**ENGLISH 101: DAILY SYLLABUS (FALL 2017) [Annotated]**

Note to Teachers: Feel free to revise the format of the syllabus in a way that makes sense to you; some teachers like to list homework assignments the day before, rather than listing assignments on the date on which they are due (which is the format followed on this syllabus); other teachers use a table or grid for better readability and a more visually friendly format. See sample syllabi on Blackboard.

Also feel free to integrate the handbook (*Writing in Action*) where you see fit, but especially for addressing individual writing issues in conferences or perhaps in connection with draft workshops (you might identify issues you see emerging across the class and assign a chapter from the handbook with a hands-on activity).

**UNIT 1: Reflecting on and Situating Your Writing and Reading Practices**

M 8/21 Introduction to Course; Class introductions; Informal In-Class Writing: Responding to the KU Common Book

Note to Teachers: On the first day, you will go over the syllabus policies and assignments with students and provide an introduction to the course and its goals/expectations; you might also go around and have students introduce themselves [Time permitting, one possible activity is to ask students to formulate 3-5 questions they would ask a classmate to learn more about them; then divide students into pairs, have them interview a classmate, and then have them present that person to the rest of the class.]

With time permitting (at least 20 minutes), you can ask students to do an informal, ungraded, in-class writing, which can help give you a sense of the writing skills/knowledge students are starting your course with. On our Blackboard site, you will find possible topics (based on the KU common book), which can help start a conversation around a topic students should be familiar with, having discussed the book with a faculty member during Hawk Week (new student orientation week). You could also delay the informal writing until Wed., if preferred.

W 8/23 Considering the Multiple Situations in which You Communicate: Readings Due: “Introduction: Is Everyone an Author?” EAA: xxix-xxxiv; Considering Your Writing Processes: EAA: 75-89;

Do “Reflect” Activity p. 89 (1-page reflection on your writing process)

Note to Teachers: These activities begin to lay the groundwork for the first writing project (the cultural literacy narrative) by asking students to reflect on the different contexts for writing/communicating and by getting students to think about their processes for writing both present and past. There are additional exercises/activities on the Blackboard site.

Some of you may want to ask students to keep a journal of all of the informal writing responses and Reflection activities; you might also consider whether you want students to bring hard copies for class discussion and sharing in groups or if you want to have students post these informal responses to the Discussion Board on Blackboard. I usually give a small number of points to these reflections and responses (10-15 points), which count toward the “in-class grade,” which is usually 15% of the total grade.

For the “Reflect” activity, students are asked to consider their processes. You could either discuss this in class as a whole group or ask students to share their responses in small groups and report out any similarities/differences, taking note of how differences might depend on context (the purpose, audience, setting, medium, etc.). See also the Blackboard site for further questions/activities on writing processes.

You might also consider adding a reading that features an author discussing their writing processes, such as the KU Common Book author, Claudia Rankine. See the following:

<https://www.guernicamag.com/blackness-as-the-second-person/>

<http://thespectacle.wustl.edu/?p=105>

F 8/25 Reflecting on digital literacies: how technologies shape our writing/reading processes: Do “Reflect” EAA: 39 (reflect on and discuss how digital and print reading processes differ)

Note to teachers: The “Reflection” on p. 39 could also be done as homework (ask students to read a print vs. online text and to make notes on how their reading processes differ) or could just be used to prompt a more general class discussion of how students think these processes differ.

Additional readings you might consider adding: Baron, “Should Everybody Write?” EAA: 840-855; Do “Thinking about the Text, #2, p. 855; the question following the reading could either be done for homework or as an in-class activity (in groups).

An alternative to exploring how technologies have shaped reading/writing (in preparation for the literacy narrative) would be to assign Ch. 8 (EAA) on Collaboration, asking students to reflect on how literacies are socially situated and shaped by interaction with other authors.

M 8/28 Introduction of Literacy Narrative Assignment (Writing Project 1); What is a literacy narrative? Readings Due: “Literacy Narratives”: EAA 179-89; Do “Reflect” Activity p. 184 (1-page reflection on a person who has influenced your reading/writing)

Note to teachers: The Writing Project 1 assignment is on our Blackboard site; feel free to reorganize, refine, or clarify the prompt (as long as you maintain the larger rhetorical goals, you can make modifications or additions). For possible in-class activities, the class might discuss the Luken literacy narrative and/or share their responses (describing a person who has influenced their reading/writing) in groups, noting patterns or key characteristics that might emerge as well as any narratives that challenge or conflict with the themes emerging in the groups. Another option: Consider asking students to read the full chapter on narrative: “Here’s What Happened: Writing a Narrative” EAA: 159-74.

W 8/30 Invention/Prewriting: Project 1: Consider Questions about your Reading/Writing Background and Digital Interactions (from assignment prompt); Readings Due: Barry, “The Sanctuary of School” EAA: 856-61; Respond to Q #5 p. 861: Write a 1-page narrative (to share with classmates) about an experience with a memorable teacher

Note to teachers: You might consider adding or substituting Rose, “I Just Wanna Be Average” (Blackboard). If you know of any other literacy narratives that focus on academic literacy experiences (perhaps as those relate to or conflict with home literacies, such as Richard Rodriguez), you are welcome to add those or substitute those.

F 9/1 Familiarizing ourselves with the genre of the literacy narrative: Readings Due: Additional sample literacy narratives/autobiographies

Note to teachers: You may choose 1-2 samples that you like best. See Graff, “Hidden Intellectualism” EAA: 957-62 (see also “Disliking Books at an Early Age” on Blackboard); Alexie, “The Joy of Reading and Writing” (Blackboard); and Bechdel, “Compulsory Reading” EAA: 862-68; You might ask students to respond to Q #5 p. 867 (1 page response focusing on a key reading experience); Alexie and Bechdel highlight the importance of visual literacy and how the visual and verbal interact, opening up the definition of literacy to include multiple forms of literacies and multiple modalities of communication.

M 9/4 Labor Day: No Classes

W 9/6 Culturally Situating Reading/Writing Practices: Considering cultural factors that shape our communicative practices; Read assigned sample literacy narratives/autobiographies

Note to teachers: Possible readings to choose from include: Malcolm X, “Learning to Read” (Blackboard); Anzaldua, “How To Tame a Wild Tongue” (Blackboard); Villanueva “Excerpt from Bootstraps” (Blackboard); Mellix, “From Outside In” (Bb).

You may also want to select from the other readings on Blackboard, all of which focus on negotiating multiple languages/ideologies; you might also consider integrating readings from our handbook (Writing in Action), Ch. 17 “Writing to the World,” which includes discussion of language difference and variety (p. 212-222).

F 9/8 Further defining the Genre of the Literacy Narrative; Readings Due: “Genres of Writing” and “Choosing Genres,” EAA: 105-115; Read sample student Literacy Narratives/Autobiographies (Blackboard); make list of similarities/differences, overall theme/message, and bring to class to share; In groups, define criteria or “tips” for writing Project 1

Note to teachers: See exercises related to defining the criteria for Project 1 on our Blackboard site. Sample Student Literacy Narratives are also posted to Bb.

M 9/11 Adding visuals to your literacy narrative; Read student samples of digital and multimedia literacy narratives (Blackboard); For discussion: How does multimedia (visuals, digital technology) affect the literacy narrative? What are the strengths of a digital literacy narrative? Limitations?

Note to teachers: Sample Digital and Multimedia Student Literacy Narratives are also posted to Bb. In preparation for writing their own literacy narratives, teachers might also consider the activities suggested by Bronwyn Williams and J Blake Scott: to ask students to rewrite the key moment (or moments) of the narrative f rom the position of a different identity; to have students make a literacy timeline or share a literacy artifact (a homemade card they made for their parents, a favorite childhood book, a video they made or website/blog they built) and then work in groups where classmates seek to reconstruct the rhetorical situations of the artifact.

W 9/13 Draft Due: Project 1; Bring copies of draft for peer review

Note to teachers: Sample peer review questions are posted to Bb.

F 9/15 Final Due: Project 1

Note to teachers: On the day that final projects are due, you might keep reading/HW assignments to a minimum or not assign anything at all; instead, this day can be used to address exercises from the handbook (on a usage issue that the entire class would benefit from addressing), or it can be used to start introducing the next unit or brainstorming for the next unit—for instance, bringing in a short op ed from the UDK that students could begin analyzing and that would serve as an introduction to the next unit.

**UNIT 2: Situating Texts: Analyzing Rhetorical Situations and Strategies**

M 9/18 What is Rhetoric? Readings Due: “The Need for Rhetoric and Writing” and “Thinking Rhetorically” EAA: 1-17; “Reflect” activities [p. 10 and/or p. 17]; Introduce Writing Project 2

Note to teachers: You might choose just one of the “Reflect” activities or come up with an activity of your own. The first “Reflect” activity asks students to reflect on their own social media use, so it might engage students to have them rhetorically analyze their own Facebook profile or describe the audiences in their Twitter feed (or their posts on discussion boards or blogs)—thus varying from the textbook prompt. The second “Reflect” activity asks students to consider how rhetoric brings about change, which is useful as they begin thinking about how to analyze rhetoric and its impact and effect on audiences. Finally, you might also assign (on this day or later), a relevant section from the handbook *Writing in Action*, 3C, p. 22-28 (samples of writing that makes something happen in the world; these are multimodal examples).

W 9/20 Rhetorical Situations: Readings Due: EAA: 18-24; Do “Reflect” p. 24

Note to teachers: The “Reflect” activity asks students to consider all of the rhetorical situations they are asked to write in response to, which can be a good way of applying this concept to their own experiences as writers. It might also be useful to bring to class a brief text for students to analyze in groups and present on (see activity posted to our Bb site) or to bring in multiple short pieces on the same issue but appearing in different forums and written to different audiences (examples on our Bb site—arts education, Ferguson, texting and driving). Then you could do an in-class group activity in which you ask students to apply questions about genre, audience, purpose, stance, context, medium/design (from the reading, EAA p. 18-24) to a text that you provide; each group could focus on one aspect of rhetorical situation and present to the class their findings. Or if bringing in different texts on the same subject, groups could focus on how the rhetorical responses differ based on differences in rhetorical situations.

F 9/22 Readings Due: “Reading Rhetorically” EAA: 25-39; text for rhetorical analysis (TBA)

Note to teachers: Here it might be interesting to ask students to read a common text and to apply some of the questions from the reading in EAA. One possibility would be to do a “Reading across Media Activity”: Read a speech and then listen to a speech; write down differences you noticed; Class Discussion: How did the rhetorical effects differ?

I have used RFK’s speech on Martin Luther King, Jr.’s death, asking students to first read and then listen to the speech, an impromptu speech he wrote on the plane on the way to a campaign event after just learning the news of MLK’s death; the activity and speech are on our Bb site, but this site, a database of popular speeches both historical and recent, is also useful: <http://www.americanrhetoric.com/>.

M 9/25 Analyzing Rhetorical Appeals; Readings Due: “Means of Persuasion: Emotional, Ethical, and Logical Appeals” EAA: 389-402; Read *Writing in Action*, p. 112-22; Analyze appeals in a text provided by your instructor (TBA)

Note to teachers: See activities on Bb site. There are a number of texts that would be ideal for looking at how authors/creators shape a text to appeal to their own credibility and authority, to appeal to the emotions and values of their audience, and to appeal to the audience’s logic and reason. You might choose an ad (see Duke’s Ad Access Library: <https://repository.duke.edu/dc/adaccess>), a video or PSA, an opinion editorial, or speech (see the American Rhetoric site above). Ask students to read the text and identify the appeals and discuss their effectiveness (or ineffectiveness). It’s especially enjoyable for students to focus on and try to pick out logical fallacies.

W 9/27 Readings Due: Analyzing Structure and Style: Read EAA: 405-418; Do “Reflect” p. 416; Evaluate the structure and style of a text (TBA) based on principles from the readings

Note to teachers: alternatively, to help students with writing an academic analysis, you could have them read “Meeting the Demands of Academic Writing” EAA: 40-52 and/or “Let’s Take a Closer Look: Writing Analytically” EAA: 201-220.

F 9/29 Defining the Criteria of a Rhetorical Analysis: Readings Due: *Composition and Literature* (CAL) essays: Rhetorical Analyses of Visual Texts and other sample rhetorical analyses (Blackboard); Readings Due: “Visual Analysis” 225-27 EAA; Sample analysis of ads, “Advertisements R Us” EAA: 246-51; Group Work: respond to questions p. 251

Note to Teachers: For a group work assignment, you could ask students to respond to the questions following the sample essay “Advertisements R Us” p. 251. But the main goal of this class should be to help students define what constitutes the genre of the rhetorical analysis and what criteria defines that genre. What does the thesis typically do? How are such essays organized and developed? What is the main point of a rhetorical analysis, based on the samples they’ve read?

M 10/2 Prewriting/Planning for Project 2: Bring text/s you are analyzing for Project 2, plus a tentative thesis statement; Read “Rhetorical Analysis” 209-213 EAA and “Insight Gained from Your Analysis” p. 219-21 EAA

Note to teachers: The blackboard site includes a prewriting activity based on the text/s students are considering for their analysis.

If you prefer having your conferences all in the same week (M-F), feel free to rearrange the schedule, making the conferences 10-2 through 10-6 and then coming up with an activity on Monday 10/9. One advantage to this schedule is that it gives students a few extra days to prewrite/draft and to bring more defined plans or possibly even a draft in progress to the conference.

Be sure to bring a sign-up sheet for conferences. See Bb site for pre-conference worksheet. The main focus of the conference is to discuss student’s plans for Project 2 (you could ask them to bring a thesis/outline or a half draft/draft in progress or post a draft to Blackboard). You might also consider asking students to make a list of their most common errors in Project 1, to read the corresponding handbook pages on addressing this issue, and then plan to discuss this when they come to conferences.

W 10/4 Conferences

F 10/6 Conferences

M 10/9 Conferences

W 10/11 Draft Due: Project 2; Bring copies of draft for peer review

F 10/13 Final Due: Project 2

**UNIT 3: Putting Rhetorical Strategies into Action: Composing a Multimodal Text**

Note to teachers: In this unit, you are invited to create your own assignment, as long as it meets the goal of asking students to demonstrate rhetorical flexibility by creating and composing their own rhetorically effective texts and making their own rhetorical choices; you may also modify the daily readings and activities for this unit accordingly.

M 10/16 Fall Break: No Classes

W 10/18 Multimodal Texts: Readings Due: “Writing in Multiple Modes” EAA: 762-779; Do “Reflect” p. 763; Introduce Writing Project 3

Note to teachers: The chapter on “Writing in Multiple Modes” in *Everyone’s an Author* includes fairly limited examples of types of multimodal genres and texts, some of which are already dated. So one good activity might be to create a class brainstorming list on the board of other kinds of multimodal texts or genres that students are familiar with. They can call out genres while you list them on the board.

F 10/20 For in-class discussion and group work: Do “Think Beyond Words” EAA: p. 118, p. 125; Do “Reflect” p. 120

Note to teachers: Each of the above activities ask students to reflect on the rhetorical effectiveness of multimodal texts; however, you could substitute the pet rescue site or “Yes We Can” video with another multimodal text and ask students to consider how words, images, visuals, sound, movement etc. combine to affect audiences and communicate a message.

The “Reflect” activity on p. 120 asks students to select their own multimodal text that had a strong effect on them (either positively or negatively) and to bring that text to class and be prepared to share their responses on how they might revise the text for a different audience.

M 10/23 Design and Delivery: Readings Due: “Designing What You Write” EAA: p. 743-761; Do “Reflect” p. 761

Note to teachers: Ask students to bring to class a design they think is appealing, with an analysis of what works and what doesn’t; in groups, they can share the design and ask the group to come up with the most effective design to share with the rest of the class, with an emphasis on what works, what doesn’t, and why.

W 10/25 Considering the rhetorical situation, with a focus on design elements; Group Work: Apply the questions on p. 745 EAA to a multimodal text assigned by instructor (TBA)

Note to teachers: Since the focus of this unit is on students demonstrating rather than analyzing rhetorical choices (in this case, design elements), you might ask students to apply the questions to a multimodal text, with a focus on how they would revise the elements; alternatively, you could give them a situation and ask them as a group to come up with an ad design or to storyboard a PSA.

F 10/27 Readings Due: Selected position pieces from EAA section on Readings (TBA); in groups, discuss how you would revise it for a different audience or how you would create the position in another medium

M 10/30 Bring your Project 3 topic ideas to class to share; give and get feedback from class members on your writing plans

W 11/1 Bring analyses of your rhetorical situations for Project 3; See EAA: 764-765 (brief descriptions of purpose, audience, stance, genre, context, media); share in groups and get feedback

F 11/3 Bring samples of multimodal genres you have chosen for Project 3; Following the example of “tips” for writing multimodal projects, EAA: 765-777, work in groups creating tips for writing in a particular genre/medium

Note to teachers: Bring sign up sheet for group conferences. Here is a link on possible procedures for group conferences: <http://wr.english.fsu.edu/College-Composition/The-Inkwell/Conferences#Conducting%20Group%20Conferences>

M 11/6 Group Conferences

W 11/8 Group Conferences

F 11/10 Group Conferences

M 11/13 Draft Due: Project 3; Bring copies of draft for peer review

W 11/15 Draft Due: Project 3 reflection; Bring copies of reflections for peer review

F 11/17 Final Due: Project 3

**UNIT 4: Revising a Previous Project**

M 11/20 Introduction of Final Project: Revision Project; Bring to class copies (either electronic or hard copy) of Project 1-3

W 11/22 Thanksgiving Break: No Classes

F 11/24 Thanksgiving Break: No Classes

M 11/27 Revision Plans: Read EAA: 87-88; Do “Taking a Writing Inventory” p. 10 *Writing in Action* (handbook); share revision plans and get feedback

W 11/29 Revision strategy: bring reverse outline of project

F 12/1 Draft workshop: Bring draft in progress; original and copy with changes

M 12/4 Workshop on Cover Letter

Bring draft of cover letter for Writing Project #4

W 12/6 Final Due: Project 4

Course Wrap-Up (Where we’ve been; where you’re going)