English 125: Writing and Academic Inquiry
English 125.060: Literacy and Technology
Spring 2018
M W 10:00-11:30
Location: 2475 Mason Hall

Instructor: Ruth Li
Email: ruthli@umich.edu
Office Location: 3023A Tisch Hall
Office Hours: drop in and by appointment; drop in hours: Tuesdays from 10-11 am and Thursdays from 1-2 pm

EDWP Course Description for English 125:

This class is about writing and academic inquiry. Effective arguments stem from well-formulated questions, and academic essays allow writers to gain deeper understanding of the questions that they are exploring. In this course, you will learn to create complex, analytic, well-supported arguments that matter in academic contexts. The course will also hone your critical thinking and reading skills. Working closely with your peers and instructor, you will develop your essays through workshops and extensive revision. Our course readings will cover a variety of genres and serve as models or prompts for assigned essays. The specific questions that you pursue in your essays will be guided by your own interests.

Introduction to English 125.075: Literacy and Technology

In this section of English 125, we will examine writing and composition within the context of literacy and technology. Exploring the concept of literacy, we will discuss questions such as: in what ways does technology affect or change how we communicate? In what ways can we 'read' and 'write' texts beyond the written form through images, video, or audio? How might we redefine what it means to be literate in the twenty-first century? Finally, why is this transformation in learning significant for our roles and responsibilities as active readers and writers in college, and as engaged citizens and members of the communities in which we live?

<ins>Learning Goals for English 125</ins>:
- To cultivate the habits of curiosity and empathy that enable us to ask genuine questions, engage thoughtfully and rigorously with a wide range of perspectives, and produce complex, analytic, well-supported arguments that matter in academic contexts and beyond.
- To read, summarize, analyze, and synthesize complex texts purposefully in order to generate and support writing.
- To analyze the genres and rhetorical strategies that writers use to address particular audiences for various purposes and in various contexts.
- To develop flexible strategies for revising, editing, and proofreading writing of varying lengths.
- To develop strategies for self-assessment, goal-setting, and reflection on the process of writing.

<ins>Required Texts and/or Course Pack</ins>:

For this class, you will need to purchase a course pack of assigned readings. Go to Dollar Bill Copying on 611 Church St. and provide the course name/number (English 125.060) and my last name (Li).

<ins>Course Requirements</ins>:
I will determine your final grade according to the following rubric:
- **15%   daily engagement:**

- attendance
  - participation in class discussions and small group activities
  - low-stakes writing assignments
- **10%   Essay #1**
- **20%   Essay #2**
- **20%   Essay #3**
- **15%   Essay #4**
- **10%   peer review workshops:**
  - typed peer review letters
  - complete drafts for workshops
  - active participation in workshops
- **5%   reflective cover letters, reflective annotations, and informal self-reflections**
- **5%   Cumulative Reflection Letter**

Grading Standard:

- **The grading standard for the course will be as follows:**
  - "C" designates "average" work.
  - "B" designates "good" work.
  - "A" designates "excellent" work.
  - You will need to perform work that is consistently above average in order to receive a letter grade of "B" or "A" in the course.
- **I will hold your work to high standards for two reasons:**
  - I believe that it is crucial for you to learn to communicate your ideas clearly in writing. Most people find writing more difficult than speaking. Although I may know what you're trying to say because I have heard you discuss your ideas during class or in office hours, I will evaluate your written work on the basis of how well the words on the page communicate your ideas.
  - Developing your abilities as a writer will help you to succeed in your remaining classes, in graduate or professional school, and in the workplace. You may not enjoy receiving rigorous feedback or a "B" or "C" on an assignment, but receiving honest feedback will enable you to improve your writing and achieve greater success in your post-college career.
- **I will grade your work using the following scale:**

	B+ 87-89.99	C+ 77-79.99	D+ 67-69.99
A 93-100	B 83-86.99	C 73-76.99	D 63-66.99
A- 90-92.99	B- 80-82.99	C- 70-72.99	D- 60-62.99

Attendance:
- Because our course foregrounds discussion, close engagement with the readings, and close engagement with each other's writing, attending class is crucial for your own success and for the success of the course.
- **You may miss two class sessions without penalty.**
- I will excuse your absence if you bring me a note from a doctor or health professional, a signed letter from a University team or program, or documentation of a family emergency.
- **Once you have reached your limit of two unexcused absences, I will lower your final daily engagement grade by one letter for each additional absence** (i.e., an "A" grade will become a "B").
- If you miss class, please ask another student to share his/her notes and tell you about what you missed.
- Please make sure to arrive on time for class. Arriving late causes you to miss important material and is disruptive to others. **I will count three late arrivals as one absence**.

Religious Observances:
- If a class session or due date conflicts with your religious holidays, please notify me so that we can make alternative arrangements. In most cases, I will ask you to turn in your assignment ahead of your scheduled absence, but in accordance with UM policy on religious/academic conflicts, your absence will not affect your grade in the course.

Participation:
- The success of our course depends on each of you being prepared to participate.
- **Effective participation entails being an engaged reader.**
    - As you're reading materials for class, please adopt whatever strategies will enable you to stay alert and active as a reader, such as:
        - underlining or flagging important passages and key phrases
        - writing key words at the top of various pages
        - writing notes in the margins of pages or in a reading journal
        - jotting down questions that you want to raise about the reading
        - identifying pages or passages that contain especially confusing or intriguing material.
    - Please make sure to **bring reading materials to class** on the day that we'll be discussing them.
- **Effective participation entails being an engaged listener and balanced contributor.**
    - If you tend to talk a lot in class, please try to leave room for other students to speak. If you tend to be quiet in class, please make an effort to add to our conversation.
    - Participation can take many forms, including:
        - offering a comment or reflection about the readings during class
        - posing a question or responding to others' questions
        - identifying a passage or section that you find difficult to understand
        - sharing an insight from your writing assignment
        - posting an observation or question on our online course site
        - making links between our discussions and events in the wider world
        - listening carefully and respectfully to other students' contributions.

Cell Phones, Electronic Devices, and Laptops:
- Please be sure to turn off your cell phones and put all electronic devices in your bags before class begins. It will be distracting for all of us if you text or use an electronic device during class, so **I will mark you absent for the day** if you do so.

- If you expect a call during class (e.g., for a family emergency), please let me know in advance.
- For most days of the semester, I will ask that you **refrain from using your laptop** in class. Laptops tend to make us far less attentive to each other and far more susceptible to online distractions. Please plan to take notes by hand. On a few specified days of the semester, I will allow you to use laptops for a classroom activity; I will announce in advance when laptops will be permitted.
- If I find that using laptops distracts us from achieving our learning goals, I will no longer permit any use of laptops during class.
- If you have any special needs or concerns related to technology, please come talk to me.

Sequence of Major Essays:
- Over the course of the semester, I will ask you to produce four formal essays, each of which will involve a **process of drafting, peer review, revision, and self-assessment**.
- Here is a brief description of each major essay. We'll discuss each of these assignments in much greater detail as the semester proceeds:

GENRE	LENGTH	AUDIENCE	TARGETED WRITING SKILLS	% OF FINAL GRADE
Literacy Narrative (an interpretive argument that is based on careful, detailed analysis of a significant aspect of your experiences as a reader or writer)	3-5 pages	• other students in your English 125 course	• reading like a writer • close reading (carefully unpacking and analyzing evidence) • reflecting on your past experiences as a writer and/or reader • incorporating personal experience as evidence • building an argument from careful analysis of a text, phenomenon, or personal experience • articulating the "so what?" or broader significance of your argument	10%
Rhetorical Analysis (an argument that analyzes patterns of language use within a particular text or community)	4-6 pages	• members of the discourse community that you're analyzing • others with interests in this text or community	• close reading • formulating a driving question • analyzing rhetorical appeals (ethos, logos, pathos) • analyzing patterns of language use evident within a particular text or community • formulating a thesis based on patterns of evidence • positioning yourself when making an argument about a group to which you do or do not belong	20%
Research-based Argument (an argument that draws on original research	8-10 pages	• readers with interests in the text, issue, or phenomenon that you're	• formulating a driving question • conducting original research through one or more of the following methods: interviewing, collecting survey data, being a participant observer, conducting a mini social experiment, mapping	20%

to contribute to an academic conversation or scholarly debate)		discussing	movements in a particular space, exploring archival materials, or analyzing primary documents • analyzing, incorporating, and citing evidence from multiple sources • formulating a thesis based on patterns of evidence	
Revised/ Repurposed Argument (a substantial revision of an earlier essay that changes its genre, mode, audience, and/or purpose, coupled with a reflection on your revision process)	• depends on the genre, mode, audience, and purpose of the argument • 2-3 pages of reflection about your revision process	• choose an appropriate audience for your repurposed argument	• substantially revising an argument to meet the demands of a different genre, mode, audience, and/or purpose • presenting a work-in-progress and responding to formative feedback • reflecting on the revision process	15%

Late Submission of Formal Essays:
- Unless you **notify me in advance** about extenuating circumstances that will prevent you from submitting your essay on time, I'll lower your grade for the assignment **by one-third of a letter grade for each day** that it is late. For instance, if you submit a "B" paper two days late, your grade will become a "C+."

Brief Writing Assignments:
- Throughout the semester, I will ask you to complete some low-stakes writing assignments as preparation for our class discussions and as building blocks for your major essays.
- These assignments will count towards your **daily engagement grade**, which is worth 15% of your final grade.
- **Late Submission of Brief Writing Assignments:**
    - If you miss class, please check our online course site for information about writing assignments.
    - If you cannot make it to class due to illness or an emergency, you can receive full credit for your assignment if you email it to me by 9 p.m. on the day it is due.
    - Otherwise, you will receive no credit for an assignment submitted after the class period or posting time when it is due.

Peer Review Workshops:
- Writing is a social process; both giving and receiving feedback about writing enables us to develop our abilities as writers. In this spirit, **peer review workshops will play a central role in our course**. By identifying what is working and not working in each other's drafts, you will help each other to clarify and strengthen your arguments. Commenting on others' work is also one of the best ways to improve your own writing; identifying strengths and weaknesses in your peers' drafts will heighten your awareness of strengths and weaknesses in your own work.

- We'll have a range of **different kinds of workshops** throughout the semester. For some of these workshops, I'll ask you to read each other's work during class and offer each other oral feedback. These workshops will focus on shorter pieces of writing such as your thesis statement, a paragraph that incorporates quotes from another scholar, or a paragraph that addresses counter-arguments.

- **For workshops that focus on the four formal essays**, I'll assign you to a particular peer review group and ask you to do the following:
    - Email a **complete draft** of your assignment to me and to your group members by the date and time specified on the syllabus. Drafts will typically be due **two days before the scheduled workshop**.
    - Before the workshop, read your group members' drafts and offer each group member **feedback in the form of a typed letter**. We'll practice providing useful feedback during class, and I'll distribute guidelines for writing each set of peer review letters.
    - On the day of the workshop, **bring hard copies of your typed letters** to class (one copy of each letter for me, and one copy of each letter for all members of your group).

- **It is crucial that you attend class on days when peer review workshops are scheduled.**
    - If you miss a workshop, you'll not only miss an invaluable opportunity to improve your own draft; you'll also deprive your group members of feedback on their drafts.
    - **If you miss a peer review workshop, you must arrange to receive feedback on your draft.** You can meet with a tutor at the Sweetland Center for Writing or arrange for another student to read your draft. You must then write a response to the feedback that you receive and submit your response with your final essay. **If you do not arrange to receive feedback on your draft, you <u>will not receive credit</u> for completing the draft.**

- **Please send a <u>complete</u> draft of your essay for peer review workshops, and submit those drafts by the designated time.**
    - A draft is a work-in-progress, and you'll be substantially revising your drafts based on the feedback that you receive. However, your peers can only offer you helpful feedback if you give them a **<u>full-length draft</u>** in which you have done your best to meet the requirements of the assignment. Furthermore, your peers will need adequate time for carefully reading and responding to your work.
    - **Except in cases of extenuating circumstances, if you submit your draft after the required submission time, you <u>will not receive credit</u> for completing the draft.**

Self-Reflection Assignments:
- Deepening your self-awareness as a writer is one of the best ways to strengthen your writing skills. Throughout the semester, I will ask you to submit some **self-reflection assignments that will help you to think about your writing process and your development as a writer**.
- These assignments will include reflective cover letters or annotations, which will be due with each of your formal essays, and some low-stakes reflections that I will ask you to complete at various stages of the drafting process.

Office Hours:
- I look forward to meeting with you individually during office hours. We'll meet for at least one required conference, during which we'll discuss a draft of one of your essays. I also encourage you to come to my office hours throughout the term. We can talk about your assignments, issues that we've been discussing in class, any difficulties that you're having, and/or your future plans.
- If your schedule conflicts with my weekly office hours, please let me know so that we can arrange to meet at another time.

Accommodations for Special Needs:
- The University of Michigan is committed to ensuring the full participation of all students, and I am committed to making learning as accessible as possible for all of my students. If you have a disability and need an accommodation to participate in this class or to complete course requirements, please ask Services for Students with Disabilities (SSD) to provide documentation of the accommodations that you need. Then, please share this documentation with me as soon as possible, preferably within the first few weeks of class. I will treat as private and confidential any information that you share.
- If you suspect that you may have a disability and would like to be tested, Services for Students with Disabilities can provide free screenings and referrals to low-cost diagnostic services.
- Here is the contact information for Services for Students with Disabilities:
    - location: G-664 Haven Hall
    - phone: 734-763-3000
    - website: http://ssd.umich.edu/

Mental Health Resources:
- As a student, you may experience challenges that negatively affect your learning, such as anxiety, depression, interpersonal or sexual violence, difficulty with eating or sleeping, grief/loss, and alcohol or drug problems. The University of Michigan offers several confidential services that you might find helpful for addressing such challenges, including
    - Counseling and Psychological Services (CAPS): 734-764-8312
    - Psychiatric Emergency Services: 734-996-4747.
    - Sexual Assault Prevention and Awareness Center (SAPAC) 24-Hour Crisis Line: 734-936-3333
- If you have a diagnosed mental health condition, you may also be able to register with Services for Students with Disabilities: see http://ssd.umich.edu/mental-health-conditions.

Student Sexual Misconduct Policy:
- Title IX prohibits discrimination on the basis of sex, which includes sexual misconduct such as harassment, domestic and dating violence, sexual assault, and stalking.
- If you are dealing with sexual misconduct, you can speak to someone confidentially by calling the 24-hour crisis line at the Sexual Assault Prevention and Awareness Center (SAPAC): **734- 936-3333**. For non-emergencies, you can contact SAPAC at **sapac.umich.edu**.
- If you want to report an alleged violation, you can contact the Office for Institutional Equity (OIE) at **institutional.equity@umich.edu**. The OIE works to create a campus environment that is inclusive, respectful, and free from discrimination and harassment. Your report to OIE will not be confidential.
- Please note: As an instructor, I am responsible for helping to create a safe learning environment on campus, and I may be required to report information about sexual misconduct or a crime that may have occurred on UM's campus.

Sweetland Center for Writing:
- The Sweetland Center for Writing—located at **1310 North Quad**—is an amazing, free resource! If you would like additional feedback or assistance as you're planning, drafting, or revising your writing assignments, you can schedule an individual appointment with a Sweetland faculty member, drop in for a peer-tutoring session, correspond online with a peer tutor, or submit your work online to receive feedback within 72 hours.
- Sweetland faculty members and peer tutors will not edit or proofread your work, but they can assist you with understanding assignments, generating ideas, developing and organizing arguments, using evidence and sources, and clarifying your writing.
- For more information, please visit: **http://www.lsa.umich.edu/sweetland/undergraduate**.

Plagiarism:

- Building on others' words and ideas is an essential element of effective scholarship. However, we must give credit to those whose words and ideas we incorporate into our writing. Using someone else's words, ideas, or work without proper attribution is plagiarism, and such an act is considered a serious ethical violation within the university community.
- If you complete an assignment for one course and then submit that same assignment as original work for a different course, you are also committing plagiarism.
- We will discuss what constitutes plagiarism, but if you have additional questions about how to reference material that you find in books or online, please let me know.
- **If you commit an act of academic dishonesty in this course either by plagiarizing someone's work or by allowing your own work to be misused by another person, you will face the following consequences:**
  - You will fail the assignment and may fail the course.
  - I will report the incident to the Director of the English Department Writing Program.
  - I will also forward your case, with an explanatory letter and all pertinent materials, to the LSA Assistant Dean of Student Affairs.
  - The Dean will determine an appropriate penalty, which may involve academic probation and/or community service.
  - If you commit plagiarism while you are already on probation for plagiarism, you may be asked to leave the University.

Daily Course Schedule:

UNIT ONE: LITERACY NARRATIVE			
DAY & DATE	**FOCAL POINTS FOR DISCUSSION**	**MATERIALS FOR DISCUSSION**	**WRITING ASSIGNMENTS DUE**
Session 1 *Wed. Jan. 3* **Introductions; Literacy Narratives**	• Key terms for discussing academic writing (audience, purpose, genre, thesis, evidence) • Elements of effective academic writing • The writing process • Course syllabus, policies, and expectations	• Course syllabus • Digital Archive of Literacy Narratives (DALN): http://daln.osu.edu/	
Session 2 *Mon. Jan. 8* **Reading like a Writer**	• Reading like a writer • Close reading • Key terms for discussing academic writing (audience, purpose, genre, thesis, evidence) • Using personal experience as evidence to support an argument that will matter to other	• **Bunn, Mike. "How to Read Like a Writer."** *Writing Spaces: Readings on Writing* **2 (2011): 71-86. http://writingspaces.org/bunn--how-to-read-like-a-writer** • **Digital Archive of Literacy Narratives (DALN):**	**LSWA 1 due: Introductory Letter**

		readers	http://daln.osu.edu/	
Session 3 *Wed. Jan. 10* **Genre Awareness: Defining the Literacy Narrative**	• Reading like a writer • Close reading • Understanding literacy narratives as a genre • Using personal experience as evidence to support an argument that will matter to other readers • Identifying the central argument of a text	• **Amy Tan, "Mother Tongue"** • **Bring the course pack** • Work on LSWA 2	
Session 4 *Wed. Jan. 17* **Identifying Authors' Motivating Moves**	• Identifying the central argument of a text • Addressing the "so what?" question; identifying authors' motivating moves • Imagining yourself as a participant in a broader conversation or debate	• **Meg Sweeney, "Motivating Moves"** • **Marjorie Agosin, "Always Living in Spanish"**	**LSWA 2 due: Literacy Narrative Idea and Prewriting**
Session 5 *Mon. Jan. 22* **Formulating a Driving Question; Incorporating Evidence**	• Formulating a driving question • Addressing the "so what?" question • Imagining yourself as a participant in a broader conversation or debate • Incorporating and citing evidence	• **Sample Literacy Narrative 1** • **Sherman Alexie, "Superman and Me"** • Feedback on LSWA 2 • Work on LSWA 3	
Session 6 *Wed. Jan. 24* **Entering the Conversation**	• Identifying your interlocutors; imagining yourself as a participant in a broader conversation or debate • Addressing the "so what?" question: additional strategies for identifying authors' motivating moves	• **Mark Gaipa, "Breaking Into the Conversation: How Students Can Acquire Authority for Their Writing"** • Style and mechanics review • Work on the literacy narrative	**LSWA 3 due: Literacy Narrative Prewriting 2**
Session 7 *Mon. Jan. 29* **Practicing Peer Review**	• Writing as a process • Offering effective feedback for other writers • Improving your own writing by offering feedback for other writers and by hearing	• **Peer Review Guidelines** • **Jeremiah Chamberlin, "Workshop Is Not for You"** • **Sample Literacy Narrative 2** • Whole-class peer review	**Complete draft of your Literacy Narrative**

	other writers' feedback about various drafts	workshop of the sample essay • Review LSWA 3	
Session 8 *Wed. Jan. 31* **Peer Review Workshop: Literacy Narrative**	• Writing as a process • Offering effective feedback for other writers • Improving your own writing by offering feedback for other writers and by hearing other writers' feedback about various drafts • Developing strategies for revision	• Complete drafts of your Literacy Narratives • Your typed peer review letters for each member of your group • In-class peer review workshop	**Typed peer review letters for each member of your group**

<table>
<tr><td colspan="4" align="center">UNIT TWO:
RHETORICAL ANALYSIS</td></tr>
<tr><td align="center">DAY
&
DATE</td><td align="center">FOCAL POINTS FOR
DISCUSSION</td><td align="center">MATERIALS
FOR
DISCUSSION</td><td align="center">WRITING
ASSIGNMENTS
DUE</td></tr>
<tr>
<td>Session 9
<i>Mon. Feb. 5</i>

Rhetoric: The Art of Persuasion</td>
<td>• Analyzing rhetorical appeals (ethos, logos, pathos)
• Identifying various discourse communities
• Identifying patterns and conventions of language use within a particular text or discourse community</td>
<td>• Handouts on Discourse Communities (on Canvas): What is a Discourse Community?
• <u>https://webcourses.ucf.edu/courses/984277/pages/what-is-a-discourse-community</u>
• http://shrike.depaul.edu/~jwhite7/discoursecommunitydef.htm
• http://guides.libraries.uc.edu/2089/discourse-community

• Frank Cioffi, "Argumentation in a Culture of Discord"</td>
<td><u>Monday, Feb. 5 by 4:30 pm: Final Literacy Narrative</u> due on Canvas under Assignments
    Include:
    1. Drafts
    2. Letters from peer reviewers
    3. Your reflective cover letter/annotations</td>
</tr>
<tr>
<td>Session 10
<i>Wed. Feb. 7</i>

Analyzing Discourse Communities</td>
<td>• Analyzing rhetorical appeals (ethos, logos, pathos)
• Identifying various discourse communities
• Analyzing patterns and conventions of language use within a particular text or discourse community</td>
<td>• Peggy McIntosh, "White Privilege and Male Privilege: A Personal Account of Coming to See Correspondences Through Work in Women's Studies"

• Work on LSWA 5</td>
<td>LSWA 4 due: Discourse Community Idea and Article</td>
</tr>
</table>

	• Positioning yourself when making an argument about a group to which you do or do not belong		
Session 11 *Mon. Feb. 12* **Creating a Complex, Nuanced Thesis Statement**	• Positioning yourself when making an argument about a group to which you do or do not belong • Creating a complex, nuanced, debatable thesis statement • Engaging with possible resistance to your argument; empathizing with counter-arguments	• **Sample Rhetorical Analysis Essay 1** • **Tom Chatfield, "I Type, Therefore, I Am" https://aeon.co/essays/the-world-is-awash-with-more-text-than-ever-before** • In-class thesis statement workshop • Work on LSWA 6 • Review the literacy narratives	**LSWA 5 due: Draft of your Thesis Statement for your Rhetorical Analysis Essay**
Session 12 *Wed. Feb. 14* **Writing a Compelling Introduction**	• Creating a complex, nuanced, debatable thesis statement • Writing a compelling introduction	• **Sample Introduction: Draft and Revision** • **Sample Rhetorical Analysis Essay 2** • Introduction and color-coding workshop **(bring laptops)** • Review LSWA 5	**LSWA 6 due: Rhetorical Analysis Chart**
Session 13 *Mon. Feb. 19* **Organization; Writing an Effective Conclusion**	• Connecting different parts of your argument; transitions • Writing an effective, thought-provoking conclusion	• **Dannie Zarate, "Thoreau and the iPad"** https://www.theparisreview.org/blog/2013/12/17/thoreau-and-the-ipad/ • Peer review guideline creation • Style and mechanics review • Review LSWA 6	**Complete draft of your Rhetorical Analysis Essay**
Session 14 *Wed. Feb. 21* **Peer Review Workshop:**	• Writing as a process • Offering effective feedback for other writers	• Complete drafts of your Rhetorical Analysis Essays • Your typed peer review letters for each member of your	**Typed peer review letters for each member of your group**

Rhetorical Analysis Essay	• Improving your own writing by offering feedback for other writers and by hearing other writers' feedback about various drafts • Developing strategies for revision	group • In-class peer review workshop	

UNIT THREE: **RESEARCH-BASED ARGUMENT**			
DAY & DATE	**FOCAL POINTS FOR DISCUSSION**	**MATERIALS FOR DISCUSSION**	**WRITING ASSIGNMENTS DUE**

Session 15
Mon. Mar. 5
 	
Participating in a Scholarly Conversation through Original Research
	• Situating yourself within a broader scholarly conversation or debate
	• Conducting original research through one or two of the following methods: interviewing, collecting survey data, being a participant observer, conducting a mini social experiment, mapping movements in a particular space, exploring archival materials, or analyzing primary documents
		• **Gaipa, Mark, "Breaking into the Conversation" (revisit)**
		
		• In-class essay idea brainstorm
			<u>**Final Rhetorical Analysis Essay**</u> **due including**
			   1. Drafts
			   2. Letters from peer reviewers
			   3. Your reflective cover letter/annotations

Library Research Session: TBA			
Session 16 *Wed. Mar. 7* **Exploring Research Methods**	• Situating yourself within a broader scholarly conversation or debate • Exploring particular research methods	• **Sample Research-based Argument Essay 1** • **Excerpts from Nicholas Carr, *The Shallows*** • Work on LSWA 7	
Mandatory Conferences	• Generating and discussing ideas and methods for the research-based argument essay	• Conferences: Sign up for a conference between Mar. 6-20.	**Conference Preparation due**
Session 17 *Mon. Mar. 12* **Analyzing,**	• Analyzing, incorporating, and citing various kinds of evidence	• **Bill Cope and Mary Kalantzis, Excerpts from "Multiliteracies: New Literacies, New Learning"**	**LSWA 7 due: Project Proposal**

		In-class practice interviews and surveys **(bring laptops)** Evidence incorporation workshop	

Incorporating, and Citing Evidence from Original Research		• In-class practice interviews and surveys **(bring laptops)** • Evidence incorporation workshop	
No Class on Wed. Mar. 14			
Session 18 *Mon. Mar. 19* **Engaging with Resistance, Acknowledging Limitations**	• Engaging with possible resistance to your argument; empathizing with counter-arguments • Making concessions; acknowledging limitations	• **Matthew Kirschenbaum, "How Technology has Changed the Way Authors Write"** **https://newrepublic.com/article/135515/technology-changed-way-authors-write** • Review LSWA 7 • Style and mechanics review • Work on LSWA 8 and essay **(bring laptops)**	
Session 19 *Wed. Mar. 21* **Sources and Data Collection Field Notes**		• Complete drafts of your Research-based Arguments • Sources and Data Collection Field Notes	**Complete draft of your Research-based Argument** **LSWA 8 due: Sources and Data Collection Field Notes**
Session 20 *Mon. Mar. 26* **Peer Review Workshop: Research-based Argument**	• Writing as a process • Offering effective feedback for other writers • Improving your own writing by offering feedback for other writers and by hearing other writers' feedback about various drafts • Developing strategies for revision	• Complete drafts of your Research-based Arguments • Your typed peer review letters for each member of your group • In-class peer review workshop • Review LSWA 8	**Typed peer review letters for each member of your group**
UNIT FOUR: **REVISED/REPURPOSED ARGUMENT**			
DAY	**FOCAL POINTS FOR**	**MATERIALS**	**WRITING**

& DATE	DISCUSSION	FOR DISCUSSION	ASSIGNMENTS DUE
Session 21 *Wed. Mar. 28* **Revising and Repurposing**	• Substantially revising an argument to meet the demands of a different genre, mode, audience, and/or purpose	• **Bill Cope and Mary Kalantzis, "Considering Multiliteracies:"** **http://newlearningonline.com/multiliteracies/videos** • **Sweetland Writing Minor Capstone Portfolios:** https://lsa.umich.edu/sweetland/undergraduates/minor-in-writing/capstone.html	**Final Research-based Argument** **due including** **1. Drafts** **2. Letters from peer reviewers** **3. Your reflective cover letter/annotations**
Session 22 *Mon. Apr. 2* **Translating an Argument for a Different Context**	• Translating an argument for a different context • Substantially revising an argument to meet the demands of a different genre, mode, audience, and/or purpose	• **Anne Curzan, "Says Who?"** • **Bring an electronic copy of an essay that you plan to revise and repurpose (bring laptops)** • **Sara Alvarez, et al, "On Multimodal Composing"** **http://kairos.technorhetoric.net/21.2/praxis/devoss-et-al/index.html**	**LSWA 9 due: Project Proposal: Selected Essay and Rationale for Repurposing**
Session 23 *Wed. Apr. 4* **Reflecting on Your Growth as a Writer**	• Assessing how you've grown as a thinker, reader, writer, and member of an academic community • Identifying and analyzing patterns in feedback that you've received from your peers and instructor • Composing a Cumulative Reflection Letter	• **Worthen, Molly. "Stop Saying 'I Feel Like.'"** ***New York Times*** **30 April 2016. https://nyti.ms/2jDwFwW** • **Cameron, Deborah. "Just Don't Do It."** ***Language: A Feminist Guide.*** **5 July 2015.** https://debuk.wordpress.com/2015/07/05/just-dont-do-it/ • Work on LSWA 10 **(bring laptops)** • Work on the Cumulative Reflection Letter	**Bring your DSP essays, essay final drafts, and the written feedback that you've received from your peers and your instructor**
Session 24 *Mon. Apr. 9* **Works-in-Progress**	• Substantially revising an argument to meet the demands of a different genre, mode, audience, and/or purpose	• **Your in-progress Revised/Repurposed Arguments (bring laptops)**	**LSWA 10 due: In-progress Revised/Repurposed Argument**

Workshop: Revised/ Repurposed Argument	• Presenting a work-in-progress and responding to formative feedback • Offering effective oral feedback • Reflecting on the revision process	• In-class workshop • Work on the peer review letters • Work on the Cumulative Reflection Letter	
Session 25 *Wed. Apr. 11* **Works-in-Progress Workshop: Revised/ Repurposed Argument**	• Substantially revising an argument to meet the demands of a different genre, mode, audience, and/or purpose • Presenting a work-in-progress and responding to formative feedback • Offering effective oral feedback • Reflecting on the revision process	• **Your in-progress Revised/Repurposed Arguments (bring laptops)** • Review LSWA 10 • In-class presentations • Work on the peer review letters • Work on the Cumulative Reflection Letter	**In-progress Revised/Repurposed Argument**
Session 26 *Mon. Apr. 16* **Looking Backwards and Forwards**	• Assessing how you've grown as a thinker, reader, writer, and member of an academic community • Setting new goals for yourself as a writer	• **Your Cumulative Reflection Letters** • Your peer review letters	<u>**Cumulative Reflection Letter**</u> **due** **Typed peer review letters for each member of your group**
Due Fri. Apr. 20 by 4:30 pm	Final Exams		**Fri. Apr. 20 by 4:30 pm:** <u>**Final Revised/ Repurposed Argument**</u> **due including** 1. **Letters from peer reviewers** 2. **Reflective cover letter/annotations**