) across groups of students so that, as a class, we can cover all the essays but that any individual is assigned to read just one essay and to respond to just one question.

Homework:

- ✓ Read the essay assigned to you from "The College Campus Suite" (*WT*, pp. 239-265).

- ✓ Also read the next few sections from “How Do I Write about Popular ... Texts?” (pp. 37-42).
- ✓ Post to Blackboard a paragraph in which you connect your individual fieldwork to a specific claim or method from any one of the essays we’ve read in “The College Campus Suite.”
- ✓ On Blackboard also post a paragraph responding to the “This Text: Reading” question assigned to you (and corresponding with the essay assigned to you from this suite).

Wednesday, September 12

In class:

- Collaborative planning sessions: you’ll work in small groups with me to move from notes to outlines to written pages of text.
- I’ll ask for a volunteer from Group 1 for next class session’s writing workshop.

Homework:

- ✓ Move your fieldnotes and collaborative planning notes into a rough draft of your project. Come to class with at least 3 pages of text (double spaced).

From Rough to Polished Writing: Learning to Complete a Rough Draft, Editing, and Revision

Friday, September 14

In class:

- We’ll conduct a writing workshop focused on extending an organizational plan based on 3 pages of rough text.
- You’ll have time to apply strategies from our group writing workshop to your own draft.
- I’ll demonstrate how to upload drafts on Blackboard.
- I’ll also ask for a volunteer from Group 1 to provide a draft that would let us talk on Wednesday, September 19 about situating your projects in the larger conversation of the class and strategies for building compelling insights for your conclusions.

Homework:

- ✓ **Submit a draft of WP 1 on Blackboard** either at the end of class today or by midnight tonight (before Saturday morning).

Monday, September 17

In class:

- We’ll study the student paper featured in *WT*, pp. 60-68.
- Toward the end of class, you’ll be asked to identify some features or aspects of your draft that you think merit further attention based on our analysis of this student text.

Homework:

- ✓ Read the final sections of “How Do I Write...,” pp. 42-44, and the student paper posted on Blackboard as homework for Wednesday, September 19.
- ✓ Write and post a paragraph identifying connections between the student’s draft and specific ideas from one or more conversation we’ve had in class—particularly how these insights come together to suggest content and/or rhetorical moves for the conclusion of

the student's essay. Come to class ready to discuss these ideas and to offer any other suggestions for revising and editing this student's draft.

Wednesday, September 19

In class:

- We'll conduct a writing workshop.

Homework:

- ✓ Draft a conclusion for your essay. Bring it to class on Friday.

Friday, September 21

In class:

- I'll return drafts with my comments.
- In pairs, work to test and refine the drafts of your conclusions.

Homework:

- ✓ Read through and consider my comments on your draft. Decide how you want to respond to my comments in light of additional writing workshops and collaborative planning sessions. Be sure to visit me during office hours or to contact me over e-mail if you have questions or concerns.

Monday, September 24

In class:

- We'll do an exercise (game!) designed to help you make sure you haven't missed anything in your essay draft and are maximizing your possibilities for WP1.

Homework:

- ✓ Continue working on your final draft of WP1.
- ✓ Bring three hardcopies of your essay to class.

Wednesday, September 26

In class:

- We'll conduct a final editing workshop.

Homework:

- ✓ Carefully edit the final draft of your essay.
- ✓ WP 1 is due on Blackboard by class on Friday.

Friday, September 28:

In class:

- Celebration of Success: Group One will "publish" their work by sharing their essays in 5-10 minute presentations. Creativity is encouraged: A/V such as PowerPoint and other visuals is welcomed.

Homework:

- ✓ Read Section II from "The World is a Text: Writing" (*WT*, pp. 27-31).

Unit Two: Interpreting a Cultural Phenomenon Through a Lens

“Seeing” Through Another’s Lens

Monday, October 1

In class:

- We’ll discuss the homework for today in relation to this next unit, and we’ll watch some *Seinfeld* to preview the next writing project in relation to “lens-work” in academic scholarship.

Homework:

- ✓ Read Katherine Gantz’s “Not That There’s Anything Wrong with That: Reading the Queer in *Seinfeld*” (*WT* pp. 134-153).
- ✓ Write and post to Blackboard answers to the following (about a paragraph each):
 1. What key words would you associate with the “explanatory frame” or “lens” the author is using? How would you put the author’s lens in your own words?
 2. What does the essay suggest about the origin of the lens? (For instance, is it associated with a certain person? Field of study? Method?)
 3. Could other lenses successfully be used to analyze *Seinfeld*? Which ones, and how?
 4. What does a queer theory lens illuminate about the cultural material the author is studying?

Wednesday, October 3

In class:

- First we’ll review our *Seinfeld* clips based upon your reading. Then, using your Blackboard posts, we’ll develop our course’s method for identifying lenses and applying them to specific cultural phenomena.
- I’ll introduce WP 2 and also provide a handout with a chart of user-friendly descriptions of several theoretical lenses that you may use for WP 2.

Homework:

- ✓ Read Pjeter Dushku’s “!Vaya, Vaya, Machismo! Almodovar and Spanish Masculinity” (*WT* pp. 403-11).
- ✓ and Dave Rinehart’s “Sex Sells: A Marxist Critique of Sex and the City” (*WT* pp. 160-63).
- ✓ Return to Dushku’s and Rinehart’s essays with your highlighters in hand. For each essay: in one color, highlight where the author references the lens he is using. In the other color, highlight where the author references the specific cultural material she is interpreting through that lens.
- ✓ Summarize the gist of the lens for each of the above texts. Post those “gists” in a single Blackboard post.

Friday, October 5

In class:

- In small groups, for each of the above essays, we’ll examine where precisely content information or other details *about the lens* “shows up” in the essay, the specific

explanatory work the lens does in each of those passages, what *specific* phenomenon the lens is used to interpret in each of those sections, and to what effect.

- We'll start brainstorming ideas for your own writing projects.

Homework:

- ✓ Read Amy Tan's "Mother Tongue" (*WT*, pp. 282-86).
- ✓ Read Amy Truong's "Gender Expectations and Familial Roles within Asian American Culture" (*WT*, pp. 297-302).
- ✓ For Truong's essay (only): in one color, highlight where Truong references the lens she is using. In the other color, highlight where this author references the specific cultural material she is interpreting through that lens.
- ✓ Post a response on Blackboard: How does Truong incorporate experiences from her own life as material "to read" through Tan's lens? Of the experiences that Truong shares, which ones do you find particularly relevant or moving? What does Truong gain from interpreting her experiences through someone else's lens?

Monday, October 8

In class:

- We'll discuss the readings for today as they relate to WP 2, as well as your Blackboard posts.
- We'll continue brainstorming ideas for WP 2: cultural phenomena, texts that represent those phenomena, and lenses that promise to illuminate something significant about such phenomena.
- Before you leave class today, you'll write a brief note to me: Choose a text that represents a cultural phenomenon that on some level mystifies or intrigues you and that you think merits testing as an option for WP 2.
- Before class is out, I'll ask for a volunteer from Group 2 who would like to have us work with his or her homework material in class this coming Wednesday.

Homework:

- ✓ Overview our cache of lenses summarized on Blackboard.
- ✓ Bring to class:
 - written summaries of two lenses that you think hold special explanatory power. (By all means, these can be lenses we ferreted out in class, but you're free to find other sources for your lens-work, as well.)
 - two copies of short excerpts of text representing the cultural phenomenon you want to understand better/explore/interrogate—and are testing for WP 2.

Using a Lens to Approach an Essay

Wednesday, October 10

In class:

- With the text and lenses *the volunteer* brings to class, we'll work together for about half of the class-time to read that text through one of the cultural lenses he or she has selected. That work will include:
 - refining (as necessary) our summary of the lens
 - noting assumptions that the lens makes

- based on those assumptions, identifying 3-5 features of, or passages from, the text that the lens would have you attend to
 - extrapolating what you think the lens would have you say about each of those features/passages
 - putting it all together to decide what's significant about this analysis.
 - crafting the skeleton of an essay that would do justice to (and that suggests a way to develop) that significance.
- Then, based on the materials *you* brought to class, you'll try your hand:
- refining (as you think necessary) your summary of the lens
 - noting assumptions that the lens makes
 - based on those assumptions, identifying 3-5 features of, or passages from, the text that the lens would have you attend to
 - extrapolating what you think the lens would have you say about each of those features/passages
 - putting it all together to decide what's significant about this analysis.
 - crafting the skeleton of an essay that would do justice to (and that suggests a way to develop) that significance.

Homework:

- ✓ Now try out the second lens. Reading the same text through this second lens, post on Blackboard notes (rough are fine) that do the following:
 1. Revise (as you think necessary) your summary of the lens
 2. Note assumptions that the lens makes
 3. Based on those assumptions, identify 3-5 features of, or passages from, the text that the lens would have you attend to
 4. Extrapolate what you think the lens would have you say about each of those features/passages
 5. Put it all together to decide what's significant about this analysis
 6. Compare the two outlines and consider which one interests you most as a writer.

Friday, October 12

In class:

- We'll work with text to practice incorporating textual evidence into our analyses.
- We'll continue practicing how to use a lens to develop commentary.
- I'll introduce collaborative planning and we'll use this technique to test our drafts with readers.
- I'll ask for two volunteers from Group 2 to bring drafts of WP 2 to class on Wednesday

Homework:

- ✓ Work hard on your draft of WP 2

Ensuring Clarity and Meaning in Lens-Work: Revision and Editing of Drafts

Wednesday, October 17

In class:

- We'll conduct writing workshops. Two volunteers from Group 2 will share their drafts. In class we practice providing reader feedback. We'll consolidate that feedback into ideas to keep in mind for our own drafts.
- I'll ask for another volunteer.

Homework:

- ✓ Work on WP 2.
- ✓ Bring draft to class.

Friday, October 19

In class:

- We'll conduct a writing workshop.
- We'll develop a set of questions to guide our written responses to classmates' drafts this coming week.
- We'll then test and refine these questions in light of our experiences using them to guide feedback to the essay workshop-ed today.
- I'll ask you to read a classmate's draft with two highlighters in hand—using one to identify references to the lens; the other to identify references to the cultural phenomenon under discussion.
- We'll sign up for small-group conferences.

Homework:

- ✓ Based on feedback from classwork, refine your draft.
- ✓ Drafts are due by midnight to me and members of your group. Follow directions under Announcements on Blackboard to distribute copies of your essay to members of your group.

Monday, October 22

- Small group conferences. (I'll return my comments to your draft of WP 2 during our group conferences. Following the response questions developed and refined in class, come to conferences with a one-page letter for each student in your group.)

Homework:

- ✓ Read and respond to the drafts of students in your group. (Due date depends on the date and time of your conference, of course.)

Wednesday, October 24

- Small group conferences.
- (I'll return my comments to your draft of WP 2 during our group conferences. Following the response questions developed and refined in class, come to conferences with a one-page letter for each student in your group.)

Homework

- ✓ Read and respond to the drafts of students in your group. (Due date depends on the date and time of your conference, of course.)

Friday, October 26

No class: I will be out of town presenting an academic paper at a conference. I will post to Blackboard a set of instructions for on-line revision workshop that will serve as your attendance/participation for this day. You are also responsible for the homework below for Monday.

Homework:

- ✓ Based on your readers' feedback, refine your draft to clarify what each paragraph says and does.
- ✓ Read your own essay with two highlighters in hand—using one to identify references to the lens you're using for WP 2, the other to identify references to the cultural phenomenon under discussion.
- ✓ Make any final revisions to the structure and development of the essay that would clarify your movement among the lens, cultural material, and commentary developed in your essay.

Monday, October 29

In class:

- Editing workshop: I'll ask you to give special attention to each paragraph to identify whether each has a stated or implied topic sentence, clearly developed support, and compelling commentary.

Homework:

- ✓ Continue editing WP 2.

Wednesday, October 31

In or before class, WP 2 is due on Blackboard.

In class:

- Celebration of success! Group Two will "publish" their work by sharing their essays in 5-10 minute presentations. Creativity is encouraged: A/V such as PowerPoint and other visuals is welcomed.

Homework:

- ✓ Read "How Do I Research Popular Culture Texts?" (*WT* pp. 56-60), and "How Am I a Text?" (*WT* pp. 75-76).

Unit Three: Testing the Relevance of a Prior Account

From Lenses to Multi-Voiced Inquiries

Friday, November 2

In class:

- Introduction to WP 3: I will introduce our next project, a multi-voiced inquiry. We'll discuss why it might be important to do this work, not only in an academic context, but also for professional and (perhaps most importantly) personal purposes.

- ✓ Homework: Skim the suites in our textbook, as well as the Alternative Table of Contents. Identify one or two sets of essays that seem especially interesting to you. Come to class ready to summarize the pertinent issues therein, and discuss what might be of interest to you to explore further.

Monday, November 5

In class:

- I'll give a quick presentation on some strategies for summarizing a writer's argument.
- You'll then work in small groups according to the suites (or alternative themes) you've selected that interest you most. Each small group will start drafting a **suite poster**. To begin:
 - Look in the book and online for cues about the writers featured in your suite. Based on these cues, feature each writer on your group's poster draft.
 - You'll also start summarizing the writers' essays in your group's suite. Before class is out, be sure your group has a plan for dividing the work to summarize all of the essays in the suite.

Homework:

- ✓ Finish the summary you started in class today. Type it up (double spaced); at the top, type up the full citation for the essay (from your group's suite in *WT*), following the conventions for citing "a work in an anthology" on p. 71 of *WT*. (If your group needs you to summarize a second essay, go ahead and do that, too.) *Save an electronic copy this work that you can return to later.*

Researching the Multi-Voiced Inquiry

Wednesday, November 7

In class:

- I'll detail the annotated bibliography portion of WP 3.
- Group members will read their summaries to one another. Then please add the citations for the authors' essays (from your group's suite in *WT*) to your poster's draft.
- Appoint a reporter for your group to take notes and to post those notes on Blackboard before class on Friday. Working together:
 - Make the longest list you possibly can: what are all the points of connection that unite these writers' essays as a single "suite" or "theme"? (The suite's headnote and questions following the suite might get you started.)
 - What are all the points of divergence—where one or more writer diverges from the other or where two or more diverge from the others?

Homework:

- ✓ Post a paragraph-long response on Blackboard by Thursday at midnight: For you yourself (thinking independently here, not necessarily as a member of your group) what question, issue, tension, paradox, dilemma raised in the suite interests you most? Why? Why does it matter? To whom? Under what circumstances?

Friday, November 9

In class:

- I'll give some strategies for crafting problem-purpose statements and open questions as these strategies relate to the goal of WP 3: Testing the Relevance of a Prior Account
- In your suite groups, you'll craft an open question to serve as the focus of your group's poster draft.
- You'll begin selecting quotes from each of the suite's essays that somehow address that open question. (As time permits, begin designing a more formal version of your poster.)

Homework:

Note the logic organizing what comes next: *in class*, you'll be working with sources in a small group and earning participation points & rhetorical experience relevant to WP 3. *Your own writing for WP 3* will be informed by this work but independent of your classmates' own writing. Using the strategies from today's class, draft a problem-purpose statement of your own *that really interests or intrigues you*—leading to the same open question your group is beginning to explore or a different one. It's up to you. Keep in mind that the goal of this project is to test whether an explanatory account someone offered in another time under different circumstances holds true under current conditions. **Post by class time on Wednesday, November 14.**

Monday, November 12: No class

Wednesday, November 14

- Problem-purpose statements are due on Blackboard before class starts.
- LIBRARY DAY—meet in entry to Hayden for directions/expectations; I'll distribute a handout then, too, focusing on conducting database searches and evaluating Internet sources.

Homework

- ✓ Read the two articles you found at the library today: write a one-paragraph summary for each. Come to class with those summaries (typed; double spaced)

Developing the Inquiry Essay

Friday, November 16

- In your small groups, continue putting the writers in your group's suite in conversation with each other around the open question your group has identified and represented on your poster:
 - Make sure each writer from your group's suite is represented with at least one **relevant quote**.
 - Now add **commentary** that you and your group members develop together, explaining how that quote contributes to the conversation represented on your poster.
 - Add arrows, questions, and other **symbols** to dramatize intellectual relationships among the writers' ideas.
 - Now, as a group, listen to the findings from your group members' recent library-research efforts. As time permits, **situate these new authors' additional key claims on your group's posters**.
- I'll ask for two volunteers from Group 3 to share their drafts of problem-purpose statements this coming Monday.

Homework:

- ✓ Keep working on your annotated bibliography. Note that you likely already have several summary paragraphs and several citations that you can adapt to this document.

Monday, November 19

In class

- Group poster presentations (about ½)
- I'll return my responses to the problem-purpose statements you posted previously.
- We'll workshop the volunteer's problem-purpose statements and chart possible outlines for their essays.

Homework

- ✓ Return to your group's original lists from November 7th and 9th. See how many entries you can add to each list. What's the most provocative idea you've encountered thus far in this reading?

Wednesday, November 21

In class

- Group poster presentations (we'll hear highlights from remaining groups)
- Back in your groups, return to your group's original lists from November 7th and 9th. See how many entries you can add to each list.

Homework:

- ✓ Continue working the annotated bibliography for your own essay.

Monday, November 26

In class:

- Annotated bibliographies are due on Blackboard prior to class.
- After a brief outlining exercise, students will collaboratively plan their essays in pairs.

Homework:

- ✓ Based on the plan you developed in class, revise your problem-purpose statement and draft WP 3. As you work, deliberately position your essay in relation to ideas discussed in class and/or in the course readings for this unit. Bring a hard copy of what you've completed to class on Wednesday.

Revising and Editing the Inquiry Essay

Wednesday, November 28

In class:

- We'll conduct a writing workshop, using my own sample outline/draft as a starting point.
- From the workshop, we'll develop a set of questions to guide our written responses to classmates' drafts this coming week.
- We'll then test and refine these questions in light of our experiences using them to guide feedback to the essays featured today.
- We'll sign up for small group conferences.

Homework:

- ✓ Based on the additional insights you gleaned from today's writing workshop, continue refining your essay.
- ✓ Based on feedback from classmates, refine your draft.
- ✓ Drafts are due by midnight tonight (Wednesday, Nov 28), to me and members of your group. Follow directions under Announcements on Blackboard to distribute copies of your essay to members of your group.

Friday, November 30

- Small group conferences; no full class. (I'll return my comments to your draft of your essay for WP 3 during our group conferences. Following the response questions developed and refined in class, come to your conference with a one-page letter for each student in your group.)

Homework:

- ✓ Read and respond to the drafts of students in your group. (Due date depends on the date and time of your conference, of course.)

Monday, December 3

- Small group conferences; no full class. (I'll return my comments to your draft of WP 3 during our group conferences. Following the response questions developed and refined in class, come to your conference with a one-page letter for each student in your group.)

Homework:

- ✓ Read and respond to the drafts of students in your group. (Due date depends on the date and time of your conference, of course.)
- ✓ Based on your readers' feedback, revise your draft.

Wednesday, December 5

In class:

- Editing workshop: Bring a copy of your most up-to-date version of your essay.

Homework:

- ✓ Finalize your essay for WP 3. Due on Blackboard prior to class.

Reflection on the Course, on Ourselves, and on the World Around Us

Friday, December 7

In class:

- Essay for WP 3 is due on Blackboard prior to class.
- I'll introduce the final portfolio analysis –an opportunity to reflect on the work of the course and how it has impacted us: our feelings about the process of thinking and writing, and our views on the world in which we live.
- Celebration of success! Group 3 will “publish” their work in WP 3 by sharing their essays in 5-10 minute presentations. Creativity is encouraged: A/V such as PowerPoint and other visuals is welcomed.

Homework:

- ✓ Ponder upon, draft, and edit your final portfolio analysis.

Monday, December 10

In class:

Final portfolio analysis is due in class (or post prior to class).

- Thank you for sharing this experience with me. We'll reflect on the course in class today, and I will be happy to answer any questions and to wish you well on your journey at ASU and beyond!