English 101.055 — Composition

Fall 2013 — TR 10:00-11:45 — Innovation Hall 320
Professor E. Shelley Reid

Contact Points

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Course Wiki	https://engh101055F2013.pbworks.com/

Course Materials

Text: *Pocket Style Manual*, by Diana Hacker and Nancy Sommers (campus book store).

Reading: By September 30, **purchase one** of the following: Fishman's *The Big Thirst*, Pollack & Van Reken's *Third Culture Kids*, Pollan's *Omnivore's Dilemma*, Sachs's *The Story Wars*, or Turkle's *Alone Together*. Do not buy a book until you've joined a team!

Tech: Have a USB/flash drive or "cloud" account (e.g., Dropbox.com) to transport files. Activate your **GMU email account**.

Note: Plan to **back-up your computer files** regularly: Don't risk losing the work you spent so much time on.

The Official Description

This is a course in solving writing problems, from the moment you encounter them in a dark alley to the point at which you bid them *adieu* as you share, turn in, or publish documents. You will work on improving your abilities to read, reconsider, analyze, draft, evaluate, and revise writing in a range of common American academic essay genres. This course also aims to help you find ways to value the writing you do as a tool for learning or expression, to expand your research skills and persuasive abilities, to adapt your writing to new audiences and contexts, and to handle the various technologies and writing-processes common to 21st-century writers

You will *also* work on developing strategies for life-long learning as a writer: how to diagnose and find the resources to address the writing problems you encounter, how to plan and follow through with strategies for solving problems, and how to fall down, get up again, and revise and adapt your writing when the going gets tough. This way, you can become your own best writing instructor so that you can continue to improve your writing skills and strategies as you move into other courses and situations.

You are already a writer and a writing problem solver. This semester, you'll get better at both.

The Basic Grading Outline

10%	50 points	Project 1: Demonstrate the Connections	Due 9/20
15%	75 points	Project 2: Explore the Complications	Due 10/21
20%	100 points	Project 3: Make Your Case	Due 11/27
5%	25 points	Project 4: Go Public	Due 12/17
30%	150 points	Solving Writing Problems: SWP Log & Final Review (13); Peer Reviews (8), Risks & Revisions (4); Decoder, Sentence Solver, Final Quiz (5)	
20%	100 points	Daily Prepwork (15), Classwork (5)	

Other Grading Policies

Completion Policy: You must complete all four major drafts and projects to pass the class.

Academic Integrity: Although you will frequently consult with others during the writing process, you must turn in formal writing that primarily results from your own thought and effort—unless you are specifically directed to work collaboratively. Your work in this class may reflect your broad, enduring interests, but you must present new pieces of writing specifically for this class, not repeats or slight remixes of documents composed for other situations.

Final Grades: In this class, final grades will be tallied on a 500-point scale.

485-500	A+
465-484	A
450-464	A-
435-449	B+
415-434	B
400-414	B-
385-399	C+
365-384	**C** (Below a "C," you will earn an NC and must re-take 101)

Rounding: At term-end, I round all half-points up. If at that stage you are **within 2 points (no more) of a higher grade**, *and* I have seen clear evidence of you "going the extra mile" throughout the semester—making improvement as a writer, taking extra care with peer workshops, breaking a sweat with your revisions, enlivening class or online discussions—I reserve the right to give you the higher grade. There is no persuading me to do this with pleas or sad stories at the very end of the term or after the grade is recorded; my decision will be non-negotiable.

"Extra Credit" will be offered only for work in the middle of each project cycle that demonstrates your **persistence** as a writer or your support for your **peers**. There will be no separate extra credit assignments available at the end of the semester to "make up" at the last minute for work you had not done earlier.

The Inside Scoop, Part 1: Solving Writing Problems

Writers have to be able to solve communication problems—like engineers solve engineering problems, actors solve performing problems, and historians solve history problems. In this class, we'll focus a lot on improving how you solve writing problems, so that you don't just do well on English 101 assignments, but you learn how to be a more powerful, efficient, engaged writer in the rest of your life. **Part of your grade for this class will be for your explanations about what you plan to write and why, and how you'll solve writing problems.**

The Inside Scoop, Part 2: The Upside-Down Class

In some classes, you sit in your chair and listen to the teacher tell you things you need to know, and then you go home and solve problems or write essays on your own. We'll turn that model upside down: you'll gather information about what you should know while you're doing homework and class preparation, and try out first versions of your solutions, and in class we'll work on the hard problems together, give one another feedback and try out new skills. **Part of your grade for this class will be for learning as much as you can on your own at home, coming to class with questions and plans, and participating in our writing and analysis work in class.**

The Inside Scoop, Part 3: Going From You 2.0 to You 3.0

The writing problems you're about to be faced with, in college and outside of it, are about to get harder. So you need an upgrade. Upgrading your writing strategies often requires a mix of the following: imagination, mind-reading, confidence, uncertainty, flexibility, humor, knowledge, inquiry, support from good friends, feedback from nitpicky grumps, revision, an awareness of genres and rules, time, a willingness to go outside the box (and to create your own boxes), patience, thought, intensive reading, more thought, more patience, more time, giving up, trying again, honesty, strategizing, more revision, planning, innovation, failure, inspiration, resistance, anticipation, stomping around, having a clear purpose, exploration, and/or chocolate. **Part of your grade for your projects in this class will depend on the revisions and improvements you make as a writer and problem-solver.**

The Inside Scoop, Part 4: Nobody Gets Kicked Off the Island

Writing doesn't seem like a team sport, but in this class, we'll treat it as one. The **only** way to know if your writing works is to test it on a reader. And the only way to learn that your writing might not work is to test it on a reader you trust. To gain trustworthy readers, you need to become a trustworthy reader. In this class we will value many voices, perspectives, learning styles, and approaches to writing, and **part of your grade will be for giving thoughtful, critical, and supportive feedback to other writers**.

P.S.

Most people are only willing to write well when they're **writing about something that's important enough to them** that they will undertake all of the work listed above. If you want to write well in college, it will help to figure out how to find something important that you want to write about, or find what's important to you in what you *must* write about. Alternately, it will help to figure out how to locate other motivations for succeeding as a writer even in difficult assignments. We'll take time this semester to **discover how to write from a place of commitment, drive, or enterprise**.

Instruction, Classwork, and Homework Overview

Most of our class sessions will be **highly interactive** and involve a significant amount of focused student discussion and writing. You will be encouraged to find ways to link class assignments with your other interests and activities. You will also carry some responsibility for working on particular aspects of your writing that you wish to improve—and for helping your classroom peers improve their own writing.

Good writing is more frequently a result of **time and patience** than of inborn talent. Students who attend regularly, keep up with the small assignments, and block off extra time each week for careful reading, thoughtful drafting and focused revising usually succeed in this class. A common assumption in college is that you'll spend about 5-8 hours per week on homework for each class. A writing class sometimes requires more than that.

E-contact

If you're stuck on something, please ask for assistance! I would rather solve a small problem with you early than try to work through a big sticky mess later. If you have a question, please **check the Wiki first**, since it has a lot of information, but then please contact me to let me know what you still have questions about. In addition to coming physically to my office hours or setting up a conference, you may

- **Email me** with questions about class at ereid1@gmu.edu. Please
  - o Put "Engh 101" in the subject line
  - o Include a salutation and signature
  - o Describe what you already know or have tried to find out (← To a professor, this is like including a serving of crème brulée and a glass of fine wine in the email: it makes you look sophisticated, and it makes the email almost irresistible)
  - o Ask your question as specifically as possible
  - o Allow 24-48 hours for time-sensitive requests; I do email-catch up with less urgent messages on Saturdays.
- **Text me** with a quick question, but only if you've already tried to find the answer on your own! (I won't respond to messages that ask "what's due for class tomorrow?" or "can I turn in my assignment late?") Please remember that it will help if there's a salutation ("Prof R") so I catch it's a class-related text, and if you sign your name, since I won't necessarily have that information.

The University Writing Center

Since you will be writing several assignments in this course, you may want to visit the University Writing Center (http://writingcenter.gmu.edu), located in Robinson A114, for assistance. The Writing Center is one of the best resources you will find on campus. They have an outstanding website that offers a wealth of online resources for student writers. You can schedule a no-cost 45-minute appointment with a trained tutor to help with any phase of the writing process. You can obtain assistance by visiting the online writing center at http://writingcenter.gmu.edu/owl/index.html, but please plan ahead and allow yourself at least 2-3 days to receive a response. Make an appointment via their website.

University Policies

Midterm Grades
In English 101, you will receive a midterm letter grade based on the work of the first seven weeks of the course, to help you find out how well you're doing in order to make any adjustments necessary for success in the course as a whole. The work in the second half of the semester may be weighted more heavily, and so the midterm grade is not meant to predict the final course grade. You'll be able to view your grade online.

Final Grades
Students in English 101 **must earn a grade of C or higher to complete the 101 requirement**; students whose grades are lower than a C will earn an NC.

A grade of NC reflects the philosophy that learning to write in an academic setting is a developmental process and that some students may require more time in this development. Since this grade does not affect students' Grade Point Averages, students are not penalized for requiring additional time to meet the course requirements in ENGH101. Because of this policy, grades of Incomplete are not given in ENGH101.

General Education
This course is part of the GMU General Education Program, which is designed to help students prepare for advanced work in their major field and for a lifetime of learning. For more information on the mission of the General Education Program, consult the University Catalog or visit http://provost.gmu.edu/gened.

Accommodation Policy for Students with Disabilities
Students with documented disabilities are legally entitled to certain accommodations in the classroom. If you are a student with a disability and you need academic accommodations, please see me and contact the Office of Disability Services (ODS) at 703-993-2474. All academic accommodations must be arranged through the ODS. I will be happy to work with students and the ODS to arrange fair access and support for learning in this class.

GMU Nondiscrimination Policy
George Mason University is committed to providing equal opportunity and an educational and work environment free from any discrimination on the basis of race, color, religion, national origin, sex, disability, veteran status, sexual orientation, or age. GMU shall adhere to all applicable state and federal equal opportunity/affirmative action statutes and regulations.

GMU Email
Students must activate their Mason email account and check it regularly. For privacy reasons, all class-related emails will be sent only to students' official GMU email addresses.

Important Dates
- Last Day to Add a Course: September 3
- Last Day to Drop a Course: September 27 (with tuition penalty)
- Selective Withdrawal Period: September 30-October 25

Composition Program Statement on Plagiarism

Plagiarism means using the exact words, opinions, or factual information from another source without giving that source credit. Writers give credit through the use of accepted documentation styles, such as parenthetical citation, footnotes, or end notes; a simple listing of books, articles, and websites is not sufficient.

This class will include direct instruction in strategies for handling sources as part of our curriculum. However, students in composition classes must also take responsibility for understanding and practicing the basic principles listed below.

To avoid plagiarism, meet the expectations of a US Academic Audience, give their readers a chance to investigate the issue further, and make credible arguments, writers **must**

- put quotation marks around, *and* give an in-text citation for, any sentences or distinctive phrases (even very short, 2- or 3-word phrases) that writers copy directly from any outside source: a book, a textbook, an article, a website, a newspaper, a song, a baseball card, an interview, an encyclopedia, a CD, a movie, etc.
- *completely rewrite*—not just switch out a few words—any information they find in a separate source and wish to summarize or paraphrase for their readers, *and also* give an in-text citation for that paraphrased information
- give an in-text citation for any facts, statistics, or opinions which the writers learned from outside sources (or which they just happen to *know*) and which are not considered "common knowledge" in the target audience (this may require new research to locate a credible outside source to cite)
- give a *new* in-text citation for *each element* of information—that is, do not rely on a single citation at the end of a paragraph, because that is not usually sufficient to inform a reader clearly of how much of the paragraph comes from an outside source.

Writers must also include a Works Cited or References list at the end of their essay, providing full bibliographic information for every source cited in their essay.

While different disciplines may have slightly different citation styles, and different instructors may emphasize different levels of citation for different assignments, writers should always begin with these conservative practices unless they are expressly told otherwise. Writers who follow these steps carefully will almost certainly avoid plagiarism. If writers ever have questions about a citation practice, they should *ask their instructor!*

Instructors in the Composition Program support the George Mason Honor Code, which requires them to report any suspected instances of plagiarism to the Honor Council. All judgments about plagiarism are made after careful review by the Honor Council, which may issue penalties ranging from grade-deductions to course failure to expulsion from GMU.

Grading for Short Assignments

> **Solving Writing Problems** (30%)
> **Prepwork** (15%)
> **Complete Early Drafts**

Short writing assignments will marked as **H**onors (100%), **S**atisfactory (80%), **U**nsatisfactory (60%), or **0**.

For Prepwork and SWP analyses, a score of "S" marks an assignment in which the work is mostly complete, on time, and correct, showing that the writer has engaged with the questions and details of the assignment. "H" work will demonstrate more critical thinking: question-asking, suggestion-making, gray-area-spotting, complexity-wrestling, or other kinds of mental-stretching.

If you earn a mix of H's and S's, you'll likely be on track with "A"-level work for this part of your grade.

If you skip assignments and earn zeros, you will seriously lower your grade. Each assignment will be worth up to 2% of your final overall grade in this class.

Late short assignments will be graded down one level (20%) if they are one CLASS MEETING late, and two levels (40%) if they are later than that. An assignment that would have been marked "H" will be marked "S" if it is turned in by the start of the class meeting after it was due. Late short assignments will earn no credit if turned in after the relevant Major Project has been completed.

Leeway: To accommodate the complications of adult lives, your lowest short-assignment mark in each category will be dropped before the final grade is calculated.

Complete Early Draft Scores are advisory—they do not "count" toward your point score nor predict the grade of the final project. **However**, if your CED is late or significantly incomplete, you'll earn up to a 20% penalty on the major project final grade.

H — Advanced or late-stage drafts receiving this mark have a very clear *focus*; they have sufficient specific *evidence* to support their claims; they have intelligently *analyzed* the issue at hand, wrestling with complex issues; they flow smoothly and have coherent *organization*. They have few or no major errors, and do not make the reader do additional work to guess at their meaning or progression. They will nearly always *still benefit from revision*: revisions will focus on further developing ideas, polishing organization or style, and/or fine-tuning the voice or evidence.

S — Many mid-stage drafts will earn this mark. They generally *meet all* the basic assignment requirements: they demonstrate the author's significant attention to solving problems with *focus*, *evidence*, *analysis,* and *organization*. They make the author's general intentions clear and match the needs of the audience, but often they will *need significant revisions in one or more fundamental areas of the essay assignment* because the author is still exploring and experimenting. The author may not yet have settled on a single *focus*, may still be working to *critique* the assigned reading or *balance* description with analysis, may need to locate or develop more or more-credible *evidence* throughout, and/or may not have discovered a clear *organizational* path. Essay drafts with persistent sentence-level or genre errors may also earn this score.

U — ***Some early-stage drafts will earn this mark***. At an early stage of the writing problem-solving process, an author's intentions are not yet clear, the ideas presented do not match the rhetorical situation, and/or the core arguments are too unfocused or underdeveloped to support the essay's purpose. These drafts may relying too heavily on generalizations or non-credible sources that require the reader to guess at meanings; they may have serious, distracting sentence-level errors. The author may have misunderstood the assignment, misread of one or more of the assigned texts, and/or misunderstood the expectations of the target audience; often, however, the author has only invested less time in the drafting process than was necessary to move from an early to a later stage essay. ***A conference with the professor before revising is strongly recommended; substantial changes may be necessary for the final essay to earn a passing score.***

Grading for Major Assignments

Final Essay Scores will have letter-grade equivalents; you can divide points-earned by points-possible and use standard 90%-80%-70% breakdowns to see how you stand. Generally,

> *A "C" level grade (70-79% of possible points)* denotes **competent** college-level writing and achievement. The essay responds to the core elements of the assigned writing task: it meets, to some degree, all the assignment requirements, and demonstrates that the author has put significant time and effort into solving writing problems and communicating his/her ideas to his/her targeted audience. It has a focus or argument, presents some support, moves from point to point in an orderly fashion, and contributes to the classroom conversations on the topic.

> *A "B" level grade (80-89%)* highlights a **strong** example of college writing and thinking. In addition to meeting the "C" level requirements, such an essay demonstrates some insight into the "gray areas" of the topic, provides original or very thorough support that is tightly woven into the overall argument, reads smoothly at both the sentence and paragraph levels, and/or exhibits a personal "voice" or style. It has few if any errors.

> *An "A" level grade (90-100%)* marks an **exceptional** essay that—in addition to being focused, organized, and well-developed—provocatively engages the reader in conversation. Even more than in a "B" essay, its author anticipates and responds to possible reader questions, uses a wide range of supporting evidence, provides unexpected insights, and/or uses language with care and facility.

> *"D" and "F" level essays* do not meet the basic expectations of the assignment. The author should plan to revise such an essay, after a conference with the professor, for a new grade.

Optional Revision Policy:

The major documents of Projects #1, #2, and #3 may be re-revised for a possible new grade. (Late-work penalties cannot be changed through revision).

1. Before completing an *Optional Revision*, you must **schedule a Revision Conversation** with me, in person or online. You should begin this conversation having carefully read all feedback on your essay and thus prepared to explain and ask questions about your revision plan.

2. *Optional Revisions* must demonstrate substantial change to the focus, support, approach, or organization of the document in addition to comprehensive error correction, or they will be returned with no grade change. Substantial change may be thought of as **change to at least 15-20% of the document's text**; you must address widespread problems as well as providing small fixes. Revised essays must, however, retain the original text's topic and approach; revision does not mean "write a new document."

3. *Optional Revisions* must be **completed within two weeks** of the document's return to you. This is true even if you were not available when most projects were returned.

4. *Optional Revisions* should be resubmitted along with a paragraph describing the key changes made and how they better solve the writing problems of the overall project.

English 101 Be / Here / Now: *Participation and Late-Work*

BE

Writing isn't really about formulas, grammar, word-counts, or fonts. It's about one human figuring out how to communicate with other humans. To write, you have to **be**: you have to **be yourself** and think and speak for yourself, to **be active** and involved, to **be listening** and responding to other people, to **be different** from other writers, and to **be connected** to the people and world around you.

BE HERE

> *Classwork Grade*: Participating in the basic events of each class meeting will earn you a **S**atisfactory grade (80/100%) for classwork.
>
>> *Absences* will lower this grade.
>>
>> *Good classroom citizenship* will raise it: ask/answer questions, listen actively, engage with tasks at hand, provide feedback, keep your team on track, help others be themselves and be here.
>>
>> Napping, reading the sports scores, texting, Facebooking or working on assignments for other classes (etc.) are ways of NOT BEING HERE, and will cost you classwork credit. (Any serious breach of good conduct may cause the loss of all participation credit.)
>
> *Coming to class late*: Please plan to **be here on time**. If you are frequently late, you may lose classwork credit. However, in an emergency I would rather have you come late than not at all; if you have a bad day but you can get here 20 minutes late, please try to come.

NOW (LATE WORK POLICIES)

Lateness is allowed for, but as in most places in our society, it will not be without consequences. The quickest way to get frustrated by a writing class is to fall behind in it.

> **Complete Drafts** are the crucial deadline: *Late or seriously incomplete drafts without a documented emergency will earn up to a 20% penalty on the overall project grade.* This is a class about learning to identify and solve your own writing problems, and you cannot move through that process if you have not taken the first steps in good faith.

> *Late Final Essays will lose 5% of their points the first* CALENDAR *day* that they are late, and 3% each calendar day after that.

> *Late Prepwork and SWP assignments will be graded down one score level (H → S,* or *20%) if they are one CLASS MEETING late*, and two marks (40%) if they are later than that. These assignments are time-sensitive: completing them helps you complete your project. Thus short assignments will earn no credit if turned in after the relevant Major Project due date.

Lateness due to Rare, Uncontrollable Natural Disasters will not usually incur penalties; it is your responsibility to provide explanation/documentation of such occurrences. (The flu is not rare, an extremely busy work week is not entirely beyond your control, and a lack of parking spots is not a natural disaster. For other events, please contact me as soon as possible to discuss your situation.)

Computer Crises are neither Rare nor Natural, and most of them can be avoided or controlled with good advance preparation. Assignments which are late due to electronic disasters will earn sympathy but will also earn the grade penalty. *Back up your files, and don't wait until the last minute!*

Three-Day-Pass Policy for Late Work

For any **one** Project, Draft, Prep, or SWP assignment you may be up to *three calendar days late without penalty*. (Here and only here, a weekend counts as one day.) To qualify, you must *state in writing* that you are using your Three-Day Pass; it cannot be taken back to be used for another assignment. I won't automatically give late work a pass. (If you use the three-day pass for a workshop draft or peer review, you may need to arrange for peer-review on your own in order to earn full credit.)

Project One, Demonstrate the Connections: 50 points

The core writing problem:

Persuade your peers—and potential teammates—that the ideas in the Book you're currently interested in can connect to (if not always agree with) the current or future experiences, perspectives, and interests of a college student like yourself and thus be worth choosing as the basis for a semester-long set of writing and research projects.

The classroom assignment specifications:

- 900-1200 words (3-4 pages)
- Standard academic essay genre with first-person perspective encouraged
- Provide support from a balance of specific personal experience, quoted textual evidence, and reasoning (Bonus: support from documented self-research or person-based research)

Complete Early Draft: Your CED is the draft that comes ***after*** the "SFD." It should already be an essay taking shape, meeting the main specifications, pushing the envelope. Post your CED to the class Wiki—as a page for review and as a document—in time for the draft workshop on September 12.

Revised "Final" Draft: Upload your final draft document (MSWord or other word processor) to your Private Page on the class wiki; paste a copy to your Project 1 page on the wiki for others to see.

> **NOTE 1: For this class, "one page" equals approximately 300 words.** A length-range is specified to give you an indication of how much detail and development is probably necessary for each essay to succeed; it is not a rigid requirement.

> **NOTE 2: All drafts and essays should be spellchecked and proofread**. For final copies, double-space and use standard 12- or 14-point basic fonts and standard (1") margins. Please do not include a separate cover page, full-justify your text, or insert blank lines between paragraphs. Do include a title.

> **NOTE 3: Late or incomplete Early Drafts will not earn full credit.** If you miss a workshop entirely, or you arrive with an incomplete CED, you may lose Draft and Peer Review points for the essay. It's your responsibility to discuss this with me.

> **NOTE 4: You are expected to revise major problems and correct most mechanical or grammatical errors** that are marked on the early draft, or your final draft may lose points.

Project Two, Explore the Complications: 75 points

The core writing problem:

Demonstrate to an intelligent and interested reader that a concept, action, claim, principle, approach, situation, or solution he or she may be considering—an idea that may seem to reasonable people to be perfectly clear and straightforward—is in fact complicated, difficult, and/or extensively intertwined with other choices or actions.

The classroom assignment specifications:

- 1200-1500 words (4-5 pages)
- Argue for the not-so-obvious complexity of an issue (do not argue a "side" of the issue yet)
- Draw on the ideas from *three credible texts*: one from your Book and two that you find (you must *turn in copies* of your outside sources with your essay: submit a photocopy of each or post a full-document electronic copy of each on the wiki)

Project Three, Make Your Case: 100 points

The core writing problem:
Make a judgment, present an out-on-a-limb analysis, or offer a recommendation for change to a single reader or identifiable group of readers that is/are likely to question or resist your arguments. Focus your attention on key elements that need, deserve, and can be affected by your efforts; locate supporting data or information; anticipate, respond to, and move readers past those intelligent questions or resistances.

The classroom assignment specifications:

- 1500-2100 words (5-7 pages)
- Make an argument about value, cause, effect, and/or action related to ("one foot in") your Book
- Target a specific audience (mailing address or fits in a room)
- Draw on support from a range of reliable outside sources, including academic sources
- Integrate non-text element(s): substantial new data and/or three visuals/charts/diagrams

About your topic: If you wish to write about an issue that is significantly different from the one(s) you discussed in Project 1 or 2, that's fine, but you'll need to get advance approval from me to do so.

About your sources: You'll need to include sources beyond those you accumulated for Essay 2. I'm not specifying the exact number or type of sources you need; we'll discuss strategies for determining "how much evidence is enough."

> You must *turn in copies* of your sources with your essay: for any source that is a print or text-intensive source, you may submit a photocopy of it or post a full-document electronic copy of it on the wiki. For non-print sources that are unduplicatable, you will need to include careful notes, descriptions, or a summary in your folder.

About the non-text elements: We don't write in a text-only world any more. Thus your project should include—and fully integrate—*three non-text elements*. You may choose to gather *substantial data* outside of books, via interviews, surveys, or other route (good data will count double). Instead or in addition, you may include *audio/visual aids*: pictures, graphs, or diagrams; audio or video clips; or specific design features that aid readers (something beyond changing your font!). An original (created by you) non-text element counts double. Any non-text elements that you borrow from somewhere else need to be properly cited, in-text and in your works cited list. We'll talk about all of this at more length in class.

Project Four, Go Public: 25 points

The core problem:
Persuade a real, public audience—with limited time and limited resources—to take an interest in, care about, and perhaps take action regarding one or more issues related to your Book.

The class assignment specifications:

- 300-600 words or equivalent for the final document (with one project "upgrade" per additional person on the team, to be arranged)
- Sufficient preparatory work through the semester
- Specific, real target audience
- Appropriate genre, convincingly and professionally/intelligently implemented
- Individual, partner, or team project (partner/team projects will follow team grading guide)

Bonus Opportunity: Actually go public in a demonstrable way. Present a copy with a stamped, addressed envelope or emailing instructions; present evidence of public display of text; present evidence/affidavits showing 15 real people connected to your target audience outside our class read your text. Due by final exam.

Daily Prepwork & Classwork: 100 points
Graded H, S, U, 0. Each assignment counts as about 1-2% of your final grade. Lowest score drops.

The point of "homework" is that you do it at home, alone, sometimes just going through the motions. The point of "prepwork" is that you do it to prepare for an upcoming class session where you'll be working with your peers on your writing, so you arrive ready to move forward in your thinking and writing process. The emphasis here is equally on *work* as on *prep*: you need to think as hard as you can on your own and work out your own responses, critiques, and questions, rather than skimming and hoping that someone will "go over it" in class for you. There are usually no "right" answers, but there are answers that *wrestle and delve*, building your thinking-and-writing muscles, as opposed to answers that *get the gist and run*.

Many Prepwork assignments will have two sections: a thinking prep section, which you'll use to warm up your brain by asking questions and making connections related to the assigned reading, and a writing prep section, in which you'll do some step of working out the writing task you're engaging in.

All assignments should be typed and copied/pasted to your (private) Prepwork page by the start of class on the due date. Prepwork is graded H, S, U, 0 (lowest score dropped) for 75 points; classwork counts for 25 points.

Prepwork A

Thinking Prep: Create a 3x6 log by clicking Insert Table (3 columns) or downloading the sample document.

- In the left column (They Claim), provide a direct quotation from a text or video. It can be something you agree with, disagree with, were surprised by, or have questions about.

- In the middle column (I Respond), write a sentence or two explaining your response: what exact connections, questions, concerns, memories, or emotions does the quotation evoke *for you*, and why? What memories or experiences that *only you* have had in exactly the way you had them does this quotation/idea connect to? Try to write sentences that only you could write, about your house or your uncle or your birthday or your school.

- In the right column (So, What?), write a sentence or two to explain why someone who isn't you might still care about this idea (or might not). Try not to repeat what the author/speaker said; try to explain how this idea resonates in (or conflicts with) your world and people you know. You might think of someone specific who usually doesn't care about anything: why should your grumpy aunt Margaret care, or your silly brother, or that guy you work with?

Repeat: do six of these total. You must respond to at least one comment each from two different videos, one comment from Lamott, and one comment from the SWP assignment.

Writing Prep: Take the National Listening Tour Survey. Include your name or your three initials in the second question so you get credit; answer all the multiple choice questions; and answer at least four of the open-ended questions. College writers across the nation are answering these same questions this week; we'll talk in class about how your answers make you similar to and different from them, and make you seem similar to and different from what Powerful People think you are like.

Prepwork B

Thinking Prep: Create a 6x6 log (see instructions above) to respond to your SWP reading (3 entries) and your Book Chapter reading (3 entries). For the book chapter, write a six-sentence summary: What is the author's overall argument (not just his/her topic, but his/her point of view about a problem) and what key evidence does he/she discuss?

Writing Prep: Use the Believing/Doubting Conditioning Exercise in SWP to respond to your Book Chapter; take at least 20-30 minutes to respond. OR choose any other Conditioning Exercise that you think will help you get started on Project 1: Write a note at the top explaining why you chose it, and spend 20-30 minutes writing with it.

Prepwork C

Thinking Prep: Create a 6x6 log (see instructions above) to respond to your SWP reading (3 entries) and your Book Chapter reading (3 entries). For the book chapter, write a six-sentence summary. Post this to your prepwork page.

Writing Prep: Write a letter (at least 150-200 words) recruiting other students in this class to join a team for the Book you prefer so far. You can use a traditional letter format and style, but you can also consider what kind of writing—including non-text elements—might be most persuasive to your peer audience. Link your letter to the Recruitment page on the wiki, and edit your Letter Page so that it is as engaging and convincing as possible (while still being truthful, appropriate and respectful of a diverse classroom community).

Additional information on the following assignments is available on the wiki.

Prepwork D

Writing Prep: Write a formal memo (look online to find a model format) to me persuading me to let you work on the Book of your first (or second) choice, even if nobody else is interested in it.

Writing Prep: Choose any two Conditioning Exercises (40-60 minutes) to help you get started writing Project 1.

Prepwork E

Thinking Prep: For "Ten Ways," create a 3x3 log, and use the third column to connect to your draft.

Writing Prep: Write a paragraph introducing me to your strengths and challenges as a writer.

Prepwork F

Thinking Prep: Annotate 8 pages of the assigned chapter. Add a six-sentence summary.

Writing Prep: Use a two-column log to identify argument, evidence, and complications strategies.

Prepwork G

Thinking Prep: Use a two-column log to identify gray-areas and lines of inquiry for your project.

Writing Prep: Locate and post two possible high-quality sources relevant to your likely inquiries.

Prepwork H

Thinking Prep: Prepare an analysis and discussion questions for your book group meeting.

Writing Prep: Draft a one-paragraph proposal and three tentative thesis sentences for Project 2.

Prepwork I

Writing Prep: Complete a set of Question Ladders or 30 minutes' worth of 1-2 other CondEx's.

Prepwork J

Thinking Prep: Provide a critical reading analysis of your Book selection.

Writing Prep: Complete a subtopic analysis of possible angles for Project 3; begin locating sources.

Prepwork K

Thinking & Writing Prep: Complete the Library Log Assignment and post relevant sources.

Prepwork L

Writing Prep: Complete a four-part proposal for Project 3, and complete 60-90 minutes of CondEx's.

Prepwork M

Writing Prep: Complete an initial annotated bibliography and 30 minutes of CondEx's.

Prepwork N

Thinking Prep: Complete an Argument Analysis for one of your secondary sources.

Writing Prep: Complete two sketches for Project 3 or 30 minutes of CondEx's.

Prepwork O

Thinking & Writing Prep: Design a short grammar presentation and sentence quiz for your peers.

Prepwork P

Thinking & Writing Prep: Draft a three-part proposal for Project 4, and append a genre sample/model.

Solving Writing Problems: 150 points
Graded H, S, U, 0. Each assignment counts as about 1-2% of your final grade

The point of *writing an essay* is that you can practice and demonstrate particular writing skills within a predetermined context. A writing task is about *today*, not about *tomorrow:* success on one task doesn't guarantee that you can, will know how to, and will choose to apply those skills to a writing task in another context. It doesn't necessarily help you adapt to new situations. It doesn't help you learn *how to learn to write better* in the future.

The point of **explaining how** *to solve a writing problem* to yourself or to someone else is to make visible the invisible assumptions that all writers make, so that you can approach writing tasks with more clarity, control, and flexibility. Learning how to diagnose, approach, and plan for a range of writing problems is a crucial goal for this class.

SWP Log: 50 points. All SWP Log assignments—usually about 2-3 rich paragraphs—should be typed and copied/pasted to your (private) SWP Log page. Graded H, S, U, or 0 (lowest score dropped).

Revision and Risk-taking: 20 points: A paragraph and/or annotations should demonstrate how each final project involves substantial revisions from earlier drafts and/or takes writing risks.

Peer Review: 40 points. Peer Review assignments—including in-text comments, responses to peer questions, and your recommendation/reflection paragraphs—will be posted to each peer's page when completed. Graded H, S, U, or 0.

> **H**-level logs and reviews will contain multiple specific examples: they may quote from the assignment prompt, from the writer's project drafts or previous SWP logs, from the SWP book or exercises, from peer or instructor feedback. They will demonstrate the writer wrestling or debating among difficult, important, relevant choices that affect the current project and/or long-term writing goals. They will reveal the writer gaining or recommending new strategies.

> **S**-level logs and reviews will contain some specific examples to show a writer's decision-making process. They will explain some options, and show evidence of the writer making clear choices.

Decoder Presentation: 10 points. In a 3-minute presentation, you will use elements of the **Decoders**, plus an assessment of challenges and resources, to show how a writer might start to solve a writing problem. You may discuss a writing assignment from another (current or previous) class or a writing task from your workplace, community, or personal sphere. Try to choose an task that's at least a little different from what others have presented on. You should have some kind of (basic) on-screen information to help your audience process this information.

Sentence Solver Presentation: 5 points. In a 2-3 minute presentation, you will guide us through some key features of two sentences: one from your own writing this semester, and one from a professional/academic text. You should have some kind of (basic) on-screen information to help your audience process this information.

Final Quiz: 10 points. A 20-minute quiz during the final exam period will let you demonstrate that you can apply writing-problem-solving strategies to unfamiliar situations.

SWP Final Review: 15 points. A 500-800 word reflection summing up the problem-solving lessons learned during the semester and predicting key strategies for upcoming writing tasks.

Fall 2013 Class Schedule — English 101.055 — Prof. Reid

Reading assignments are from *Solving Writing Problems* (**SWP**: http://pwr.gmu.edu/SWP/), the *Pocket Style Manual* (**Style**), and some assigned readings linked from our Wiki's Readings page (**Wiki**). Some essays (**E-Res)** are online via the library's Electronic Reserve option (http://oscr.gmu.edu, password = *composition*). Eventually, readings will also be assigned—some your choice, some mine—from the book your team is working on (**Book**). You will be expected to have *an annotated copy* of the day's reading assignment(s) with you in class, in hardcopy or virtually.

Please read the Assignments Page on the wiki carefully for details on the Prepwork, SWP, and Project assignments.

Date	In-class topics	Reading due for class	Writing due for class	*Classwork & Presentations*
A27	Intros: Thinking like a writer The Upside-Down, Inside-Out, DIY, SWP class			
A29	Writing Project #1 Asgt. What is a Writing Problem, and are how are you part of the solution?	**Wiki**: 5 videos **SWP**: Rethink it: Be a Writing Problem Solver **E-Reserve**: Lamott, "SFD": bonus chocolate for annotations	Prepwork A: 3x6 Log: They Claim, I Respond, So What? + Survey (Part of the 5 Point Insta-Bonus)	
S3	Decoding a writing task: Project 1 Grading Guide/Use the book Inquiries: Self/people Recruiting a team	**SWP**: Decoding Writing Problems **E-Res**: Any *one chapter*: Fishman, Pollan, Pollack &VanReken, Sachs, Turkle **Wiki**: All Policy Statements	Prepwork B (5PIB): 3x3 log for SWP; 3x3; Believe/Doubt your chapter or choose another CondEx (20-30 minutes)	*In Class—SWP Log: Early Problem Analysis Pt. 1*
S5	Genre switch Exploration/Generation CondEx	**E-Res**: One more book chapter **SWP**: Intro + Choose a Topic	Prepwork C (5PIB): 3x3 log + summary for chapter; compose Memo 1	

Date	In-class topics	Reading due for class	Writing due for class	*Classwork & Presentations*
S10	Expand-and-narrow options Good-to-great paragraphs They-say-I-say blends	**SWP**: Failing Forward **Wiki**: 10 Ways to Think…	Prepwork D (5PIB): Memo 2 + Two Beginnings (CondEx x 40-60 minutes)	*In Class—SWP Log Early Problem Analysis Pt. 2 (5PIB)*
S12	**WORKSHOP** Conference sign-up	**SWP**: Reviewing	***Complete Early Draft #1*** + Reader's Guide, posted to the wiki	*Peer Review Warmup (5PIB)*
S17	CONFERENCES **Team Choice** Revising	**SWP:** Revising + 2 other sections of your choice **Style**: 15 (Revise run-ons) and 31 (Quotations)	SWP (5PIB + Sunday Bonus): Peer Review x 2	*SWP Log: Middle Prob Analysis (5PIB)*
S19	Team Talk Project 4: Predicting Gathering Research: Entering the parlor	**Wiki**: GMU research tutorials **SWP**: Scenes, Disciplines	***Prepwork E (5PIB)***: Conference Intro + 3x3 log ***Due at conference****	
S20	**Friday Project Due Date**		**Due 11:59 pm: Project #1 + R&R note + Late Problem Analysis**	***All SWP Log and Prepwork related to Project 1: Final Due Date***
S24	Critical reading strategies Gray areas + complications	**Book**: Reid's Choice #1 **Wiki**: Bunn, "RLW" **SWP**: Inquiry: Early Cycle	Prepwork F: Reading Analysis SWP Log: Early Problem Analysis, Project 2	*DECODERS 1-5*
S26	Hunting Research: A better source Criteria and evaluation	**Book**: Reid's Choice #1 **Wiki**: Purdy, "Wikipedia" **SWP**: Inquiry: Gathering	Prepwork G: ReReading Analysis *Bring+post sources*	*DECODERS 6-10*

Date	In-class topics	Reading due for class	Writing due for class	*Classwork & Presentations*
O1	Writing the complications Book Groups	**Wiki**: Choose one "Briefing" **Book**: Your Choice #1 **SWP**: Analyze	Prepwork H: Book Group Prep + Proposal and Magical Three theses	
O3	Subdivision calculations Book Groups	**SWP**: Inquiry: Mid Cycle 1	Prepwork I: Question ladders or CondEx x 30 *Bring+post sources*	*DECODERS 11-14*
O8	Quoting and linking Diagnosing inquiry problems	**SWP**: Inquiry: Mid Cycle 2	*Bring+post sources*	*DECODERS 15-19*
O10	**WORKSHOP: ONLINE OPTION**		***Complete Early Draft #2 +*** ***Reader's Guide***	*Peer Review* *SWP Log: Workshop Report &* *Middle Prob Analysis*
O15	Fall Break: **NO CLASS TODAY**			
O17	Digging deeper Project 4: Looking outward	**Wiki**: Savini "Trouble"		
O21	**Friday Project Due Date**		**Due 11:59 pm: Project #2 +** **R&R + Late Prob Analysis**	
O22	Inquiry Cycles Topics, subtopics, angles Making knowledge	**Book**: Your choice #2	Prepwork J: Critical analysis + Subtopic log/map	
O24	Immodest proposals Arguments & Evidence	**SWP**: Have your say	Prepwork K: Library log SWP Log: Early Prob Analysis + work plan	

Date	In-class topics	Reading due for class	Writing due for class	*Classwork & Presentations*
O29	Argue well: Analysis, response, tone, counter-argument	**Book**: Reid's Choice #2 **SWP**: Change your world	Prepwork L: Proposal and 60-90 minutes of CondEx work	
O31	Macro: Landscapes of inquiry Micro: Power sentences	**SWP**: Inquiry: Middle Cycle **Style**: 1, 2, 8, and 9 **Style**: 33 (MLA Citations)	Prepwork M: Initial annotated bibliography and 30 minutes of CondEx work	
N5	Argue well: Structures Moving beyond text Sentence Solver Preview	**E-Res**: Graff & Birkenstein **E-Res**: J. Williams	Prepwork N: Argument Analysis + two sketches or CondEx 30	
N7	Assessing evidence, addressing alternatives		SWP Log: Middle Prob Analysis + risk analysis + work plan	
N10	SIGN UP FOR CONFERENCES **Sunday Draft Due Date**		***Complete Early Draft #3 by 11:59pm + Reader's Guide***	
N12	**PARTNER MACRO WORKSHOP** In class	Peers' drafts		*Partner Peer Review*
N14	**ONLINE CLASS:** **MACRO WORKSHOP 2**			*Individual Peer Review Response & Revision Plan*
N19	CONFERENCES Late Inquiry Cycle: Re-researching Planning Project 4	**SWP**: Inquiry: Late inquiry cycle	Sentence Solver Draft ***Advanced Draft #3***: Post copy to wiki	
N21	**MICRO WORKSHOPS**	**Style**: Choose 3	Prepwork O: Sentence Quiz (bring 5 print copies) *Bring one paper copy of Advanced Draft*	*SENTENCE SOLVERS GROUP A*

Date	In-class topics	Reading due for class	Writing due for class	*Classwork & Presentations*
N26	**MICRO WORKSHOPS** Moving Out, Part 1: SWP at work Planning Project 4	**E-Res**: Devitt	Prepwork P: Go Public Proposal + Sample *Bring one paper copy of* *Advanced Draft* *Bring/post one instruction* *handout for another class's* *writing assignment*	*SENTENCE SOLVERS GROUP B*
N27	**Wednesday Project Due Date**		**By 11:59 pm: Project #3 + R&R + Late Problem Analysis**	
N28	**NO CLASS: THANKSGIVING**			
D3	Moving Out, Part 2: SWP in school		***Go Public Draft + Reader's Guide***	*Peer Review*
D5	Moving Out, Part 3: SWP in your life Revising/Predicting Project 4		***SWP Final Review: Draft***: Post to wiki	*SWP Log: Middle Prob Analysis*
D16	***Optional Revision Due Date***		Optional Revisions, Project 3, by 11:59 pm	
D17	Exam Period, 10:30 am – 1:00 pm	Go Public Best-in-show **SWP Final Quiz**	**Project 4 due in class (R&R + Late Problem Analysis**: Post to wiki) **SWP Final Review**: Post to wiki by start of class	