Course Description

The purpose of English 109 is to help you develop your abilities as a writer and reader of texts. Your teachers will help you to think critically and communicate effectively. You will learn and practice a variety of strategies for inventing, drafting, and editing texts written in different genres and for different audiences. Because we believe that writing and reading are intimately connected, your instructors will also help you learn to read rhetorically. As you become a better reader, you'll become a better writer, too.

Through this work, you will learn ways to adapt your writing to different situations, so that you can more effectively and more powerfully communicate. This course will prepare you to succeed throughout your academic career, regardless of your discipline.

To facilitate this learning, your instructors will assign reading and writing assignments that will ask you to study and reflect on personal, academic, and civic contexts. You will be encouraged to explore intersections and tensions among these areas—particularly as they relate to composing and reading texts—to help you think critically about your place in the world and the ways you can best negotiate it as a writer and reader of texts.

In addition, because we value learning as a social activity, and thus recognize that writers and readers learn from one another, much of your work in English 109 will involve different kinds of collaboration, including small group workshops and discussions.

Finally, we believe that this work of writing and reading rhetorically is an important process that takes place over time, and, as such, all English 109 classes use portfolio evaluation as the primary means to assess your work in class.

The class is comprised of a “lecture” during which we will all work on our writing, and a workshop—a more intimate space for discussion and exchange.

Course Meeting Times

Lecture: Tuesdays, 3:30 – 4:20 RCH 3. In addition to the lecture, you will be registered to attend one of the following six small-group workshops, on Thursdays, for two hours each week:

<table>
<thead>
<tr>
<th>Workshop</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>2961 TUT 101</td>
<td>12:30-02:20Th</td>
<td>RCH 106</td>
</tr>
<tr>
<td>2962 TUT 102</td>
<td>09:30-11:20Th</td>
<td>HH 138</td>
</tr>
<tr>
<td>2963 TUT 103</td>
<td>02:30-04:20Th</td>
<td>ML 216</td>
</tr>
<tr>
<td>2964 TUT 104</td>
<td>03:30-05:20Th</td>
<td>HH 227</td>
</tr>
<tr>
<td>2965 TUT 105</td>
<td>02:30-04:20Th</td>
<td>ML 311</td>
</tr>
<tr>
<td>3341 TUT 106</td>
<td>12:30-02:20Th</td>
<td>ML 216</td>
</tr>
</tbody>
</table>

Office Hours
Heather’s office hours are Tuesdays and Thursdays from 2:00 until 3:00 p.m. Your workshop instructors will tell you what their own hours will be. Office hours provide us with an opportunity to talk one-on-one. You may drop in during these times or make an appointment to talk about any questions or comments you have about your progress in the course. Instructors will be happy to talk with you via email as well, and you can expect that they will respond to you (in email or in class) within 24 hours, Monday through Friday.

Course Text


Standard of Work

This is a University-level course, and you are expected to be comfortable with the mechanics of writing; that is, to understand and use proper grammar, syntax, and punctuation in order to communicate effectively. The course textbook, *How To Write Anything* offers guidelines and activities to help you with these mechanics. If you need extra assistance with the basics of writing, it is your responsibility to come to office hours or make an appointment with your teacher for extra help.

Accommodations

We will all need some accommodations in this class, because we all learn differently. If you need specific accommodations, let Heather and your instructor know. You can also seek accommodations through the Waterloo Office for Persons with Disabilities. The OPD is located in room 1132, on the main floor of Needles Hall:
200 University Avenue West
519 888 4567 x35082
Contact: rihuard@uwaterloo.ca (Ruth Huard)
Response and Evaluation

You will write four major essays in this class, and this work will represent the bulk of your course grade. You will not receive a final grade on individual papers when you first hand them in. Instead, you will receive a “final-for-now” grade. You can then revise any of your papers to improve the writing. Finally, you will collect your best work and create a final portfolio, which you’ll submit at the end of the semester for a final grade. You will always receive comments on your papers to give you a sense of what you need to revise for your final portfolio. You will be given ample opportunity to rewrite all papers.

You will also be evaluated on a few short writing assignments (about two per unit). If this work is completed satisfactorily, you will receive a high grade. Doing this work also prepares you to do well on your longer writing assignments.

Participation is assessed based not only on attendance, but also on your investment in class activities and discussion, and your ability to respect and work well with others. You are expected to write a lot, and to engage in group-work and discussions, even during lectures. Heather will rarely “lecture” during this time, instead, we will all work on our writing.

You will receive an “in-progress” midterm grade and commentary, which will describe your work. You are welcome to talk to your instructors if you have questions about your progress in the class. Success in this class depends on meeting all the requirements, the quality of your written work, and your willingness to try new perspectives, to revise and rethink, and to take risks.

The final portfolio will include your three best papers, revised; your five strongest and most important short-writing assignments; and other evidence of your learning, including reflective writing, rough work, and other elements that map your writing process.

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Final Portfolio</td>
<td>70%</td>
</tr>
<tr>
<td>Short Writing Assignments</td>
<td>10%</td>
</tr>
<tr>
<td>Participation</td>
<td>20%</td>
</tr>
</tbody>
</table>

English 109 uses only letter grades, not percentages. This is the conversion scale for letter grades:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A+</td>
<td>95</td>
</tr>
<tr>
<td>A</td>
<td>89</td>
</tr>
<tr>
<td>A-</td>
<td>83</td>
</tr>
<tr>
<td>B+</td>
<td>78</td>
</tr>
<tr>
<td>B</td>
<td>75</td>
</tr>
<tr>
<td>B-</td>
<td>72</td>
</tr>
<tr>
<td>C+</td>
<td>68</td>
</tr>
<tr>
<td>C</td>
<td>65</td>
</tr>
<tr>
<td>C-</td>
<td>62</td>
</tr>
<tr>
<td>F</td>
<td>0</td>
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</table>
### Your participation grade will be based on the following criteria:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
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<tbody>
<tr>
<td>A</td>
<td>Superior participation shows initiative and excellence in written and verbal work. The student helps to create more effective discussions and workshops through his/her verbal, electronic, and written contributions. Reading and writing assignments are always completed on time and with attention to detail. In workshop or conferences, suggestions to group members are tactful, thorough, specific, and often provide other student writers with a new perspective or insight.</td>
</tr>
<tr>
<td>B</td>
<td>Strong participation demonstrates active engagement in written and verbal work. The student plays an active role in the classroom but does not always add new insight to the discussion at hand. Reading and writing assignments are always completed on time and with attention to detail. In workshop or conferences, suggestions to group members are tactful, specific, and helpful.</td>
</tr>
<tr>
<td>C</td>
<td>Satisfactory participation demonstrates consistent, satisfactory written and verbal work. Overall, the student is prepared for class, completes assigned readings and writings, and contributes to small group workshops and large class discussions. Reading and writing assignments are completed on time. In workshop or conferences, suggestions to group members are tactful and prompt, but could benefit from more attentive reading and/or specific detail when giving comments.</td>
</tr>
<tr>
<td>D</td>
<td>Weak participation demonstrates inconsistent written and verbal work. The student may be late to class, unprepared for class, and may contribute infrequently or unproductively to classroom discussions or small group workshops. Reading and writing assignments are not turned in or are insufficient. In workshops or conferences, suggestions to group members may be missing, disrespectful, or far too brief and general to be of help.</td>
</tr>
<tr>
<td>F</td>
<td>Unacceptable participation shows ineffectual written and verbal work. The student may be excessively late, regularly unprepared, and not able to contribute to classroom discussions or small group workshops. This student may be disruptive. <strong>Students who miss more than two classes (lectures or workshops) are in danger of failing participation.</strong></td>
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### Your short-writing grade will be based on the following criteria:

<table>
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<tr>
<th>Grade</th>
<th>Description</th>
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<tbody>
<tr>
<td>A</td>
<td>All assignments were completed and submitted on time. The writing is well-developed, original, and succeeds in mastering new techniques and knowledge. The writing shows risks that work.</td>
</tr>
<tr>
<td>B</td>
<td>The writing has been done with considerable care and attention. It is developed and detailed. All assignments were completed and submitted on time.</td>
</tr>
<tr>
<td>C</td>
<td>The writing is acceptable. The student needs to spend more time or thought on the assignment. One or more assignments were not completed or submitted on time.</td>
</tr>
<tr>
<td>D</td>
<td>The writing is unacceptable. It may be unfinished, inappropriate to the assignment, or written in class. One or more assignments were not completed or submitted on time.</td>
</tr>
<tr>
<td>F</td>
<td>The student did not turn in any writing. (Please note: Late assignments are unacceptable.)</td>
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</table>

The following is a list of the short-writing assignments we will do in this class. You will choose five of these short-writes to include in your final portfolio:
- Timelines and Scenes
- Playlists
- Music Video Evaluation
- Evaluation Reading Response
- Argument Reading Response
- Multi-Vocal Argument
- Research Worksheet
- Proposal Reading Response

Heather or your instructor will always give you specific instructions about how to complete each of these short-writing assignments, when they are assigned.

### Your final portfolio grade will be based on the following criteria:
A | Superior portfolios will demonstrate originality and rhetorical sophistication that go beyond the requirements. A portfolio at this level is composed of well-edited texts of different genres that consistently show a clear, connected sense of audience, purpose, and development. The writer is able to analyze his or her own writing, reflect on it, and revise/rewrite accordingly. The student understands what their strengths and weaknesses are, and what challenges lie ahead in their academic writing career. The portfolio takes risks that work.

B | In strong portfolios, the writing succeeds in meeting its rhetorical goals in terms of audience, purpose, and genre conventions without need for further major revisions of purpose, development, audience, or writing style/mechanics. The writer is able to reflect on his or her own writing and make some choices about revision. The student understands what their strengths and weaknesses are, and what challenges lie ahead in their academic writing career. The writer takes risks, although they may not all be successful.

C | Satisfactory portfolios meet the basic requirements, yet the writing would benefit from further revisions of purpose, development, audience, or writing style/mechanics (or some combination) and a stronger understanding of rhetorical decision-making. The writer composes across tasks at varying levels of success with some superficial revision. The student shows some understanding of academic writing. The writer has taken some risks in writing and exhibits some style.

D | Weak portfolios do not fully meet the basic evaluative standards. Most texts are brief and underdeveloped. These texts show a composing process that is not yet elaborated or reflective of rhetorical understanding. Texts generally require extensive revisions to address problems with purpose, development, audience, and/or writing style and mechanics. The student is not prepared to succeed as a University-level writer.

F | Unacceptable portfolios exhibit pervasive problems with purpose, development, audience, or writing style/mechanics that interfere with meaning and readers’ understanding. Unacceptable portfolios are often incomplete. A portfolio will also earn an F if it does not represent the writer’s own original work. **Any student who fails to submit one of the major assignments will fail the final portfolio.**

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**There will be no exam in this class. Portfolios will be returned by the end of the exam period.**

**Rights and Responsibilities**

Every member of this class— instructors as well as students— has rights and responsibilities to ensure a pleasant and productive experience for all. We are all answerable to University policies governing ethical behaviour (Policy 33) and academic integrity (Policy 71), as well as to those outlining grievance or dispute procedures (Policy 70). Here are some more specific expectations for this course:

**Students will:**
- be familiar with the university policies that govern their behaviour
- attend all scheduled lectures and tutorials
- arrive prepared: with assigned reading and writing completed, and with the textbook in hand
- be active participants in their own learning, and respect the rights of others to learn as well
- give thoughtful consideration to instructor feedback on written and oral work

**Instructors will:**
- be familiar with the university policies that govern their behaviour
- attend all scheduled lectures and tutorials
- be available for consultation in person and over email as per stated policies
- return short assignments within one week, and longer assignments within 2 weeks
- provide helpful and respectful feedback on student work
Course Policies

1. Late Work

Late papers (major assignments) will be penalized a half-letter-grade (applied to the grade the paper receives as part of your portfolio) per day late. Keep in mind that this means a paper that is a week late can only receive a C+ (for A+ work). All major papers must be completed – you will fail the class if any of the major papers is not completed and submitted, however late. You must also complete all other reading and writing assignments on time. Short-writing submitted late will be accepted, but will work against your short-writing grade. Check syllabus for all due dates.

2. Absences

You must attend all lectures and workshops. You must attend your workshop, not at any other time. Attendance will be taken at all class sessions. Students who miss more than two classes (lectures or workshops) are in danger of a failing participation grade. Always bring your course book *How To Write Anything* to both lectures and workshops.

3. Course Concerns

If you are experiencing problems with the course or with the marking, you should first discuss your difficulties with your workshop instructor. If your problem persists, then you should contact the course director, Heather Stuart.

Students who believe that they have been wrongfully or unjustly treated or penalized have the right to grieve; refer to Policy #70, Student Grievance: http://www.adm.uwaterloo.ca/infosec/Policies/policy70.html.

4. Handing in Your Papers

All final-for-now papers and all short-writing assignments should be handed in to your workshop instructor. Check syllabus for all due dates.

5. Academic Honesty

All students registered in courses in the Faculty of Arts are expected to know what constitutes an academic offence, to avoid committing academic offences, and to take responsibility for their academic actions. When the commission of an offence is established, disciplinary penalties will be imposed in accord with Policy #71 (Student Academic Discipline).

Plagiarism or copying other people’s style or ideas and claiming them as your own is a serious academic offense. Any incident of plagiarism will automatically cause a paper to fail, could cause you to fail the course, and will be reported to the Dean’s office. For each major assignment you submit, you will also sign and submit an “Academic Honesty Contract.”
6. Procedural Basics

✓ Word process all written assignments (except for in-class work, of course).
✓ Use MLA format for all written work (see HTWA for guidelines): Times New Roman, 12pt. Font, 1 inch margins, numbered pages, and so on.
✓ Keep copies of all your work, as hard copy and electronically.
✓ When we will be peer-reviewing writing in class, you are expected to bring 4 copies of your essay to class with you. Your teachers will remind you of this.
✓ Please try to print double-sided, or print on the back of already-used paper. Just be sure your writing is not obscured in any way.
✓ Save multiple versions of all work. If you make changes to an essay, save the file under a new name. This will allow you to view the development of your work between drafts, show this development to your teachers, and reflect on it.
✓ Save everything. Save peer review comments, notes from conferences, pre-writing, all in-class work, and every draft of your essays, with teacher comments.

7. Classroom Etiquette.

We want the classroom environment to be a positive one for everyone. Together we will create a space that promotes mutual respect, positive discussions, the free exchange of ideas, and the productive use of time. No cell phones in class – if you have it with you, turn it off and put it away. No laptops or headphones allowed during lectures. When we write in class, you will do so with a pen and paper. If you are asked to bring work to class, you must bring it in hard copy, not on your computer. Your individual workshop leader will determine if and when laptops are appropriate for use in your workshop.
**Academic Honesty Contract For English 109**

*Please copy this form, complete it, and submit it with drafts of all four major assignments and with the final portfolio.*

I have directly acknowledged all outside sources used in the creation of this writing. These sources include not just the direct quotations that I have used, but also other influences and inspirations. These other cited sources can influence me and inspire me, but I have created my own essays and they express something important about me. This work represents my unique ideas, strategies and viewpoints in writing.

I value creativity and uniqueness. When I use outside sources, I synthesize and critically reinterpret the ideas of others, I don’t just drop them into my text or cut and paste them. I know that if I don’t synthesize and critically reinterpret the ideas of others, and acknowledge them fully by citing them, then I am plagiarizing.

I have never submitted this work for any other class. I know that even if I don’t quote directly from a source, I need to be sure to always give credit—even when paraphrasing or summarizing. I know that properly attributing ideas to their owners can also strengthen my own ethos as a researcher.

I know that good research means more than just avoiding plagiarism. Good researchers take multiple ideas, analyze them, contrast them, synthesize them, and then use them to say something unique, while carefully documenting where each idea came from.

I used the writing and revision process to practice giving credit to others correctly, using MLA citation style, with in-text citations and a full list of works cited. When I was in doubt, I used my Easy Writer for guidelines, and I asked my peers and my teacher (and perhaps Writing Center tutors) for help. So, now that I am ready to hand in my writing, I know that I have followed all of the rules for correct citation.

I know that “I didn’t know I was plagiarizing” is not an acceptable excuse. If in doubt, I know I can ask my teacher.

If I am unsure whether information is “common knowledge” or not, my readers may be too. If in doubt, I cite it. It is better to give too much credit to others than to assume that I don’t need to cite something.

I did receive help in my writing—from peers in my class, from my teacher, and perhaps from others. But I had clear boundaries when asking for help. Nobody wrote or rewrote my paper for me. I welcomed suggestions and comments from others, reflected upon them, and then made rhetorical choices as I revised. I didn’t steal or borrow ideas from others without acknowledging them. I received guidance and support from others, but I can confidently state that this writing is mine.

By typing my name on a paper, I am signing a contract with my professor and with the University of Waterloo that states that the ideas contained in this paper are my own, and that all ideas that are not my own have been correctly attributed to their owners.

Assignment Title:

Print Full Name:

Signature:

Date:
**109 Course Schedule (Subject to Change)**

**Unit One—Narrative**
The first unit, which asks students to explore their personal histories and to write a narrative, focuses on *thinking reflectively* about experiences. All units are also designed to help you *learn processes for effective writing*. Here are some other specific goals for the first unit of 109:

1. Explore your thinking about your own experiences and beliefs, and about the cultures and communities you are a part of.
2. Develop knowledge about your literate strengths and goals, and about what processes work best for you as a writer.
3. Analyze your experiences within different contexts – social, cultural, physical and so on.
4. Understand how writing is a process, and that one piece of writing might take several drafts, some conversations with peers or your instructor, and several revisions before it is fully developed. Also, be able to give others useful feedback about their writing.

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<thead>
<tr>
<th>LECTURE</th>
<th>WORKSHOP</th>
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| **January 4** | Discussed and Share Timelines  
Course Overview  
Discussion: What is a Narrative? (Discuss Goals)  
Activity: Timeline |
| Homework:  
Collect an artifact or photo from your past, bring to your workshop  
Do some reflective writing about timelines, and add to them or revise them  
Read HTWA Chapter 1, Narrative  
Read Sedaris and Rodriguez |
| Discuss and Share Timelines  
Write About Photos/Artifacts, and Share  
Discuss HTWA Chapter 1  
Discuss Sedaris and Rodriguez  
Activity: Many Ways to Begin  
Syllabus Quiz  
*Form peer response groups |
| **Due Today: Timelines and Scenes** |
| **January 11** | Six-Word Memoirs  
Share Playlists  
Discuss Sheffield and Pequeno  
Discussion: Strategies for Organization  
Activity: Showing Instead of Telling  
Draft an Introduction to Your Narrative |
| Homework:  
Work on your introduction and begin writing the rest of your narrative |
| Discuss Sheffield and Pequeno  
Activity: Saying It  
Practice Peer Review with Pequeno  
Discuss “Epiphany” or “A-Ha Moment”  
Syllabus Quiz |
| **Due Today: Playlists** |
| **January 18** | Activity: Reflective Memo  
Peer Review of Narrative Drafts  
Read HTWA, chapter 33, Revising Your Work |
| Due Today: Rough Draft of Narrative (4 Copies)  
Revise your narrative  
Read HTWA, chapter 33, Revising Your Work |
| Activity: Reflective Memo  
Assign Evaluation (Discuss Goals)  
January 24th = Drop Deadline (100% Refund) |
| **Due Today: Narrative Final-For-Now** |
| **January 24th = Drop Deadline (100% Refund)** |
| **January 31** | Homework:  
Read HTWA Chapter 4, Evaluations  
Read Johnson and Sheffield |
Jonathan Culler argues that stories help us to make sense of things. In writing your narrative, you will focus on an important moment that has made a difference in your life. A personal narrative is a story that shows a reader something essential about you, that recounts a story that has shaped who you are, and that reveals where you stand in a community and culture as a result. This is not always a story of triumph. Your purpose is to explore and reflect on one specific moment in your life.

This may sound like a big assignment. It really isn’t.

This paper should have a rather narrow focus. You want to explore one moment in depth, and you only have four pages in which to do so. Your purpose is to use detail in telling your story, and also to analyze, explore, and reflect on how this story shapes who you are. You will use your personal story to communicate something important about you to your audience. The course textbook, *HTWA*, has much more detailed information about what a narrative is, and how to write one. There are also student examples available from former 109 students. Talk to your workshop instructor about accessing these examples.

As you set out to draft this essay, surround yourself with the writing we already have done for class (timelines, scenes, 6-word memoirs, et cetera). If you really like any of this writing, expand on it for this paper. Also, look to the diverse examples we’ve read in the textbook for inspiration. You can find interesting narrative examples online on sites such as StoryCorps. *Smith* magazine maintains a growing archive of 6-word memoirs that might inspire you, too: http://www.smithmag.net/sixwords/

Talk to your instructor – in class, after class, in office hours, by email – and he/she can help at every step of the process, from finding a focus to printing your paper. You will also get a chance to workshop this paper with peers. You will revise the paper on your own and in class before it is submitted as “final-for-now”. You may revise again for the final portfolio.

Your assessment on this paper will be based on the goals of this unit, as well as the general portfolio goals, as stated in this syllabus.
Unit Two—Evaluation

The second unit, which asks students to select, summarize, and evaluate a cultural text, focuses on thinking critically to better understand cultures and their texts. The unit also focuses on organizing and structuring writing to get a point across. Here are some other specific goals for the second unit of 109:

1. Understand and think critically about texts you encounter. Collect relevant cultural texts for analysis.
2. Read rhetorically, paying attention to strategies of persuasion, the purposes of an author, and the effect of a text on an audience. Analyze texts in order to better compose your own.
3. Integrate other voices into your writing—through summary, paraphrase and quotation.
4. Engage both in the process of analyzing texts in conversation with others, and in developing analytical writing with the input of others. Be able to give others useful feedback about their writing and their ideas.

**LECTURE**

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<th>January 25</th>
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<tr>
<td>Introducing Evaluations</td>
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<td>Activity: Moving from Observation to Inference</td>
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<tr>
<td>Discuss Thesis</td>
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**WORKSHOP**

| Share Music Video Evaluations |
| Discuss HTWA Chapter 4, Evaluations |
| Discuss HTWA Chapter 22, Thesis |
| Four-Word Film Reviews |
| Discuss Appropriate Texts |
| Activity: American Idol |

**February 1**

**NO CLASS – ONE-ON-ONE CONFERENCES**

**Due Today: Music Video Evaluation**

**Homework:**
Choose Text; Read Pollan

**February 8**

**Peer Review**

**Due Today: Rough Draft for Peer Review (4 Copies)**

**Homework:**
Revise Essay; Read HTWA, Chapter 33, Revising Your Work
It is easy to have an opinion. It is easy to criticize. It is more difficult to think thoughtfully and critically to develop an interpretation, and then to support your ideas. In writing your evaluation essay, you will choose a “text” that you can spend some time with, get to know, and think deeply and critically about. Your evaluation will offer thought-out commentary and criticism. You will develop an evaluative thesis about your “text” that moves beyond liking or disliking. You will then develop claims and support for your thesis about this “text.” The word “text” has been in quotation marks because you will have some freedom about what to evaluate. The key is that your text be small enough to discuss in a four-page paper. That is, a TV show is too long to write about in a paper this size, as is a novel, a movie or an album. A song, a poem, a painting, an advertisement, even a product can be the right size for this evaluation essay. Your instructors will help you to choose your text carefully. Then, you will need to become an expert on this text before you even begin writing. As with your narrative, this paper should have a rather narrow focus. You want to choose the most important details to evaluate. The course textbook, HTWA, has much more detailed information about what an evaluation essay is, and how to write one. There are also student examples available from former 109 students. As you set out to draft this essay, surround yourself with the writing we already have done for class. If you really like any of this writing, expand on it for this paper. Also, look to the diverse examples we’ve read in the textbook for inspiration. Sites such as Pitchfork, Salon, and the Onion AV Club, or magazines like EW and Rolling Stone have evaluations you can look to for ideas. Maclean’s magazine even gathers food reviews from across Canadian university campuses: http://oncampus.macleans.ca/education/tag/food-reviews/ Talk to your instructor – in class, after class, in office hours, by email – and he/she can help at every step of the process. You will also get a chance to workshop this paper with peers. You will get the chance to revise the paper on your own and in class before it is submitted as “final-for-now.” You may revise again for the final portfolio. Your assessment on this paper will be based on the goals of this unit, as well as the general portfolio goals, as stated in this syllabus.
**Unit Three—Argument**

The third unit, which asks students to develop research questions, undertake some research, formulate a thesis, and then create an argument, focuses on **writing persuasively**. Here are some other specific goals for the third unit of 101:

1. Explore a relevant and contentious issue from a variety of perspectives, considering multiple viewpoints and arguments, using a variety of research strategies.
2. Creatively and critically synthesize research from multiple sources—develop awareness of different personal, academic, and civic contexts and express your unique ideas in relationship to the ideas of others.
3. Formulate academic research questions and theses.
4. Use academic citation systems for documenting work, and know where to find resources that will help you with this.

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<th>LECTURE</th>
<th>WORKSHOP</th>
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<tbody>
<tr>
<td><strong>February 15</strong></td>
<td><strong>February 21st = Drop Deadline (50% Refund)</strong></td>
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<tr>
<td>Discuss <em>HTWA</em> Chapter 3, Argument</td>
<td>Activity: Taking a Side</td>
</tr>
<tr>
<td>Discuss Topics for Argument: Op-eds</td>
<td>Critical Reading Skills</td>
</tr>
<tr>
<td>Multi-Vocal Argument</td>
<td><strong>Due Today: Multi-Vocal Argument</strong></td>
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Homework:
Read *HTWA* Chapter 39, Critical Reading (and then)
Gibbs and Quindlen, Write Response to Kuttner, Gibbs or Quindlen (in relation to) *HTWA* Chapter 39, Critical Reading
Revise your Multi-Vocal Argument

| March 1 | | |
|---------|-------------|
| Discuss Claims | Discuss *HTWA* Chapter 3, Argument—Focus on Finding and Developing Materials  |
| Activity: Multi-Vocal Argument | Discuss Kuttner, Gibbs and Quindlen (in relation to) *HTWA* Chapter 39, Critical Reading |
| Using Online Databases: Lexis Nexis, Google, and ASP Citation Strategies | Activity: Research Worksheet |
| Research Worksheet | **Due Today: Argument Reading Response** |

Homework:
Read McNamee
*Argument Reading Response*

| March 8 | | |
|---------|-------------|
| Peer Review | Discuss *HTWA* Chapter 3, Argument—Focus on Creating a Structure and Choosing a Style and Design |
| **Due Today: Research Worksheet and Introductory Paragraph and Outline** | Discuss *HTWA* Chapter 26, Transitions and Chapter 28, Conclusions Citation Workshop |
| | March 14 is Last Day to Receive WD Grade |

Due Today: Argument Essay (Very Rough Draft, One Copy)

Homework:
Read *HTWA* Chapter 6, Proposals
Read Seaman; Read McDonagh and Pappano
In this assignment, you will begin by choosing a current issue that you are interested in. This issue, ideally, will be a complex one. There will be more than just a “for” or “against” position to be taken, and the issue won’t be so charged and loaded that people’s minds are already made up about it. Your instructors will help you very carefully choose your issue.

Then, you will do some research to learn more about the issue and about various viewpoints and stakeholders. You need to know who cares about the issue and why. You need to find out who your issue impacts and how.

Eventually, you will form a unique thesis about this issue, and use research to support a series of claims. You will organize your essay and write persuasively to change people’s minds about your issue.

The course textbook, *HTWA*, has much more detailed information about what an argumentative essay is, and how to write one. There are also student examples available from former 109 students.

As you set out to draft this essay, surround yourself with the writing we already have done for class, and in particular the research we have done. Also, look to the diverse argument examples we’ve read in the textbook for inspiration. Op-ed pages are good place to look for contemporary topics; in class we will also discuss databases and other forms of research that can help you find a complex issue, and then better understand it.

Talk to your instructor – in class, after class, in office hours, by email – and he/she can help at every step of the process. You will also get a chance to workshop this paper with peers. You will revise the paper before it is submitted as “final-for-now.” You may revise again for the final portfolio.

Your assessment on this paper will be based on the goals of this unit, as well as the general portfolio goals, as stated in this syllabus.
**Unit Four—Proposal**

The final unit asks students to expand their research questions and further their research process, looking for solutions to problems and then presenting a proposal to an audience. Students will *think and write creatively*, organizing their texts innovatively, choosing the best form or medium for their proposal. Here are some further goals:

1. Apply yourself to a problem and seek relevant, reasonable, and attractive solutions.
2. Understand how to make choices about the content and subject of your writing as well as choices about the format (the layout, arrangement, organization, and so on) that fit the purpose of your proposal.
3. Develop flexibility in your writing process by drafting, revising and editing in new genres or mediums.
4. Present your ideas to others professionally and persuasively.

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<th>LECTURE</th>
<th>WORKSHOP</th>
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<tr>
<td><strong>March 15</strong></td>
<td>Discuss McDonagh and Pappano</td>
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<tr>
<td>Argument Essay Reflection and Honesty Form</td>
<td>Discuss HTWA Chapter 6, Proposals</td>
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<td>Discuss HTWA Chapter 6, Proposals—Focus on Exploring Purpose and Topic</td>
<td>Activity: Job Interview or Elevator Pitch</td>
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<td>Assign Proposal (Discuss Goals)</td>
<td>In-Class Activity with Seaman, Patel, or Gurian</td>
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**Due Today: Argument Essay Final-For-Now**

*Homework:*  
Read HTWA Chapter 6, Proposals  
Read McDonagh and Pappano and write a response: what makes this a successful proposal?

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<th>March 22</th>
<th>Activity: Reflective Memo Draft</th>
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<tr>
<td>In-Class Writing Activities – Proposal Drafting</td>
<td>Discuss Portfolios and Revision Strategies</td>
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<tr>
<td><strong>Bring Argument Essay to Class</strong></td>
<td>In-Class Revision with First Three Essays</td>
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<td>Activity: Focus Groups</td>
<td>Bring All 109 Work to Class</td>
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<td>Activity: Census</td>
<td><strong>Proposal Essay Final-For-Now Due (Rough)</strong></td>
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**Homework:**  
Draft Proposal  
Bring All 109 Work to Class From Now On

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<tr>
<th>March 29</th>
<th>Workshop Leaders will Schedule One-on-One Conferences to Discuss Portfolios</th>
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<td>Revision Exercises</td>
<td>Homework:</td>
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<td><strong>Homework:</strong></td>
<td>Begin Revising Your Three Best Essays and Gathering Your Portfolio Materials; Bring at least one essay to “lecture” next week</td>
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<tr>
<td>Continue Revising Your Three Best Essays and Gathering Your Portfolio Materials</td>
<td><strong>Wednesday, April 6</strong></td>
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**Final Portfolios Due** (To Your Instructor’s Office)
In this assignment, you will work from your argument essay. Beginning with this text, you will pursue further research in order to develop a full proposal for some form of action on the same issue. You do not need to solve the world’s problems. Instead, you want to focus on one small detail within your issue, and develop a proposal that would initiate action. You want to focus on one individual, group, or organization that can enact the change you are hoping for. You will write this proposal directly to this audience (perhaps even in the form of a memo). Your proposal will only be 2-3 pages long, so you need to get to the point quickly and clearly.

In your argument essay, you may have already discussed some solutions or alternatives to problems that arose within your issue. But a proposal essay does a more thorough job of suggesting solutions. Of course, a proposal essay is also a form of argument, so you will need to write persuasively in this assignment too. But you don’t need to repeat all of the arguments from your last essay. Instead, your can recap your major points, and then move on to making suggestions for change.

Proposals need to be clear and easy to read, so you should incorporate headings, bullet-points, lists, or other organizational elements.

Keep in mind that this essay might allow you to take some risks and try something new: how about incorporating visual elements, or creating this essay in an alternative medium or genre (like a pamphlet, a memo, a letter, a PowerPoint)?

Remember that you still need to cite all research, just as you did in the Argument essay. Include a list of works cited and in-text citations.

The course textbook, HTWA, has much more detailed information about what a proposal essay is, and how to write one. There are also student examples available from former 109 students.

You will get a chance to workshop this project with peers in its earliest stages. You will revise the paper before it is submitted as “final-for-now.” You may revise again for the final portfolio.

Your assessment on this paper will be based on the goals of this unit, as well as the general portfolio goals, as stated in this syllabus.