

## English 101.060 – Composition

Fall 2015 – TR 10:30-11:45 – Robinson A 125  
Professor E. Shelley Reid

### Contact Points

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**Office:** Robinson A 439 (Mailbox Robinson A 487)  
**Office Hours:** Tues. 12:00-1:00 PM and Thurs. 9:15-10:15 AM, and by appointment  
**E-mail me:** [ereid1@gmu.edu](mailto:ereid1@gmu.edu)  
**Text me:** Cel.ly: group text @gmucomp60 to 23559; direct text to @ProfReid  
**Course Wiki:** <https://engh101060f2015.pbworks.com/>

### Course Materials

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

**Online:** *Solving Writing Problems*, <http://pwr-gmu.net/SWP/>

**Tech:** Bring a ***laptop or tablet-with-keyboard*** to class every day  
OR see Prof. Reid to get a laptop-checkout card and use it with your GMU ID in Robinson A 104 to check out a laptop for that day's class  
Have a USB/flash drive or "cloud" account (e.g., Dropbox.com) to transport files.  
Check your wi-fi: all homework is online. 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. Keep all drafts of everything!

### The Official Description

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**This is a course in solving advanced writing problems**, from the moment you encounter them on a page or screen (or in a dark alley on a rainy night) 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 and professional 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-modalities common to 21<sup>st</sup>-century writers.

Once you know more about the ***rhetoric problems, knowledge problems, process problems,*** and ***disposition problems*** that writers solve, you might never be stuck with "writer's block" again.

You will also work on improving 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 revise and adapt your writing when the going gets tough.

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

## The Basic Grading Outline

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<b>40%</b>	<b>Learning Portfolio</b>	<b>Oct. 30</b>	Four Short Document Drafts	60 points
			Solving Writing Problems Assignments	70 points
			Prepwork Asgts. & Decoder Presentation	50 points
			Classtime Engagement	20 points
<b>60%</b>	<b>Performance Port.</b>	<b>Dec. 16</b>	Academic Project Revision/Expansion	140 points
			Genre Project Revision/Transformation	50 points
			Proposal, Writing Principles, and Fab 500	60 points
			Solving Writing Problems & Prepwork	50 points
				<b>500 points</b>

## Major Grading Policies

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**Portfolio Grades:** The Learning Portfolio is a “Contract Grade” portfolio, based on the concept that our course begins with learning, not quick mastery, and that writing learning is rooted in consistent critical practice. **Students who turn in all the required assignments completed and on time will earn no less than 80% (B-).** All students have the opportunity to complete additional work and/or to complete work with additional intensity or care and earn up to 102% credit (A+).

For the Performance Portfolio, SWP and Prepwork grades will continue on the 100/80/60% contract grading scale. All other grades will be **letter-graded for writing quality**, with ample time for revision after feedback so students may improve their grades if that is desired. Bonus credit for risk-taking allows for a grade of up to 102% credit.

**Completion Policy:** You must complete four drafts and two projects to pass the class.

**Academic Integrity: Do your own new work.** 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 long-term 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+
<b>365-384</b>	<b>C (If you earn below a “C,” you must re-take 101)</b>
350-364	C-
300-349	D

**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** or **problem-solving** 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.

## **Instruction, Classwork, and Homework Overview**

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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.

**Technology Policy:** You need to use your digital technologies in ways that clearly do not distract from your learning or from others’ learning. Usually this means cellphones stay in backpacks and laptops show only class-related screens unless you can demonstrate you have completed your current in-class task and are not distracting others. We’ll discuss this further in class.

Our class will draw on five principles for successful advanced learning: students learn better when they **learn by trying**, make **mental maps** by using key concepts to organize information, and **“mix it up”** by alternating between kinds of projects rather than doing one project all at once. We will also create safe spaces for **writer deciders** who make their own choices, take risks, **fail forward**, get good feedback, and learn to be advanced problem solvers.

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 5-9 hours per week on homework for each class you take. A writing class sometimes requires more than that.

## **E-contact**

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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 longer or complex questions about class at [ereid1@gmu.edu](mailto:ereid1@gmu.edu). Please
  - Put “Eng 101” in the subject line
  - Include a salutation (“Hi, Prof. Reid,”) and signature
  - Describe what you already know or have tried to find out (← To a professor, this is like including a serving of crème brûlée and a glass of fine wine in the email: it makes you look sophisticated, and it makes the email almost irresistible)
  - Ask your question as specifically as possible
  - Allow 24-48 hours for me to get back to you; remember that I do email-catch up with less urgent messages on Saturdays.
- **Text me** through Cel.ly with a shorter 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?” because that information’s on the wiki.)
  - Remember that we’re still in a formal mode, so it’s nice to start with a salutation (“Hello!”)
  - Take a few extra words to explain what’s difficult or what you think your options are (“Wiki says to bring “asgt” – is that instructions or what we write down?” or “My partner’s draft isn’t up. Do I wait or find new partner or...?” or “Power’s out, do we have class?”).
  - Allow at least 12 hours for me to get back to you (sorry, I’m still old-style). If you need a quicker response, text the whole group and see if the crowd has a good answer.

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## University Resources

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### The University Writing Center

Since you will be writing several assignments in this course, you may want to visit or log into 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 also schedule a consultation 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.

### The University Counseling & Learning Center

Many students discover they need additional assistance with their adaptation to college. One in four college students has been or will be diagnosed with an illness such as depression or anxiety this year. More than 80% say they sometimes feel overwhelmed by all they have to cope with. Seeking help—for yourself or for a friend in need—is a smart approach, and GMU’s Counseling and Psychological Services office (CAPS) provides free, confidential individual counseling along with group support services. They also provide study-skills workshops and tutoring services. Call 703-993-2380, go to SUB1 or see their website for more information and links to a wide range of resources: <http://caps.gmu.edu>.

## University Policies

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### ***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 will 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 C-minus or lower will need to retake the class.

### ***Mason Core***

This course is part of the Mason Core Requirements, 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 Mason Core, 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, at any point in the term.

### ***GMU Nondiscrimination Policy***

I join George Mason University in being 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.

### ***School Closures & Class Cancellations***

We'll do our best to stay on track and engaged in the research and writing process even if our face to face meeting is disrupted. If the university is closed for weather or other emergencies, check your Mason e-mail and our class wiki for instructions and schedule modifications. You will likely be asked to complete an online class or activities that will help us keep learning.

### ***Important Dates***

- Last Day to Add a course or Drop w/o tuition penalty: September 8
- Last Day to Drop a course: October 2 (with tuition penalty)
- Selective Withdrawal Period: October 5–October 30

## Composition Program Statement on Plagiarism

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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.

## English 101.060 Grading for Contract Assignments

All Major Early Documents that are complete, that come in on time, and that generally address the assignment expectations will earn full credit scores.

Other contract assignments—**prework, predictions, revision plans, and peer reviews**—will be marked as Honors (100%), Satisfactory (80%), Entry Level (60%), or **0**.

Students earn **Entry Credit** by turning in work that is at least

- posted while the main major assignment is still valid
- engaged with some/most of the questions or prompts of the assignment/exercise

Students earn **Satisfactory Credit** by turning in work that is at least

- on time
- complete at a basic level
- and engaged in some thinking about the questions and details of the assignment/exercise: reaching for specific details, suggesting multiple angles, raising new questions, and/or demonstrating other kinds of mental stretching.

Students earn **Honors Credit** by turning in work that is

- on time
- fully complete
- and engaged in advanced thinking: reaching for specific details, digging into complexities, wrestling with gray-areas, suggesting multiple angles, exploring surprising lines of inquiry, raising new questions, taking risks, and/or demonstrating other kinds of mental stretching.

**Late Contract Assignments may lose all credit** unless you have encountered a Rare, Unusual, Natural Disaster (see below).

**If you earn a mix of Satisfactory and Full Credit scores you'll likely be on track with "A"-level work** for this portfolio.

**If you skip assignments and earn zeros, you will significantly lower your grade.** Each assignment will be worth 1–2% of your final overall grade in this class.

## English 101.060 Grading for Final Projects

**Final Project 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 document 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 adopted strategies that help him/her solve writing problems and communicate 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 a document 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** document 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 credible supporting evidence, provides unexpected insights, and/or uses language and/or visual elements with perception 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.

## English 101.060 Be / Here / Now: *Participation and Late-Work*

### BE

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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: ATTEND AND PARTICIPATE

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You cannot improve your writing without feedback from multiple readers—hearing from one teacher isn’t enough to help you prepare for a lifetime of writing. Likewise, your classroom peers cannot improve their writing without feedback from people like you.

**Your Participation & Engagement Score:** In the first half of the semester, you’ll earn 16/20 (B–) if you’re generally present and focused on the class. Additional contributions will raise that score.

**Absences at any time in the semester will lower this score:** Your second absence will cost you 1 point, your third 2 points, your fourth 3 points, and so on, unless you document a Rare, Uncontrollable Natural Disaster (see below).

**In-class Quizzes** happen at the start of class and cannot be made up or taken outside the classroom. If you miss a quiz you will lose two points from your portfolio grade. (Note that doing extra well *adds* bonus points to your grade.)

**In-class Workshops and Working Days** provide structured time for you to complete required assignments while others are available to assist you. When you use this time wisely, you’ll keep a strong forward momentum rather than having to do all your writing tasks alone at the last minute.



**Coming to class late:** Please plan to **be here on time**. If you are frequently late, you may end up losing work credit points that you cannot recover. 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.

**Citizenship Bonus Points** are available for each portfolio: up to three points as nominated by other students for providing helpful review comments to them, being supportive of their work in class, and modeling good writing problem solving.

**We aim to work as a team** in this class: we critique ideas but support people; we suggest changes to writing but accept writers of all backgrounds and beliefs; we offer good humor but not at the expense of good sense. Any serious breach of good citizenship may result in a significant portfolio grade penalty.

## **BE HERE NOW: LATE WORK POLICIES**

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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.

**Late Contract Assignments** may earn Zero Credit. Remember that the goal is to “get something down” so that you have a starting point from which to learn and improve.

**Late or seriously incomplete Major Documents** earn up to a 20% penalty on their part of the portfolio grade if completed within 48 hours, more if the delay is longer. For the Genre Project, both parts need to be well underway by the deadline.

### **The Final Portfolio Deadline Cannot Be Extended.**

**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 that 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 may also earn the grade penalty. **Back up your files, and don't wait until the last minute!**

## **Life Happens: Three-Day-Pass Policy for Late Work (x2)**

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For any **one** Project, Draft, Prepwork, or SWP assignment **per portfolio** 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 a Life Happens Pass; it cannot be taken back to be used for another assignment. I won't automatically give late work a pass. (If you use a three-day pass for a draft, you may need to arrange for peer-review on your own in order to earn full credit.)

## 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 understand and 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. ***A large part of your grade for this class will be for your explanations about what you plan to write and why, and how you decide to 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're part of a growing movement to 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: you need to ***retrain your brain***. 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. ***Your writing in this class will not be graded for its quality until you have had the opportunity to make these kinds of internal changes.***

## 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.***

## English 101.060, Fall 2015: Assignments

### Your Responsibilities: Grade Weights & Measures

#### Learning Portfolio Assignments: 40% (200 points: Maximum allowed, 204 pts.)

Complete Early Documents for Workshop	15 + 15 + 15 + 15 points (full credit)	60
SWP Predictions	5 points each x 3 projects	15
SWP Peer Response & Evaluations	10 points per set x 4 sets	40
SWP Revision Plans	5 points each x 3 projects	15
Required Prepwork	5 points each x 6 + 5 bonus +3's	30
Decoder Presentation	10 points	10
Participation and Engagement (first portfolio)	20 points: 16/20 presence	20
Absence Penalty (semester)	Absence #2 = -1 pt, #3=-2pts...	
Optional Bonus Prepwork	+ 3 points x 5 opportunities	10
Quizzes	+2, 0, or -2 points each (see note)	**
Optional Completion Bonus: 100% or 93%	+2 or +1 point	**
Optional Peer Response & Evaluation	3 points available each project	**
Optional Writing Citizenship Bonus	3 points	**

#### Performance Portfolio Assignments: 60% (300 points: Maximum allowed, 305 points)

Approximately 4000 words revised formal prose. Includes least one academic sourced essay + at least one document in another genre + at least one document using integrated non-text elements

Proposal + bibliography	30 points	30
Academic Project: Project + inquiry log	130 + 10 points	140
Genre Project: Project + analysis	40 + 10 points	50
Reflection Project: Personal Writing Principles	25 points	25
"Fabulous 500" Final Demo	5 points	5
SWP Re-revision Plans	5 points	5
SWP Peer Response and Evaluation	10 points x 2 projects	20
Required Prepwork	5 points each x 5	25
Quizzes	2, 0, or -2 each (see note)	**
Optional Professional Proposal Bonus	5 points max	**
Optional Peer Response and Evaluation	3 points available x 2 projects	**
Optional Writing Citizenship Bonus	3 points	**
Optional Publication Bonus	3 points for one project	**

## Portfolio 1 Assignments: Learning Portfolio

### Four Early Documents

All Four Documents earn Full/Honors Credit, provided they are on time, are complete, and generally fit the assignment. All Four Documents must be completed to earn a passing grade on the portfolio.

### Reader's Perspective: How it Works

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#### The central writing problem:

Choose one of the assigned core readings—or another core reading that you've proposed and had approved. Read it carefully, and explain to your audience of classroom peers which precise parts of it are most and/or least successful at connecting to you as a reader SO THAT you can recommend writing strategies they might use or avoid in their own work the rest of this semester.

You need to identify, with supporting evidence, what the original author's main goal and/or stance is. In addition, you should identify and analyze some additional factors in this text to explain how one or more of the author's strategies worked well for you as a reader and one or more did not work quite as well.

You might consider *how the author*

- ***solves rhetoric problems***: To what degree is the author's goal/argument clear and reasonable? Where does the author connect with his or her target audience, and are you part of that audience? In what way(s) does the genre of the piece (essay, story, research report, blog post) assist readers in understanding the main message(s)? And at what point(s) does the author's evidence (examples) connect with and relate to readers?
- ***solves knowledge problems***: In what places does the author provide an effective amount of information for readers: enough background, enough depth, enough explanation? Which of the information is from credible, reliable sources? In what ways does the author connect his/her own goals or arguments to the stories, examples, or sourced information?
- ***solves process or disposition problems*** for you as the reader: Where does the author's organization help readers connect? Are there places where you think the author has revised carefully—or should revise more carefully—so that the focus, structure, or style connect with readers? Can you see why the writer was curious, motivated, or persistent in taking on this project, or ways the writer helps you, the reader, stay curious, motivated, or connected?

Remember that your overall goal is to explain to your readers what you've learned that you can recommend good strategies to them.

#### The classroom assignment specifications:

- 600-1200 words (2-4 pages)
- Possible default settings: Standard academic or journalistic essay with possible first-person perspective and cited quotations/paraphrases

**Complete Version 1:** Post your “Reader” analysis to the class Wiki—as a page for review and as a document—in time for the draft workshop on September 17. Include your Feedback Guide.

**NOTE 1: Please submit proofread clean copy for Prof. Reid in standard “college” layout.** For document copies, please double-space and use a standard 12- or 14-point basic font with standard (1”) margins. Please do not include a separate cover page, full-justify your text, or insert blank lines between paragraphs. These choices assist Prof. Reid in making comments.

**NOTE 2: All complete, on-point, on-time versions earn full credit.** If you miss an early-document deadline entirely you may lose all credit for the version as well as lose out on opportunities for follow-up assignments, unless you demonstrate your encounter with rare, uncontrollable circumstances. It's your responsibility to discuss this with me.

## **Writer's Personal Perspective: What I See**

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### **The central writing problem:**

Choose an idea related to a core reading you've completed for your prepwork. Use specific examples from it to demonstrate to your audience—your classmates—a new perspective related to that reading that is important for them to understand. You might demonstrate a new perspective by explaining how...

- **It changed me:** show the way(s) that (some part of) the reading changed your perspective, by comparing exactly what you thought/did before to what you think or might do now, and showing how the reading changed it
- **I'd change it:** show the way(s) that your own exact experiences or specific knowledge would add onto (some of) the ideas in the reading: your perspective might expand what the reading author(s) described to create a new vision, or your perspective might contradict (part of) what the reading author(s) presented
- **I've reconnected it:** show the way(s) that an idea from some other research or reading you've completed (for this class or elsewhere) add onto or contradict (part of) what the reading author(s) presented

Remember that your goal is to show someone in class—even someone who has read the text you did—your new way of looking at the reading, the topic, the situation, or the argument (or part of it), and convince them that it's important, relevant, revealing, and/or entertaining for them to re-think the idea this way.

### **The classroom assignment specifications:**

- 600-1200 words (2-4 pages)
- Possible default settings: Standard academic or journalistic essay with possible first-person perspective and cited quotations/paraphrases

You may choose to write about an idea that is central to the reading or about an idea that is mentioned briefly. You may choose to write about a specific person, place, activity, concept, experience, event, proposal, problem, viewpoint, understanding, agreement, disagreement, and/or exploration that is of interest to you; you may choose an angle that is relevant to you personally, educationally, and/or professionally.

**Complete Version 1:** Post your "Writer" analysis to the class Wiki—as a page for review and as a document—in time for the draft workshop on September 24. Include your Feedback Guide.

## **Issue Perspective: It's Complicated**

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### **The central writing problem:**

Demonstrate to an educated and interested reader that some part of an issue that you've been investigating that seems straightforward is in fact complicated, multifaceted, and/or extensively intertwined with other choices or actions. Your issue might have

- Complicated components: You might argue that what looks like one single issue, plan, activity, or problem is built out of many less visible but important contributing parts
- Complicated "sides": You might argue that there are not just two but three or more "sides" to the story or stakeholders involved
- Complicated causes or effects: You might argue that "we didn't get into this problem overnight" or that "there's no magic solution" but that multiple factors and actors need to be considered in order to understand where we've been or where we could go next
- Complicated values: You might argue that it is difficult to tell precisely who/what is "right" and "wrong" because the facts disagree or because there are advantages in multiple ways

### **The classroom assignment specifications:**

- 800-1400 words (3-5 pages)
- Draw on one or more issue(s) addressed in either your Reader or Writer document
- Argue for the not-so-obvious complexity of an issue (do not argue one "side" of the issue yet)
- Engage with the ideas from **3-4 credible texts**: at least one from our core readings and at least one that you find on your own (you must **turn in copies** of your outside sources with your document: submit a photocopy of each or post a full-document electronic copy of each on the wiki)
- Likely default setting: Standard academic essay with MLA or APA style in-text and end-of-text citations

## **Action Perspective: It's Changeable/Improvable**

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### **The central writing problem:**

Make a judgment, present an out-on-a-limb analysis, and/or offer a recommendation for change to a very specific single reader—or identifiable group of readers—that is/are likely to question or resist your arguments.

You will need to anticipate your readers' intelligent questions or resistances and respond to those points directly with your own counterarguments.

You will thus need to locate sufficient data or information both to make your exact case for change/improvement and to predict and respond convincingly to disagreements, resistances, and concerns.

### **The classroom assignment specifications:**

- 900-1500 words (3-5 pages)

- Draw on one or more issues/concepts represented in your earlier documents
- Address a specific audience (mailing address or fits in a room)
- Engage with the ideas/information from a sufficient group of credible sources, including print/visual secondary sources beyond our core readings, and perhaps also primary data from experience or collection
- Likely default setting: Standard academic essay with MLA or APA style in-text and end-of-text citations

**About your sources:** You'll likely need to include sources beyond/different from those you have already accumulated. 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.

## Weekly Prepwork

Graded Honors Credit (100%), Satisfactory Credit (80%), Entry Credit (60%), or Zero Credit.

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.

**All Prepwork is designed to lead directly into your Main Writing Projects**, either your Early Documents or your Revised Major Projects. Our goal this semester is for you to retrain your brain to give you better tools for solving writing problems, so prepwork asks you to **try something** you might not otherwise have tried as a writer getting started thinking on a project.

Scoring reflects the best research on how writers improve as writers: it's not about talent but about **concentration** and about **time**.

- **Entry-level assignments** show you were present and willing to give the prepwork a try: the assignment has some of the core components (3/5)
- **Satisfactory assignments** show you were carefully completing the writing task: you've finished on time and have addressed all the crucial parts, given some specific responses, and engaged with the basic questions (4/5)
- To earn **Honors credit** for prepwork, you need to complete the task thoughtfully, on time, and with some brain wrangling: you leave words on the page that only you could leave, you talk back to the text with new ideas, you write "for example one time" and follow with a vivid example, you put in the time to consider alternate ideas even if they seem silly or off the wall, you connect to your life or your psych class or your job to try to make sense of what you were seeing beyond just the page (5/5)

There are usually no “right” answers, but there are answers that *wrestle and delve*, building your thinking-and-writing muscles—especially for Honors Credit—as opposed to answers that *get the gist and run*, which will usually earn Entry-level Credit.

Early in the semester, each prepwork assignment will be chosen for you. For Bonus assignments and second portfolio prepwork, you’ll have more choice about what kind of exercises you want to use to prepare for or further extend your reading, writing, and thinking and help with your projects.

All assignments should be typed and copied/pasted/uploaded to your (private) Prepwork page by the start of class on the due date.

**Bonus Prepwork:** You’ll have the opportunity to choose additional short writing tasks that match your assignment goals, your learning needs, and/or your personal preferences (scored at +3 for Honors level engagement, +2 for on-time completion, or 0).

### **PrepWork 1: Everyone Complete Three Tasks (5 points + bonus options)**

**Annotate** your copy of Anne Lamott’s “Shitty First Drafts.” Annotating is different from running a highlighter over the page: it requires adding your own words and phrases. If you haven’t annotated a reading by writing notes directly on the page before, you first need to read the quick note on “Be an Annotating Guru” on the class wiki. You can use a pen/pencil on hard copy, or use stylus and/or “sticky notes” on the PDF that you download from the Readings Page on the wiki (bonus chocolate!). You should include multiple kinds of notes to show your brain engaging: exclamations, questions, connections, challenges, and/or short summaries. Try to aim for several notes per page.

**Create a two-column log** with four entries—a 2x4 log—that includes responses to your reading from *Solving Writing Problems*. You can create a 2x4 log by clicking Insert Table (2 columns) or you can download the sample document on the Assignments page of the wiki.

- In the left column (They Claim), provide a direct quotation from the text. It can be something you agree with, disagree with, were surprised by, or have questions about.
- In the right 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? and So, What? Try to write sentences that only you could write, about exact documents you have written or wanted to write, or classes you took, or comments you received about writing. Be as vivid as you can.
- As you respond, try not to just agree: provide a reason, story, or example showing why you agree. **Don’t** just translate the sentence (“~~I think this means that...~~” or “~~Here the author is saying...~~”): talk back to it, talk out from it, dig around in your head for a new connection or question.

**Repeat:** do four of these total. Generally, if you’re aiming for Satisfactory Credit, it’s not a great idea to work with four quotations from the very first paragraph of a reading assignment. Your second column responses will probably have more in them than your first ones, but quality of thinking is more important than quantity of words

**List seven readings, from at least three different categories** represented in the Readings section of the course wiki, that you might be interested in using as your Core Readings this semester.

Remember that you can write directly about something addressed by the reading, or you can write



with “one foot in” the reading: about something related to one of its ideas. Consider which are your top three or four.

### **PrepWork 2:** 5 points + Bonus Option (+3)

Annotate your Reid’s Choice reading (see instructions above), at least 1-2 comments per page.

Create a 2x4 log to respond to your SWP readings: click Insert Table (2 columns) or download the sample document.

- In the left column (They Claim), provide a direct quotation from the text. It can be something you agree with, disagree with, were surprised by, or have questions about.
- In the right 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 exact documents you have written or wanted to write, or classes you took, or comments you received about writing. Be as vivid as you can. Don’t translate the sentence (“I think this means that…”): talk back to it, talk out from it, dig around in your head for a new connection.

You should include:

- at least 1 response from the Decoder reading, and
- at least 1 response from the Reading Problems reading.
- at least 2 more (you can split evenly, 2 from each section, or you can do 3 from one and 1 from the other.)

**Bonus Option:** Choose one of the Pre-Reading Exercises **and** one of the During Reading exercises listed below. Write a one-sentence explanation of why you’ve chosen these: how do you think they will help you with your current reading or writing challenges? Then complete the task. Upload or turn in paper copy of your commented article.

**Pre-reading:** Survey, Connect to, Predict, or Question the text before you start (at least 3-5 comments)

**During reading:** Annotate generally OR try out a specific kind of annotating: Snapshot summaries, Outlining for main points, or Talkback with your opinions (at least 1-2 comments per page)

### **PrepWork 3:** 5 points + Bonus Option (+3)

Create a 2x8 log (see instructions above) to respond to your SWP and Reader’s Choice readings. At least 2 entries need to come from SWP; at least 2 need to come from your Choice essay.

**Bonus Option:** Choose one of the Conditioning Exercises listed below to help you get started with your Reader essay. Write a one-sentence explanation of why you’ve chosen it: how do you think it will help you with your writing problems?

Read the directions; and then **write for 20-25 minutes** (set a timer!) in response to it as a way to prepare to write your It’s Important project. What do you need now: more time thinking about the reading? Time organizing or planning for writing? Time to start writing? Remember: take the full 20 minutes of writing (after you read the instructions) and dig around for as many specific and/or unexpected ideas as you can. Remember to read the very last instruction so that you can finish with a round-up sentence.

**Additional information on the following assignments will be available on the wiki.**

**Prepwork 4:** 5 points (+3)

Summarize two current readings and analyze their credibility and complication angles.

**Bonus Option:** Choose another exercise that helps you move forward on your Issues project by considering gray areas, counterarguments, or writing challenges.

**Prepwork 5:** 5 points

Complete the mapping exercise according to the directions.

**Prepwork 6:** 5 points (+3)

Complete the reading analysis according to the directions. **Bonus:** Choose a counterargument task.

**Final Bonus:** Choose and comment on a relevant *SWP* reading.

**Prepwork 7:** 5 points. Complete an exercise relevant to your current project.

**Prepwork 8:** 5 points. Complete an exercise relevant to your current project.

**Prepwork 9:** 5 points. Complete an exercise relevant to your current project.

**Prepwork 10:** 5 points. Complete an exercise relevant to your current project.

**Prepwork 11:** 5 points Complete a summary-analysis of the Decoder presentations.

## Solving Writing Problems: Predictions, Reviews, and Revision Plans

Graded Honors Credit (100%), Satisfactory Credit (80%), Entry Credit (60%), or Zero Credit.

The point of *writing a document* 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 might, but 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 Predictions and Revision Plans:** Your Prediction assignments will prepare you to take more control over your work as a writer, even in situations where you face significant external constraints. Revision Plan assignments will lay the groundwork for your Second Portfolio work, both in terms of identifying your learning goals and identifying possible pathways for your Two Final Projects.

**SWP Peer Response and Evaluation:** Peer R&E assignments—including in-text comments, responses to peer questions, and your recommendation/reflection paragraphs—will be posted to each peer's page when completed.

**Satisfactory credit** assignments 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 use some of the new key terms from class as well as the writer's own language; they will pose multiple possible options. They will reveal the writer gaining or recommending new strategies.

**Honors credit** assignments will also contain one additional set of questions, further close reading, or set of examples to provide direction to the author.

**Decoder Presentation: 10 points.** In a 3-minute presentation, you will use key terms from 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.

## Quizzes

Graded Full Credit (+2 bonus points), Baseline Credit (+0 points), or Negative Credit (-2 points).

Research shows that simply making the effort to recall an idea or concept spurs your brain to start to transfer the knowledge to long-term memory where you can access it permanently. Quizzes in this class will occur only on announced days, mostly over announced and central ideas, and often over repeated material—not as a large grade-weight measure of what you already know, but as a strategy to encourage you to keep learning important concepts and create “mental maps” of what you learn.

Closed-book, no-note quizzes will ask you to recall key terms and issues from the assigned reading so that you can gain more advanced, specific language to discuss and plan your writing strategies (not just “flow” or “topic sentences” or “grammar”).

At least half of the quiz questions will be posted in advance of the quiz; all students should thus be able to achieve “baseline” scores—quizzes that demonstrate that you have generally completed and understood the reading assignments—simply by keeping up with the reading and staying prepared. Students who read actively and attentively should be able to earn some bonus credit by answering additional questions correctly or with more specificity. Students who are not keeping up with the reading assignments or who are not comprehending the key terms of the course may lose portfolio points.

- **“Baseline” scores** = 0 points for answering at least half the questions competently (no effect on portfolio grades)
- **“Bonus” scores** = Up to +2 bonus points for answering all questions correctly (increase on portfolio grades)
- **“Negative” scores** = Up to -2 points for absences or serious lack of correct answers (decrease in portfolio grade levels)
- **Notetaking bonus:** Up to +1 or +2 bonus. Bring your handwritten notes preparing you for the quiz to turn in beforehand. Relatively accurate prep for 3 questions = +1; for five or more = +2.

Quizzes are given at the start of class on the announced days. **They may not be made up or taken outside the classroom.** Students who miss a quiz for a rare, uncontrollable disaster may request (with documentation) that the quiz be counted as baseline credit so they don’t lose points. Students who miss a quiz for other reasons may complete a bonus peer evaluation if they wish to earn back points.

## Optional Bonus Assignments

**Peer Response/Evaluation:** Up to +3, up to 4 times. Once per Document, you can complete an additional Peer Response and Evaluation. Check with Prof. Reid to set up a partnership.

**Citizenship:** Up to +3, once per portfolio. Points available from peer nominations based on particularly helpful responses and commentary, encouragement or support during class.

**Completion:** Up to +2, once. Points available for completing (at the **Entry** level or above) all or nearly all of the Prepwork and SWP assignments in the Learning Portfolio, within the allotted time range.

**Additional bonus opportunities** will be presented as the semester continues.

## Portfolio 2 Assignments: Performance Portfolio

### Portfolio Proposal, Version 1

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#### **The central writing problem:**

Convince Professor Reid that you are prepared to revise your earlier writing in this class in such a way as to meet the core learning goals of English 101, meet her expectations for twenty-first century writers, and meet your own goals as a writer and writing learner. That is, you need to

- Complete 3500–4000 words of polished academic prose, including this proposal and your Personal Writing Principles
- Complete at least one academic project, revising and expanding a previous Early Document, that makes an argument and integrates sufficient credible secondary sources
- Complete at least one genre project, revising and switching the genre of previous Early Document so that it is deliberately constructed in a genre other than “typical academic essay”
- Complete at least one document that integrates non-textual sources (visuals and/or audio and/or non-text-based primary research)

### **The classroom assignment specifications:**

- 750-1200 words (3-5 pages + bibliography)
- Refer to specific quotations and examples from your earlier Documents and SWP reflections
- Refer to specific changes, sources, adaptations, exercises that will be forthcoming
- Possible genres: Informal narrative or letter, short academic essay, formal proposal/report format with subheadings/sections

## **Academic Project**

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For your Academic Project, you will draw on and revise/expand one of your early documents. As described in your Proposal, you will use it to meet a range of the English 101 learning goals as well as several of your own goals as a writer. You will determine the audience, focus, development mode(s), stance, length, source material, design elements, and tone that best serve the goals of this project.

Your Academic Project needs to demonstrate your skills at selecting and integrating credible secondary sources in order to convince an educated, skeptical reader. You also need to demonstrate your revising, editing, and argument skills.

You will complete elements of an Inquiry Log for this Project. Your academic project is likely to be 1200-1500 words long.

## **Genre Project**

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For your Genre Project, you will draw on and revise/expand/reframe one of your early documents. As described in your Proposal, you will determine the audience, focus, development mode(s), stance, genre, length, source material, design elements, and tone that best serve the goals of this project.

For your Genre Project, you need to demonstrate your skills in choosing, understanding, and composing in a professional genre that is not a typical academic essay. (You might choose a memo or report, a blog or magazine article, a video or poster, a petition, tweetstorm, or demonstration, among others.) You will complete the project and a short but formal explanation (500 words) of your choices. You have two options:

- Re-revise the arguments you made for your Academic Project to present them to a new audience in a new genre

- Choose a different Early Document to revise from its essay-base into a polished document in a new genre.

## **Personal Writing Principles**

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### **The central writing problem:**

Explain to Professor Reid, suggest to future students, and remind yourself what key concepts and/or principles underlie your own *mental map* of solving writing problems now, and how/why you think they might be important. If these have changed recently, explain how/why.

### **The classroom assignment specifications:**

- 900-1200 words (3-4 pages)
- Refer to specific quotations and examples from your Documents, Projects, and SWP reflections
- Possible genres: Informal narrative or letter, short academic essay, text or rehearsed video blog

## **Optional Bonus Assignments**

**Peer Response/Evaluation:** Up to + 3, two times. Once per Project, you can complete an additional Peer Response and Evaluation. Check with Prof. Reid to set up a partnership.

**Citizenship:** Up to +3, once per portfolio. Points available from peer nominations based on particularly helpful responses and commentary, encouragement or support during class.

**Publication:** For one Project, you can present evidence that you have submitted (part of) the project to an appropriate public audience, relevant to your communication goals, outside the classroom. Present a copy to Professor Reid with a stamped, addressed envelope or emailing instructions; present evidence of public display of the text; present evidence/affidavits showing at least 15 real people connected to your target audience outside our class read your text.

**Additional Bonus Opportunities** may be made available during this part of the semester.

## English 101.060: Reid—Fall 2015 Course Calendar

See the online calendar for details, links, and updates.

Readings come from *Solving Writing Problems* (online), our *Readings* collection on the class wiki, and *Pocket Style Manual* (Sommers/Hacker).

Date	In Class Today	Reading Due By Start of Class	Assignments Due This Day	Points
S1	Intros. How we write. Writing values.	None	None	
S3	Quiz 1. Choosing topics/being chosen. Solving writing problems. This course. Reader's and Writer's Perspective.	<b>Policies:</b> All class policies <b>SWP:</b> Rethink It <b>Readings:</b> Lamott, "SFDs" <b>Readings:</b> Skim all options	PW1: Annotate Lamott, 2x4 log for <i>SWP</i> , List of 7 readings	5 (+3)
S8	Quiz 2. Advanced reading 1. Using <i>SWP</i> . The Decoder Asgt.	<b>SWP:</b> Decode It 1: Context <b>SWP:</b> Solving Reading Problems 1 <b>Readings:</b> Reid's Choice, #1	PW2: 2x8 log + Annotations. (Bonus A: Exploratory writing.)	5 (+3)
S10	Quiz 3. Partner predictions, Reader + Writer. Responding to peers.	<b>SWP:</b> Decode It 2: Goals, <b>SWP:</b> Explaining, Reviewing <b>Readings:</b> Your Choice, #1 (same area) <b>Pocket:</b> Ch. 30-31		
S11	<i>Friday midnight deadline for in-class work</i>		Predictions for Reader & Writer: 11:59 pm	5
S15	Quiz 4. Decoders 1, 2, 3. Advanced Reading 2.	<b>SWP:</b> Decode It 3, Solving Reading 2 <b>Readings:</b> Your Choice, #2 (new area)	PW3: 2x8 log & summary. (Bonus B: Reading Reflection) Decoder Presentations 1, 2, 3	5 (+3)
S17	In-class pair responses and evaluations. Topics. Sign up for conferences next week.		<b>Reader's Perspective:</b> 10:30 am.	15

<b>Date</b>	<b>In Class Today</b>	<b>Reading Due By Start of Class</b>	<b>Assignments Due This Day</b>	<b>Points</b>
S22	Decoders 4, 5, 6. Dispositions. Revising and Adapting.	<b>SWP:</b> Revising <b>Online:</b> Quotation Basics	Decoders 4, 5, 6 Two Responses & Evaluations, <i>Reader</i>	5+5
S24	Expanding an Issue. Searching in Databases, Part 1. Source Evaluations Part 1.		<b>Writer's Perspective:</b> 10:30 am.	15
S29	Quiz 5. Decoders 7, 8, 9. Genres. Revision Plan for <b>Reader+Writer.</b>	<b>SWP:</b> Genre Patterns 1 <b>SWP:</b> Early Inquiry 1—Processes <b>Readings:</b> Your Choice #3	Two Responses & Evaluations, <i>Writer</i> Decoders 7, 8, 9	5+5
O1	Predict for <b>Issue.</b> Angled topics & multiplied subtopics.	<b>Reading:</b> External Source	PW4: Comparative Summary- Analysis (Bonus C: Gray Areas)	5 (+3)
O2	<i>Friday midnight deadline for in-class work</i>		Revision Plan for Reader+Writer Prediction for Issues: 11:59 pm	5 5
O8	Quiz 6. Source use. Powerful, flexible paragraphs.	<b>SWP:</b> Paragraphs 1, Sources <b>Pocket:</b> Ch. 8, Ch. 9	PW5: Mapping (Generation or Alt) <b>Issues Perspective:</b> Post by 11:59 pm	5 15
O10	Solving Problems: Partner Revision Plan for <b>Issue.</b> Narrowing. Predict for Action.	<b>SWP:</b> Topics	Peer Responses and Evaluations, <i>Issues</i>	5+5
O11	<i>Friday midnight deadline for in-class work</i>		Revision Plan for Issues Prediction for Action	5 5
<b>FALL BREAK</b>				
O13	<b>No class: Monday Classes Meet Today</b>			
O15	Quiz 7. Decoders 10, 11, 12, 13. Hunting Research. Considering multiple sides.	<b>SWP:</b> Change 1	Decoders 10, 11, 12, 13	



<b>Date</b>	<b>In Class Today</b>	<b>Reading Due By Start of Class</b>	<b>Assignments Due This Day</b>	<b>Points</b>
O20	Action arguments. Decoders 14, 15, 16, 17	<b>SWP:</b> Arguments <b>SWP:</b> Reading 2	PW6: Reading analysis (Bonus D: Counterargs) Decoders 14, 15, 16, 17	5 (+3)
O22	Quiz 8. Action organizations. Decoders 18, 19. Sign up for conferences next week.	<b>SWP:</b> Paragraphs 2	PW Bonus E: SWP 2x4 Decoders 18, 19	(+3)
<i>M20</i>	<b><i>FRIDAY WRITING DEADLINE</i></b>		<b>Action Perspective:</b> Post by 11:59 pm	15
O27	Quiz 9. Proposals and Genres. Project Management. Conference Week	<b>SWP:</b> Genre Patterns 2 <b>Online:</b> Proposal Asgt. Guide, Portfolio 2 Guide	Responses and Evaluations, <b>Action</b>	5+5
O29	Revision Plan. Proposing Revisions & Further Inquiry	<b>SWP:</b> Middle Inquiry 1, Fail Forward		
<i>O30</i>	<i>Friday midnight deadline for in-class work All Decoder work posted by Friday 11:59 pm</i>		Revision Plan for Action: 11:59 pm	5 10
N3	Proposal Review. Non-text elements.	<b>SWP:</b> People-based inquiry <b>Online:</b> Non-text guide	<b>Proposal Version 1:</b> Post by 10:30 am	(30)
N5	Academic Project—Inquiry & Structure		PW7-Pick a task relevant to your Academic Project	5
N10	Quiz 10. Counterarguments and Analysis	<b>SWP:</b> Thesis <b>SWP:</b> Argument	PW8-Pick a task relevant to your Academic Project Inquiry Log, Academic Project	5 10
N12	Academic Project—Paragraphs	<b>Pocket:</b> Citations	<b>Academic Project:</b> Post by 11:59 pm	(130)

<b>Date</b>	<b>In Class Today</b>	<b>Reading Due By Start of Class</b>	<b>Assignments Due This Day</b>	<b>Points</b>
N17	Genre Project—Focus and Adaptation		Response and Evaluation, Acad. Project	10
N19	Quiz 11. Genres. Citations. Sign up.	<b>SWP:</b> Introductions & Conclusions <b>Pocket:</b> Sentences 1	PW9-Pick a task relevant to your Genre Project	5
N24	Guided Production Day: Project 2—Paragraphs and Sentences Conference Week		PW10-Pick: relevant to Genre Proj. <b>Genre Project:</b> Post all parts by 11:59 pm	5 (50)
N26	<b>No class: Thanksgiving Holiday</b>			
D1	Quiz12. Powerful Sentences/TBA	<b>SWP:</b> Late-cycle Inquiry <b>Pocket:</b> Sentences 2	Responses and Evaluations, Genre Project, 11:59 pm	5+5
D3	About Reflection. Editing for Publication. New Communities.	<b>Online:</b> Writing Principles Handout	Re-Revision Plans, Final Projects: Post by 11:59 pm	5
D8	Quiz13. Guided Production Day: Writer’s Principles	<b>TBA</b>	PW11-Reflection & Decoder summary	5
D10	Set the Bar Day: Revising all final projects		<b>Writing Principles: Reflection Project</b>	(20)
D15	<i>Final Exam: Class meets in scheduled slot for 90 minutes. Quiz14.</i>		Two Copies of “Fab 500” for sharing	5
D16	<b>WEDNESDAY WRITING DEADLINE</b>		<b>Portfolio 2</b> Final Copies + Cover Sheet Posted Online	