



TEXAS HIGHER EDUCATION COORDINATING BOARD

College Readiness Model Vertical Alignment

**Final Program Report
FY2010 – FY2011**

Institution:	University of Texas-Pan American
Address:	1201 W. University Dr. SSB 3.101
City, State Zip Code:	Edinburg, TX. 78539

Prepared By

Name:	Ana Maria Rodriguez
Title:	Senior Vice Provost for Undergraduate Studies and Project Director
Department:	Undergraduate Studies—Academic Affairs
Phone Number:	(956) 665-7919
Fax Number:	(956) 665-7211
E-Mail Address:	amrodriguez@utpa.edu
Authorized Signature:	
Printed Name:	Martin Baylor
Title:	Vice President for Business Affairs
Department:	Division of Business Affairs
Date:	August 15, 2011

Table of Contents

1 EXECUTIVE SUMMARY	3
1.1 Program Purpose and Goals	3
1.2 Program Staff and Partners	4
1.3 Goals and Objectives Performance	5
1.4 Program Overview	7
2 PROGRAM MANAGEMENT	8
2.1 Resource Management.....	8
2.2 Communication Management	8
2.3 Stakeholder Input and Analysis	9
2.4 Budget Performance	9
2.5 Program Recommendations	10
3 THECB RECEIPT AND APPROVAL	12
4 APPENDICES.....	13
4.1 APPENDIX A – Final Program Evaluation.....	13
4.2 APPENDIX B – Sample Assessment/Evaluation Instruments and Data Collected.....	15
4.3 APPENDIX C – Financial Expenditure Report	16
4.4 APPENDIX D – Project Deliverables	17
4.5 APPENDIX E – Process Outline.....	18

1 EXECUTIVE SUMMARY

1.1 Program Purpose and Goals

The Purpose and Goals of the project were to align the curriculum for entry level English Language Arts and Mathematics courses between and among the University of Texas-Pan American (UTPA), South Texas College (STC) and public secondary school in Hidalgo and Starr Counties based on the College and Career Readiness Standards (CCRS).

The objectives of the project were as follows:

1. By the end of the project period, UTPA and STC faculty will:
 - (a) analyze and compare course syllabi for ENG 1301, ENG 1302, and MATH 1340 with regard to:
 - (1) student learning outcomes (objectives for the course)
 - (2) course content requiring mastery of CCRS and TEKS in secondary schools
 - (3) course requirements
 - (4) course assignments
 - (5) grading procedures (rubric, etc.)
 - (6) textbooks
 - (7) use of technology
 - (8) other
 - (b) develop a reference syllabus for ENG 1301, ENG 1302 and MATH 1340 for UTPA and STC that includes the CCRS.
2. By the end of the project period, UTPA and STC faculty and public school secondary teachers will:
 - (a) analyze and compare reference syllabi in ENG 1301, ENG 1302 and MATH 1340 with high school curriculum (lesson plans) in ELA and Mathematics in regard to:
 - (1) student learning outcomes (objectives for the course)
 - (2) course content requiring mastery of CCRS and TEKS in secondary schools
 - (3) course requirements
 - (4) course assignments
 - (5) grading procedures (rubric, etc.)
 - (6) textbooks
 - (7) use of technology
 - (8) other
 - (b) revise course syllabi for ENG 1301, ENG 1302 and MATH 1340 for UTPA and STC based on analysis

In Fall 2009, approximately 40% of entering freshmen at UTPA did not meet Texas Success Initiative (TSI) criteria for enrolling in entry college-level courses and were, thus, in need of developmental education in either or all areas in reading, writing or mathematics. Data indicated that the students who were in developmental education course or in non-course-based developmental education programs were not being successful in exiting from developmental education and, thus, prolonged their stay or dropped out completely. Approximately 85% of the Students at UTPA and STC come from two counties in the region: Hidalgo and Starr Counties. As the Project Director began to work with the THECB on P-16 Council initiatives, including the goals of Closing the Gaps and the College and Career Readiness Standards, it became increasingly apparent that graduating students from high school and providing them access to higher education was not ensuring that they would be successful in college. It became apparent that alignment of the curriculum between and among the university, community college and the public schools was necessary.

On April 3, 2009, the first half-day workshop to initiate the curriculum alignment project was held. Approximately 111 English Language Arts (ELA) faculty from UTPA, STC, consultants from Region I Education Service Center (ESC) and secondary public school teachers from 12 school districts met in vertical teams to begin the work (see Appendix M)

In Fall 2009, UTPA hosted a College Readiness Round-Up meeting for the region on College and Career Readiness Standards introduction and updates. A presentation on the Curriculum Alignment initiative was made. The participants at the April 3, 2009 meeting were invited and shared what they were doing in ELA. Subsequently, through funding provided by the current THECB grant, intensive curriculum alignment in ELA followed in Spring 2010.

1.2 Program Staff and Partners

Dr. Pamela Anderson-Mejias, Chair of the Department of English, served as the Project Coordinator for curriculum alignment in English Language Arts. Dr. Anderson-Mejias has considerable experience in teaching entry level courses in English, as well as experience in working on curriculum development with high school English teachers.

The following faculty from UTPA facilitated the development of reference course syllabi for UTPA and STC:

- Dr. Pamela Anderson-Mejias
- Dr. Jonikka Charlton, Coordinator for the First-Year Writing Program
- Dr. Christopher Keller, English faculty member
- Dr. Ila Moriah McCracken, English faculty member
- Dr. Mark Noe, English faculty member and member of state CCRS Vertical Teams

Other UTPA English faculty members who participated in the workshops with public school teachers included:

- Dr. Robert Affeldt
- Dr. Danika Brown
- Dr. Colin Charlton, Coordinator of Developmental English and Reading Program
- Dr. Jonikka Charlton, Coordinator of First-Year Writing Program
- Dr. Chris Keller
- Dr. Ila Moriah McCracken
- Dr. Mark Noe
- Ms. Kathy Sparrow
- Mr. Evert Villarreal

The following English faculty from South Texas College collaborated in the development of Reference Course Syllabi:

- Dr. Joseph Daniel Haske, Chair of the English Department, Facilitator for the STC faculty
- Jessica Schnee
- Darci Cather
- Robin Andreasen
- Liana Andreasen.

Approximately 90 ELA high school teachers and 10 staff from the Region I Education Service Center participated in the project.

1.3 Goals and Objectives Performance

The goals, objectives and activities of the Program, as outlined in the THECB Grant Proposal, were designed to incorporate the College and Career Readiness Standards (CCRS) in the alignment of the English Language Arts and Mathematics curriculum. An analysis of the alignment of the CCRS with the ELA writing curriculum between and among UTPA and STC faculty (Objective 1.a) was completed (see Appendix L). The development of Reference Course Syllabi (Objective 1.b) was also completed (see Appendices C & D) for English Language Arts. Faculty from the Mathematics Departments at UTPA and STC are currently working on Objective 1.a and 1.b for Mathematics and will complete the task by August 31, 2011.

An analysis and comparison of ELA high school curricula with UTPA and STC Reference Course Syllabi (Objective 2.a) was completed during two all-day meetings between high school ELA teachers, UTPA and STC English faculty and Region I ESC consultants. UTPA and STC Reference Course Syllabi were further revised based on interactions and feedback from high school ELA teachers (see summary in Appendix A attached). Objective 2.a and 2.b will not be met for Mathematics by the end of the grant period. The Mathematics faculty, however, are committed to meeting with the mathematics teachers in Hidalgo and Starr County during the Fall 2011 semester to continue their work, even though there will not be grant funding available for the project.

The rationale for initiating the project was to reduce the need for developmental education and increase student success. Research and data available to the P-16 Council and to the administration at UTPA and STC indicated that there exists a large gap between what students are expected to learn in high school and what institutions of higher education expect them to learn, especially in English Language Arts (reading and writing) and mathematics. Many students in the public school in Hidalgo and Starr Counties attend STC or UTPA initially or transfer from one to the other in the hopes of obtaining a degree or certificate. Thus, a need to align the curriculum between and among UTPA and STC based on the CCRS and further aligning with high school curricula to ensure student success was evident.

The major obstacle that prevented the achievement of all the outcomes and deliverables was the time constraints experienced by the project director due to additional duties for which she became responsible.

One of the lessons learned is that the Coordinator of a curriculum alignment project needs to be highly skilled in best practices in curriculum alignment processes and procedures. Traditionally, faculty in higher education disciplines are not well-versed on these processes and procedures, and therefore, are not able to provide the leadership required. We also found that working in small groups appears to be more effective and efficient rather than working with 90-100 teachers in the same room. Curriculum alignment activities begun with this project will be continued with Vertical Teams working on the Pathways Project during the next year.

The ELA and Mathematics faculty at UTPA and STC have begun conversations within and between each other related to the need to continue alignment of the curricula. During the next academic year, as part of the Pathways Project, some of the faculty who participated in this project will become Co-Chairs of the Vertical Team Clusters. Their experience in this project will serve them well.

The Project Director was responsible for measuring the continuous Program progress. One of the lessons learned is that a Project Coordinator to assist the Project Director would have been very helpful in directing and conducting the day-to-day activities of the project, as well as monitoring continuous Program progress.

1.4 Program Overview

During the Project period, five English Language Arts faculty from UTPA and five from STC met to analyze and compare the course syllabi for two English entry-level courses: ENG 1301—Composition and ENG 1302—Rhetoric. Included in the analysis was a comparison of the student learning outcomes for each course at UTPA and STC. Other items compared were course content that required mastery of CCRS as prerequisites for entry into the course, course requirements, assignments, grading procedures, textbooks, and the use of technology. After eleven face-to-face meetings, numerous conversations via a discussion blog and two all-day meetings with public school ELA teachers, the UTPA and STC faculty developed Reference Course Syllabus for ENG 1301 and ENG 1302. The syllabi identified shared student learning outcomes that will be expected at both UTPA and STC. In addition, the faculty developed assignments and requirements that will be incorporated into the courses.

A total of 12 ELA faculty from UTPA and 10 ELA faculty from STC met with 90 ELA high school teachers and 10 Region I ESC consultants to analyze and compare the shared UTPA and STC Reference Course Syllabi and begin alignment with high school ELA curricula. Refinement of the Reference Course Syllabi was based on interactions and discussions with high school ELA teachers during the two all-day workshop meetings.

2 PROGRAM MANAGEMENT

2.1 Resource Management

The management plan was successful in ensuring that the program objectives for English Language Arts curriculum alignment were achieved on time and within the budget. The management plan for curriculum alignment in mathematics was not successful, even though the budget was sufficient. The Project Director's time constraints were primarily responsible for achieving only 50% of the program objectives in Mathematics. During the second year of the Program, the Project Director assumed significantly increased administrative duties and was not able to dedicate sufficient time to carry out all of the objectives in the mathematics curriculum alignment.

The objectives of the Program not completed in the area of Mathematics curriculum alignment will be completed after the end of the grant period as part of the Pathways Project, an ongoing project under another THECB grant award to the Regional College Readiness Special Advisor. The objective of having UTPA and STC faculty meet with high school Mathematics teachers will be incorporated into the Vertical Teams Clusters which will be part of the Pathways Project.

2.2 Communication Management

The process of communication within the Program was effective. In the area of English Language Arts curriculum alignment, communication between the Program Director and the Faculty Facilitator at UTPA, who is the Chair of the English Department, was very effective. Because of the Facilitator's role at the University, she was able to identify faculty who demonstrated commitment to analysis of the CCRS and course syllabi, as well as with working with high school ELA teachers. The communication between the Program Coordinator and the Chair and faculty of the English Department at STC was also very effective, given that they have a long standing professional relationship. In addition, the faculty utilized technology to communicate with each other in-between face-to-face meetings.

The communication between the Program Director and the Mathematics Department Chair and faculty at UTPA was very effective. The communication between and among the Mathematics faculty at UTPA and STC was also very effective.

The time commitments of the Facilitators and faculty for the ELA curriculum alignment were appropriate for the project. The time commitment for the Project Director was not appropriate. Due to the delay in initiating the Mathematics curriculum alignment, the time commitments for the Mathematics curriculum alignment were not appropriate.

The management plan would need to be revised to ensure that grant activities continue after the grant period ends on August 31, 2011. In order to ensure that this occurs, a full-time faculty member will be released 75% of her duties to organize and direct the activities of the Pathways Project, especially the work of the Vertical Team Clusters. The ELA Vertical Team Clusters will begin their work in September 2011 and the Mathematics VT Clusters will begin in the Spring 2012 semester.

The communication processes with THECB's were very satisfactory. No recommendations for changes are made.

2.3 Stakeholder Input and Analysis

The stakeholders who contributed to the Program were English Language Arts and Mathematics faculty at the University of Texas-Pan American, South Texas College, high school ELA teachers from 12 school districts and consultants with the Region I Education Service Center.

The expectations were that they would begin the dialogue and initiate conversations regarding how to improve the college readiness of high school graduates so that they are successful in post-secondary education. The Vertical Teams would analyze and compare curricula and align with the CCRS. UTPA and STC would develop and share a common course syllabus for entry-level English and Mathematics college courses. The high school ELA teachers would align their curriculum to CCRS and UTPA and STC course syllabi.

The expectations did not vary during the course of the two years.

No changes were made during the final year of the Program.

2.4 Budget Performance

Budget Performance - Overview:

The funding provided by the THECB and the budgeted activities were reasonable in relation to desired outcomes outlined by the THECB in the Interagency Contract. The funding for Program activities was appropriate.

The University committed time for the Project Director to provide leadership and management for the Project. Due to unforeseen circumstances, the original time commitment was reduced for a period of 11 months during the second year of the project. The new Vice Provost for Undergraduate Education will assume responsibility for continued implementation of the Pathways Project as part of his/her duties. A full-time faculty member will be released 75% time from teaching to coordinate the Pathways Project, which includes planning and implementing the work of the Vertical Team Clusters for 26 public school districts and four institutions of higher education. The Vertical Curriculum Alignment project will be incorporated into the Pathways Project.

Budget Performance - Corrective Actions:

Funding from the THECB has supported the alignment of the CCRS with UTPA, STC and public school curricula. The alignment will be continued during the third year of the Regional College Readiness Special Advisor grant as part of the Pathways Project. The Vertical Team Clusters in ELA and Mathematics will continue refining the alignment as part of the interventions that may be developed.

One of the greatest obstacles that will be encountered by the partners of the College Readiness Model Vertical Alignment Project is related to lack of financial resources to be successful beyond the grant period. Project activities will be incorporated into the Pathways Project that will be ongoing for the third year of another grant. However, the public schools and IHEs who are partners in the Pathways Project do not have the financial resources needed to support the project on their own beyond the third year. When that grant terminates, funding for the Pathways Project will need to come from external sources/grants if it is to continue.

No corrective action needed to be taken since the funding was appropriate

2.5 Program Recommendations

Which activities and processes worked well?

1. The faculty meetings between UTPA and STC English Language Arts and Mathematics faculty worked very well.
2. The meetings between and among high school ELA teachers and UTPA and STC ELA faculty went very well.
3. The analysis and comparison of course syllabi between and among UTPA and STC ELA and Mathematics faculty worked well.
4. The development of shared course syllabi for ENG 1301 and ENG 1302, including student learning outcomes, worked well.

Which could have been improved, and how?

1. Additional meetings with high school ELA teachers to follow up on vertical curriculum alignment with UTPA and STC course syllabi needed to occur. These could be followed-up as part of the Pathways Project Vertical Team Cluster meetings.
2. Processes and procedures for disbursing stipends to school district for substitutes for teachers needed to be improved. This requires working with internal offices and school districts more closely.
3. The time commitment by the Project Director to manage the project needed to be improved. The Director spent more time overseeing the project during the last six months of the project.

What steps were taken to address issues to improve the Program in the final year?

1. The Program Director was relieved of additional duties during the last six months of the Project.

What actions were not completed? Who was responsible for them?

The Mathematics component of Curriculum Alignment was not able to meet with the high school Mathematics teachers (Objective 2.a and 2.b) to analyze and compare high school curricula with UTPA and STC course syllabi. The Project Director was responsible for not moving the Project forward in time to meet with public school teachers before the academic year ended.

Which Performance Goals or Objectives remain unmet? Which deliverables were not achieved? How could have the Program improved areas not achieved in the Program Goals and Objectives to ensure success in future iterations?

Objective 2.a and 2.b were not met for the Mathematics component. A revised Reference Course Syllabus for MATH 1300/MATH 0085, MATH 1334/MATH 0090, and MATH 1340/MATH 1314 was not completed due to unavailability of feedback from high school teachers. In order to achieve these Objectives, the UTPA and STC Mathematics faculty will need to engage in meetings with high school mathematics teachers during the next academic year to compare curricula.

What actions were taken to ensure that the Program built capacity that has the potential to yield results beyond the project period?

As a result of this Program, UTPA has 12 and STC has 10 English Language Arts faculty respectively who have collaborated in curriculum alignment for ENG 1301 and ENG 1302. These faculty members, which include the Chairs of the English Departments of both institutions, have the potential to be the catalysts for systemic change for entry-level college courses in English Language Arts. The work they completed will be used as models for all ENG 1301 and 1302 courses in the years to come. The same is true for the Mathematics component. Ten faculty from both institutions working on alignment of curricula in mathematics and collaborating with high school mathematics teachers have the potential to make a significant impact on the college readiness of high school students in mathematics.

How could have THECB better supported the Program in the final year? How could have THECB assisted the Program in meeting Program goals and objectives?

The THECB provided support above and beyond what was expected of them. Their support and guidance was very helpful. There was nothing more they could have done.

3 THECB RECEIPT AND APPROVAL

Signature of Receipt:	
Printed Name:	
Date of Receipt:	
Signature of Approval:	
Printed Name:	
Date of Approval:	
Comments:	



4 APPENDICES

4.1 APPENDIX A – Final Program Evaluation

Goal	Activities/Strategies	Measures of Success	Data Collected	Outcomes
<p>1. By the end of the project period, UTPA and STC faculty will:</p> <p>(a) analyze and compare course syllabi for ENG 1301, ENG 1302, and MATH 1300/MATH 0085, MATH 1334/0090, MATH 1340/1314.</p>	<p>Eleven (11) face-to-face meetings between UTPA and STC ELA faculty;</p> <p>ELA faculty discussions via blog.</p> <p>Face-to-face meetings between UTPA and STC mathematics faculty.</p>	<p>Analysis and comparison of syllabi.</p> <p>Analysis of CCRS integration with syllabi.</p> <p>Agreement on shared/common student learning outcomes.</p>	<p>Summary of ELA meeting dates and topics discussed (Appendices A and L).</p> <p>CCRS Survey (Appendix B)</p> <p>CCRS Awareness Survey results (Appendices F and G)</p> <p>Cross-walk curricular maps for MATH 1300/0085, MATH 1334/0090 and MATH 1340/1314.</p>	<p>Alignment of expected student learning outcomes</p> <p>Common/Shared student learning outcomes.</p>
<p>(b) develop a reference syllabus for ENG 1301, ENG 1302 and MATH 1300/MATH 0085, MATH 1334/0090, and MATH 1340/1314 for UTPA and STC that includes the CCRS.</p>	<p>Eleven (11) face-to-face meetings between UTPA and STC faculty;</p> <p>Discussions via blog.</p> <p>Planning for meetings with high school ELA teachers.</p>	<p>A completed Reference Course Syllabus for ENG 1301 and ENG 1302.</p> <p>Completed samples of assignments for ENG 1301 and ENG 1302.</p> <p>Mathematics course syllabi will be completed by August 31, 2011.</p>	<p>Copies of Reference Course Syllabi, sample assignments, requirements and readings (Appendices C and D).</p> <p>Agendas for ELA meetings with high school teachers.</p> <p>Attendance logs.</p> <p>Satisfaction surveys for ELA.</p>	<p>Alignment of expected student learning outcomes</p> <p>Common/Shared student learning outcomes and syllabi.</p>
<p>2. By the end of the project period, UTPA and STC faculty and public school secondary teachers will:</p> <p>(a) analyze and compare reference syllabi in ENG 1301, ENG 1302 and MATH 1300/MATH 0085, MATH 1334/0090, and MATH1340/1314 with high school curriculum (lesson plans) in ELA and Mathematics.</p>	<p>Two (2) all-day workshops for 90 high school ELA teachers, 22 UTPA and STC faculty and 10 Region I ESC personnel.</p> <p>Strategies for Mathematics component were not implemented.</p>	<p>Attendance of all participants.</p> <p>High degree of satisfaction with ELA workshops.</p>	<p>Agendas (Appendix E)</p> <p>Attendance Logs</p> <p>Satisfaction Survey results (Appendices H, I, J, and K)</p>	<p>Increased alignment of expected student learning outcomes, assignments, requirements and readings between UTPA and STC faculty teaching ENG 1301 and ENG 1302 and high school ELA teachers.</p> <p>Increased awareness of what a college-ready student is</p>

Model Vertical Alignment
Final Program Report FY10 – FY11

				expected to know and be able to do upon graduation from high school and entrance into post-secondary education.
(b) revise course syllabi for ENG 1301, ENG 1302 and MATH 1300/MATH 0085, MATH 1334/0090, and MATH 1340/1314 for UTPA and STC based	Final meeting to revise course syllabi after workshops.	Final course syllabi, sample assignments, requirements and assignments.	Copies of final course syllabi, sample assignments, requirements and assignments for ENG 1301 and ENG 1302 (Appendices C and D). Mathematics course syllabi to be collected by August 31, 2011.	Alignment of expected student learning outcomes and syllabi between high school ELA teachers and faculty at UTPA and STC teaching ENG 1301 and ENG 1302.

4.2 APPENDIX B – Sample Assessment/Evaluation Instruments and Data Collected

The following Appendices are attached as Sample Assessment/Evaluation Instruments and Data Collected:

1. Appendix B—UTPA and STC College Readiness Survey—Dept. of English
2. Appendix F—Background Information—Pre and Post Survey
3. Appendix G—Survey of Current Practice in First Year Writing Programs
4. Appendix H—Ranking Results of Survey
5. Appendix I—Five Most Important Skills—Pre-Post Survey Results
6. Appendix I—Open Ended Responses
7. Appendix K—Evaluation Results of Workshop One and Workshop Two

4.3 APPENDIX C – Financial Expenditure Report

Please use the Financial Expenditure Report template (Excel version) to report program expenditures. Submit as a separate attachment with this report.

Separate attachment submitted for Financial Expenditure Report.

4.4 APPENDIX D – Project Deliverables

Please include all materials developed to date under the auspices of the Model Vertical Alignment Project. These might include assignments, syllabi, reference course profiles, and other work products developed through the project. Please list below all material deliverables, marking an X in the appropriate box, showing if the material is being submitted with this report. Materials currently under development but not included in this report should be noted with a brief description. Submit documents as separate attachments with this report. Refer to the Interagency Contract, Section III, Statement of Services to be Performed and Attachment A for this information.

Material/Deliverable	Submitted as Attachment	
	YES	NO
College & Career Readiness Standards Grant--English Language Arts Summary	X	
Appendix A-- College & Career Readiness Standards—Grant working group	X	
Appendix B—UTPA and STC College Readiness Survey—Dept. of English	X	
Appendix C-- UTPA/STC Reference Course “Profile” ENG 1301	X	
Appendix D-- UTPA/STC Reference Course “Profile” ENG 1302	X	
Appendix E—Agendas for March 8 and April 8, 2011 Workshops	X	
Appendix F—Background Information—Pre and Post Survey	X	
Appendix G—Survey of Current Practice in First Year Writing Programs	X	
Appendix H—Ranking Results of Survey	X	
Appendix I—Five Most Important Skills—Pre-Post Survey Results	X	
Appendix I—Open Ended Responses	X	
Appendix K—Evaluation Results of Workshop One and Workshop Two	X	
Appendix L-- Alignment of National & State Expectations for “College Readiness” in Writing	X	
Appendix M—Agenda for April 3, 2009 Vertical Curriculum Alignment	X	
Cross-Walk Curriculum Maps for MATH 1300/0085, MATH 1334/0090 and MATH 1340/1314 will be completed by August 31, 2011		X
Reference Course Syllabi for UTPA and STC for MATH 1300/0085, MATH 1334/0090 and MATH 1340/1314 will be completed by August 31, 2011		X

4.5 APPENDIX E – Process Outline

Please include an outline of the processes used to affect vertical alignment and development of materials or deliverables. This documentation will accompany material developed through the project, comprising a “Model Vertical Alignment Project,” to be used for purposes of replication. Refer to the Interagency Contract, Section III, Statement of Services to be Performed and Attachment A for this information. The Process Outline should be complete to date, including supporting narrative.

The process used for the College Readiness Model Vertical Alignment project in English Language Arts was as follows:

1. Project Director held an initial conversation with the Chair of English Department to acquaint her with the proposed project and solicit buy-in from her to engage faculty in the project. The Chair demonstrated a great deal of interest in the project and agreed to serve as Project Coordinator/Facilitator for the project. She agreed to approach faculty in the department who teach entry-level college courses in English, namely, ENG 1301—Composition and ENG 1302—Rhetoric, as well as the Coordinator for the First-Year Writing Program to solicit participants to work on the project. In addition, the chair agreed to contact the Chair of the English Department at South Texas College regarding their participation in the project.
2. Project Director held an organizational meeting with all faculty participants from UTPA and STC, acquainting them with the purpose, goals and objectives of the project, expectations of them and the deliverables that needed to be completed.
3. The Co-Coordination/Facilitators met with faculty to set timelines and agendas for working together to accomplish the goals, objectives and deliverables.
4. Teams held 11 face-to-face meetings to work on tasks leading to deliverables. They also spent many hours discussing issues on blog and on the telephone. The deliverables included an analysis of the alignment of College and Career Readiness Standards (CCRS) with the student learning outcomes of ENG 1301 and ENG 1302 at both UTPA and STC. It also included an analysis of assignments, requirements, grading procedures, and use of technology to achieve the student learning outcomes.
5. When the faculty had completed the first draft of a shared Reference Course Syllabus for ENG 1301 and ENG 1302, they held the first workshop with high school English Language Arts teachers. Together, in small Vertical Teams, the UTPA and STC faculty shared with high school teachers what students are expected to be able to know and do to be successful in ENG 1301 and ENG 1302 at either UTPA or STC. High school ELA faculty, in turn, shared the curricula they teach in English to high school students based on Texas Essential Knowledge and Skills (TEKS) and that are assessed on the Texas Assessment of Knowledge and Skills (TAKS).
7. Based on discussions and feedback at the first workshop, UTPA and STC faculty revised/modified the Reference Course Syllabi.
8. A second workshop was held one month later and was designed to share assignments and grading rubrics for writing assignments with each other.
- .9. All deliverables, including evaluations of the workshops and surveys of faculty knowledge and awareness of CCRS, were submitted to the Project Director. The deliverables (materials) produced by the Vertical Teams will be submitted with this report as attachments.

The same process was used to conduct the Vertical Alignment project in Mathematics. The work for Mathematics will not be completed until August 31, 2011.

College & Career Readiness Standards Grant English Language Arts Summary

I was pleased to be asked by Dr. Ana María Rodríguez to coordinate the English language arts section of her Grant from the Texas Higher Education Coordinating Board (THECB) entitled “Curriculum Alignment for ELA and Mathematics” with the broad purpose to align curriculum among the South Texas P-16 Council public secondary school programs in Starr and Hidalgo counties, the South Texas College English program, and the programs in the English department at the University of Texas—Pan American.

I. THECB Grant “Curriculum Alignment for ELA and Mathematics” Objectives and Summary Results to date

Below are the Project Objectives which directly apply to ELA and notation regarding their status as of October 15, 2010. Details follow in subsequent pages.

1. By the end of the project period, UTPA and STC faculty will:

- a) Analyze and compare course syllabi for English 1301 and Eng 1302 with regard to:
 - 1) student learning outcomes (objectives for the course) -- COMPLETED
 - 2) course content requiring mastery of CCRS and TEKS in secondary schools – COMPLETED from the STC and UTPA faculty; each public secondary school faculty has been up-dated through the two workshops (March 8 and April 8) and should be working on their programs
 - 3) course requirements – COMPLETED
 - 4) course assignments – COMPLETED
 - 5) grading procedures – COMPLETED
 - 6) textbooks and/or required readings – COMPLETED
 - 7) use of technology – COMPLETED
 - 8) other
- b) Develop a reference syllabus for ENG 1301 and ENG 1302 for use by faculty at STC and UTPA that includes the CCRS—COMPLETED

2. By the end of the project period, UTPA and STC faculty and public school secondary teachers will:

- a) Analyze and compare reference syllabi in ENG 1301 and ENG 1302 with high school curriculum (lesson plans) in ELA in regard to:
 - 1) student learning outcomes (objectives for the course) – COMPLETED
 - 2) course content requiring mastery of CCRS and TEKS in secondary schools – COMPLETED from the STC and UTPA faculty; each public secondary school faculty has been up-dated through the two workshops (March 8 and April 8) and should be working on their programs
 - 3) course requirements – COMPLETED
 - 4) course assignments – COMPLETED
 - 5) grading procedures – COMPLETED
 - 6) textbooks and/or required readings – COMPLETED
 - 7) use of technology – COMPLETED
 - 8) other
- b) Revise course syllabi for ENG 1301 and ENG 1302 for UTPA and STC based on the analyses—COMPLETED
- c) Revise high school curriculum in ELA to include CCRS and prepare students for ENG 1301 and ENG 1302—in progress in the high schools; COMPLETED portion by faculty at UTPA and STC

The above results are measured by the completed (1) profile reference syllabi for ENG 1301 and ENG 1302 – COMPLETED and appended; (2) revised curriculum for high schools that reflects these profile reference syllabi and the CCRS—in PROGRESS within the schools; (3) surveys of UTPA and STC faculty regarding change in perceptions

and attitudes about readiness of students for college – COMPLETED to date, Pre- and Post Survey results appended; (4) surveys of public school teachers regarding change in perceptions and attitudes about students' readiness for college—partially COMPLETED in workshop evaluations and recommendations for continued results in PROGRESS; (5) surveys about participants' knowledge of the CCRS—COMPLETED and appended; (6) increase in student success (grades) and retention during first year of college (will use high school junior class of 2010 who will be freshmen in college in Fall 2012 as baseline) – TO BE DETERMINED; (7) decrease in number of students who will need developmental education courses when they enter college (high school junior class of 2010 who will be freshmen in college in Fall 2012 as baseline) – TO BE DETERMINED.

II. Summary of events and current status of results

From the appended materials below, one can see that AY10 was occupied with a number of meetings and workshops to meet the objectives outlined above. Key to success was to create a respectful working relationship among all faculties—UTPA faculty, STC faculty, and our colleagues in the Starr and Hidalgo county public secondary schools. This was accomplished by nine meetings among the UTPA and STC faculty and two workshops with our secondary school colleagues, as well as representatives from the Region I Service Center. Please see appended meeting notes—appendix A.

Before beginning the expansion from key personnel to additional support personnel and to the remainder of UTPA and STC faculty, a survey instrument was designed and sent to ALL faculty teaching in English 1301 and 1302 courses at both institutions. The general purposes were three-fold: one, to have an idea of the pre-CCRS understandings of faculty at the two higher education institutions; two, to elicit terminology and issues which faculty of the two institutions use and face and of which those key personnel might not be aware; and three, to alert all faculty to the up-coming meetings, discussions and workshops presenting the CCRS to higher education faculty as well as the concepts of profile reference syllabi, program alignment, and collaboration with public school secondary faculties.

The survey consisted of five areas: first background information on the faculty member, his/her courses and students; next, likert-type questions on CCRS knowledge and what successful students must do to pass freshman writing courses; third, a forced-selection from among 13 items of the five most important by completing the prompt “Students who are prepared for college writing courses must, above all else ... “; fourth, ratings of commonly believed issues in five sets of three items; and finally, three open-ended items asking for input. See Appendix B for the actual survey instrument. This was delivered online and results collated anonymously.

The concept for faculty participation and dissemination of information on the profile reference syllabi and the CCRS was to begin with a smaller working group of key personnel from both institutions, then prepare additional personnel to present materials and lead discussions with secondary teachers invited to a series of two workshops. Key personnel were identified by the PI, Dr. Ana María Rodríguez, and Dr. Pamela Anderson-Mejías including four faculty from UTPA: Dr. Mark Noe who had served on various state committees in constructing the End of Course Exams with Pearson, Dr. Jonikka Charlton who is currently coordinator of the UTPA Freshman Writing Program, Dr. Chris Keller who was formerly coordinator of the UTPA Freshman Writing Program, and Dr. Moriah McCracken who is qualified in literacy. From STC key participants identified were department chair, Joseph Haske; assistant chair, Darci Cather; writing program coordinators and faculty, Jessica Schnee, Robin Andreasen, and Liana Andreasen. These faculty met to investigate, collaborate, and define OBJECTIVES 1.a. 1-8, 1.b, and 2.a. 1-8, 2.b., and 2.c. as far as possible by working with the secondary teachers. OBJs 1.a.1-8 and 1.b are evidenced in the Profile Reference Syllabi for ENG 1301 and ENG 1302 appended as Appendix C and Appendix D.

Workshops to integrate information and address OBJs 2.a.1-8, 2.b., and guide teachers from Starr and Hidalgo county public schools to make appropriate revisions were prepared by the key faculty. The additional faculty were then incorporated, guided to prepare their materials, and participate with the teachers in the workshops. Workshop I, March 8, 2010 at the UTPA Annex, was dedicated to meeting objectives 2.a. 1,2,3,4, and 6 as well as OBJ 2.c., discussing means to disseminate and lead CCRS/EOC exam information sessions on their individual campuses. Workshop II, April 8, 2010 at the UTPA Annex, was dedicated to meeting objectives 2.a. 5 and 7 as well

as 2.c. guides as to how to lead their peer faculty on their individual campuses in incorporating these CCRS and additional issues into their practice. See Appendix E. for workshop agenda.

Following the workshops and revisions occurring to the profile reference syllabi through a dedicated blog, all objectives under our control as faculty at UTPA and STC were met.

III. Survey Results

Appended are results of the pre- and post surveys. Appendix F is the Background Information. Appendix G is the Survey of Current Practices in 1301 and 1302. Appendix H is the Ranking results. Appendix I is the Five Most Important Skills results. Each of the above is followed by short analysis and discussion. Appendix J includes the results for the Open-Ended Items. Finally, Appendix K includes the evaluation responses from teachers at the two workshops.

- A. Recommendations: After reviewing the materials generated by the surveys, I would recommend that the key faculty from UTPA and STC reconvene to discuss how to continually disseminate the information developed from the CCRS alignment initiative to their respective faculty. Furthermore, I recommend that this meeting consider how to assist new faculty in using the Profile Reference Syllabi as well as (gently) work with experienced faculty who may still not agree with all of the principles of the Profile Syllabi.

I further recommend that a similar survey be sent via e-mail to be returned anonymously by e-mail from teachers who attended the workshops on Mar 8 and/or April 8, 2010. An additional section as to how they are disseminating the information and what steps they have undertaken on their campuses might provide additional vital information, particularly in light of the fact that the current seniors (juniors of AY10) will be the baseline group considered for measuring outcomes (6) and (7).

- B. Strengths/positive outcomes from the implementation of this grant: While the Profile Reference Syllabi are perhaps the most positive and tangible outcome of this work, another is the close working relationships established between faculty at UTPA and STC as well as among those faculty and various teachers in our public secondary English programs. Such collaboration and good will cannot be underestimated!

Further, a solid base of information is now collected and available to use for future reference through the surveys.

- C. Challenges: The one key challenge I see in this effort is its limited nature. By virtue of the budget, the ELA section of the grant was conducted during Spring 2010 and completed essentially during summer. Only the post survey was conducted in Fall, 2010. It would be most effective to have on-going relationships through workshops and smaller group meetings among key teachers from secondary schools, faculty from South Texas College and those from the University of Texas—Pan American. Despite our very busy schedules, the efforts put forth for this initiative in meeting the objectives of the Grant have produced a great deal of good will—it would be a shame to let this wither away because of no funding for continued workshops or any other reason.

Respectfully,

Dr. Pamela L. Anderson-Mejías,
Professor & Chair, English Department
The University of Texas—Pan American

College & Career Readiness Standards—Grant working group

Presented by Dr. Pamela L. Anderson-Mejías

Notes: First meeting

January 22, 2010 at UTPA

PRESENT: Dr. Ana Maria Rodriguez, Pamela Anderson-Mejías, Mark Noe, Jonikka Charlton, Chris Keller, Moriah McCracken—all UTPA, Joseph Haske, Darci Cather, Jessica Schnee, Liana Andreasen, Robin Andreasen—all STC.

Dr. Rodriguez introduced the CCRS and grant to all present from UTPA & STC. Discussion included 1) philosophy of teaching composition, 2) exchange of information on syllabi from both campuses, 3) detailed look at the general criteria from STC with individual faculty going through these and noting where s/he placed emphasis/focus, 4) brief discussion of how to create ownership of the process among the high school teachers, and 5) place/time arrangements & introduction of blog to be set up by Moriah so discussion could continue online.

Notes: Second meeting

February 12, 2010 at STC

PRESENT: Joe Haske, Jessica Schnee, Darci Cather, Liana Andreasen, Robin Andreasen—all STC, Pamela Anderson-Mejías, Mark Noe, Jonikka Charlton, Chris Keller—all UTPA.

Dr. Anderson-Mejías divided the time into two sections: planning for the 8 hour workshop for teachers & continuing/recapping the online discussion regarding 1301 entering competencies & goals. Profitable discussion on both counts & continued input to the blog following the meeting. Received HR forms for STC faculty special assignment.

Notes: Third meeting

February 18, 2010 at UTPA Censizo Room

PRESENT: Pamela Anderson-Mejías, Jonikka Charlton, Moriah McCracken, Mark Noe, Chris Keller—all UTPA, Joe Haske, Darci Cather, Liana Andreasen, Robin Andreasen—all STC.

Discussed common goals and SLOs from Jonikka's previous list & comments from the blog. Reviewed summaries of the previous two meetings & agreed these were accurate.

Finalized plans for the "incorporation of other faculty" meeting—two members demonstrated activities & the group discussed what was most effective/least effective in these two demos so that the next week's demos would be ready. Planning group will present their activities for the "speed dating" with public school teachers to the larger group and elicit questions/suggestions as well as ask them to prepare their activities to share in the workshop with teachers.

Notes: Fourth meeting

February 24, 2010 at UTPA Sage Room

PRESENT: Pamela Anderson-Mejías, Mark Noe, Mary Ann Chalaire, Jonikka Charlton, Moriah McCracken, Sharia Phillips, Laurence Dambreville, Colin Charlton, Kyoung Lee, Shoney Flores—all UTPA, Joe Haske, Robin Andreasen, Tom Fuschetto, Jessica Schnee, Liana Andreasen, Raphael Sebastian Bennett, Patrick Hamilton—STC.

Presentation group was present: from UTPA there were six new faculty; from STC three new faculty Introduced the grant & general plan for the workshops in March & April with teachers; introduced one another to small groups; at each table, had three “speed dating” demonstrations then a VERY PRODUCTIVE discussion of how this worked for the new faculty. Decided to implement two major changes 1) make each speed date 10 minutes rather than 5 with discussion at the end of all three and 2) decide on ONE common goal per speed date session so there would be more focused activities rather than having the teachers try to figure out ALL of the similarities & differences, they would figure out the similarities/differences for each GOAL. Discussed which THREE common goals would be the focus. Next meeting, each will bring ONE activity per goal & present again to small groups as a practice. Everyone for the Monday workshop SHOULD BE at the final meeting Friday... Handed out MOE forms for new faculty from STC.

Discussed with Joe Haske after the meeting whether or not he would have faculty participating...asked that ALL faculty from STC please fill out MOE forms & get these to me by the next meeting & asked that he get a list of names to me asap.

Notes: Fifth meeting

March 5, 2010 at UTPA COAS room 254

PRESENT: Pamela Anderson-Mejías, Mary Ann Chalaire, Chris Keller, Jonikka Charlton, Kathy Sparrow, Regine Pellicer, Moriah McCracken, Sharia Phillips, Colin Charlton, Laurence Dambreville, Shoney Flores, Mark Noe—UTPA; Joe Haske, Tom Fuschetto, R. Sebastian Bennett, Patrick Hamilton, Robin Bell, Darci Cather, Marci Mitchell, Robin Andreasen, Liana Andreasen, Jessica Schnee—STC.

Presentation of new members of the group & brief introductions—two new faculty from UTPA and two new from STC present. Broke into three smaller groups to have everyone present his/her activity to that group for feedback using the goal by goal format. Some discussion of the ORDER of the goals; finalized copy of goals related to THECB and CCRS objectives. We then discussed how best to elicit responses from the teachers following the demonstrations and how to ensure a positive sharing atmosphere for their activities as well as what types of questions would elicit their reflection on how to make their assignments lead into those of the EOC exam discussed by Mark Noe & the 1301 courses as seen in the morning demonstration groups.

Notes: Sixth meeting WORKSHOP with teachers

March 8, 2010: Workshop for teachers at the Annex

PRESENT: Dr. Ana Maria Rodriguez's phenomenal office staff has list of all faculty and teachers present. Workshop proceeded according to plan attached. Response from teachers on the evaluations was overwhelmingly positive!

Notes: Seventh meeting

March 24, 2010 at STC boardroom

PRESENT: Joe Haske, Jessica Schnee, Darci Cather, Liana Andreasen—STC; Pamela Anderson-Mejías, Jonikka Charlton, Mark Noe, Chris Keller, Moriah McCracken—UTPA.

Review of the data from the evaluations of the first workshop with teachers...! Organized workshop # 2 based on what the teachers will be bringing (we asked that they all bring an essay which they have evaluated in order to discuss the fact that HOW we evaluate our students' work tells them what we value from them...). Spend a great deal of time discussing how to divide up the group work to discuss grading strategies—particularly how to incorporate grammar...! Prepared lists of questions for all faculty to ask in guiding the discussions at the tables after grading (i.e., goals of the assignments, SLOs, what did you as the "grader" respond to in the essay, what does your evaluation say to your students...compile information at each table then have one present to whole group). For the afternoon session, we discussed a number of possible break out sessions where the teachers may select two from several—peer revision/paperwork load/grammar/ assignment design/ conferencing/ what analysis is—genres).

Notes: Eighth meeting

March 31, 2010 at UTPA

PRESENT: Pamela Anderson-Mejías, Mark Noe, Jonikka Charlton, Moriah McCracken, Chris Keller—UTPA; Robin Andreasen, Jessica Schnee, Liana Andreasen—STC.

Continued discussion of the break out sessions and how to incorporate the extended faculty members. It was decided that six were too many—combined some and dropped others. Final list will be Rhetorical reading by Moriah & Darci, Genre/essay expectations for EOC exams by the Andreasens, Revision & editing strategies by Jessica & Mark, and managing the workload by Jonikka. The additional faculty will divide up to assist in one of these areas. Emphasized that ALL faculty who will be at the workshop on April 8 MUST, MUST be at the April 6 meeting.

Notes: Ninth meeting

April 6, 2010 at UTPA

PRESENT: Pamela Anderson-Mejías, Chris Keller, Colin Charlton, Jonikka Charlton, Moriah McCracken, Regine Pellicer, Kathy Sparrow, Marianita Escamilla, Sharia Phillips, Mary Ann Chalaire, Shoney Flores, Laurence Dambreville, Mark Noe—UTPA; Patrick Hamilton, Joe Haske, Robin Andreasen, Jessica Schnee,

Liana Andreasen, Sharmila Nambiar, Carissa Hayden, Robin Bell, Darci Cather, Raphael S. Bennett, Richard Coronado, Rebecca Mullen, Tom Fuschetto—STC.

Introduced new members and one another to each other. Presented plan for the April 8 workshop and reviewed sample prompt/questions for round table discussions following the teachers' presentations of their evaluated essays. Important question—what if the teachers do not show up with their essays? It was decided that everyone would bring a graded essay to demonstrate JUST in case! Explained the break out sessions for teachers in the afternoon and asked that faculty divide themselves up for these – both UTPA and STC faculty in each group – with the key presenters. Following division, the smaller groups met to discuss how each faculty member could contribute. Rhetorical reading: Moriah & Darci plus Regine, Shoney, Mary Ann, Rebecca and Richard. Revision & Editing: Mark & Jessica plus Kathy, Robin, Colin, and Patrick. Workload: Jonikka plus Sharia, Carissa, Laurence, and Chris. Genres: Robin and Liana Andreasen plus Sharmila, Marianita, Sebastian, and Tom.

Notes: Tenth meeting WORKSHOP # 2

April 8, 2010 Workshop for teachers at the Annex

PRESENT: Dr. Ana Maria Rodriguez's office staff has list of all faculty and teachers present.

Workshop proceeded according to plan attached. Response from teachers on the evaluations was once again overwhelmingly positive! Many requested the additional information sheet provided by STC & UPTA faculty with how to find syllabi online and e-mail addresses.

Notes: Eleventh meeting

May 7, 2010 at UTPA Communications Department Conference Room

PRESENT: Pamela Anderson-Mejías, Jonikka Charlton, Moriah McCracken—UTPA; Joe Haske, Jessica Schnee, Robin Andreasen, Liana Andreasen—STC.

The purpose of this meeting was to finalize the Reference Syllabi for 1301 and 1302. Discussion began of the works that were online in the blog and various issues came up. Compromises were reached on these with both faculties giving and taking input/suggestions. The final decision was to prepare the verbal descriptions of the rationale, SLO/Student goals, and then have two faculty from UTPA and from STC submit their sample schedule, sample assignments, major assignments for 1301 and two from each university/college do the same for 1302. In the discourse it should be clear that these GOALS can be met in a variety of ways—thus the appended schedules and assignments. These will be available on the blog for revision and suggestions until August 1 when this will be finalized. Please send all information like sample lessons/activities/assignments in WORD to Jonikka who will collate.

UTPA College Readiness Survey-Dept. of English
(STC College Readiness Survey-Dept. of English)

The two surveys were identical except for the title (as indicated here in parentheses & color)
and the addition of 'L' after ENG in all locations for the STC faculty

Page 1

Department of English
College Readiness Survey

The purpose of this survey is to determine what instructors of ENG(L) 1301 and ENG(L) 1302 believe to be the important competencies for students ENTERING those courses.

PLEASE submit one survey for EACH ENG(L) 1301 and ENG(L) 1302 course you are CURRENTLY teaching. If you are not currently teaching one of these courses, but often do so, please fill out a survey referencing your usual experience and expectations.

After defining the ENTRY-LEVEL competencies, we then need to understand those issues which instructors believe to be critical to quality academic writing.

Page 2

Department of English: College Readiness Survey

Background Information:

In this SURVEY, I am referring to my (Please choose ONE) entering students and my expectations for those writers.

{Choose one}

ENG 1301

ENG 1302

Please refer to the students with whom you are currently working or have worked with recently from the English course you selected above. When answering the following two questions, think about those students who comprise a "typical" section of this course:

Q1.

The total number enrolled in a "typical" section:

{Enter text answer}

[_____]

Of these, the number attending consistently:

{Enter text answer}

[_____]

Of the consistent students,

are unprepared for the course.

{Enter text answer}

[_____]

Of the consistent students,

are adequately prepared for the course.

{Enter text answer}

[_____]

Of the consistent students,

are well prepared for the course.

{Enter text answer}

[_____]

Q2.

For this same course, I expect the following breakdown based on my knowledge of the students thus far and my usual expectations of students during this course:

(#) will most likely receive a B or A -- i.e., these students appear ready and able to complete this course as I teach it at a level above average

{Enter text answer}

[]

(#) will most likely receive a C -- i.e., these students appear able to complete the course as I teach it with an average grade

{Enter text answer}

[]

(#) will most likely receive a D or F -- i.e., these students appear to be under-prepared and/or unable to complete the course as I teach it with an average grade

{Enter text answer}

[]

() Have No Idea Where to Start
Page 4

Department of English: College Readiness Survey

Open-ended items (in order to generate key terminology as used by the instructors):

Please list your five most important responses to the following sentence in order of importance (with 1 being the most important):

Q7.

Students who are prepared for college writing courses such as [q0] must be able to...

{Enter text answer}

[]

1.

2.

{Enter text answer}

[]

3.

{Enter text answer}

[]

4.

{Enter text answer}

[]

5.

{Enter text answer}

[]

Q8.

What do you think is the biggest challenge facing your students as they make the transition from high school to college?

{Enter answer in paragraph form}

[

]

Q9.

What do you think the greatest strength of your students will be as they make the transition from high school to college, specifically in the context of writing-intensive and reading-intensive classes?

{Enter answer in paragraph form}

[

]

Page 5

Department of English: College Readiness Survey

Q10.

From the list below, please select what you perceive to be the five (5) most important skills students need to write in college courses by completing the following sentence, "Students who are prepared for college writing courses must, above all else, be prepared to..."

{Rank the following from 1 to 13}

- make direct connections between reading assignments and writing assignments.
- demonstrate familiarity with and/or reference canonical literary works.
- read scholarly articles (journal articles, academic monographs) written by academics for other academics.
- question the purpose of reading assignments.
- ask questions about the purpose of writing assignments.
- find reliable sources via online sites.
- compose in multiple genres.
- reflect on their individual writing process.
- revise writing for content-based arguments.
- edit writing for issues of correctness related to Standard English.
- ask for help with writing from other writers.
- give help to other writers about their writing.
- properly cite secondary sources in a bibliography or reference list.

Page 6

Department of English: College Readiness Survey

Please answer the following questions using the scale provided. Circle the choice that best represents your thinking at this time.

For students to write successful academic essays, they should practice writing in as many genres as possible over the course of the semester.

{Choose one}

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

Students must learn to write a thesis sentence in their first paragraph.

{Choose one}

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

Students can best improve their writing by revising a single essay multiple times.

{Choose one}

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

Students can improve their own writing by participating in small-group workshops and/or peer review exercises.

{Choose one}

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

Students can improve their writing by fixing errors marked in one essay in subsequent writings.

{Choose one}

- Strongly Disagree
- Disagree

- Neutral
- Agree
- Strongly Agree

To be ready for college-level writing, students need practice finding their own purpose for writing.

{Choose one}

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

The most important thing I can do for my students is teach them to write error-free prose.

{Choose one}

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

To be ready for college-level writing, students need direct instruction in copy editing and proofreading.

{Choose one}

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

Students need practice in citing sources to prevent plagiarism.

{Choose one}

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

Students need practice integrating sources into their writing and demonstrating they can enter an academic conversation.

{Choose one}

- Strongly Disagree
- Disagree
- Neutral
- Agree

Strongly Agree

I ask my students to revise their essays after receiving feedback from me on early drafts.

{Choose one}

Strongly Disagree

Disagree

Neutral

Agree

Strongly Agree

Page 7

Department of English: College Readiness Survey

Please rate the following in sets on a scale of 1 to 3, with (1) being the most important, (2) less important, and (3) least important. Use each number only once in each set; two items cannot be rated using the same number.

Set 1:

{Rank the following from 1 to 3}

- Clear thesis statement, subordinated through topic sentences in subsequent paragraphs
- An essay with a clear direction, position or argument that may not be organized systematically
- An essay in which the "mode" can be clearly distinguished

Set 2:

{Rank the following from 1 to 3}

- Clear, though possibly simple, sentences
- Complex sentence structures, with some errors in usage
- Sentences that follow the rules of grammar and usage

Set 3:

{Rank the following from 1 to 3}

- Evidence of student risk taking
- Evidence of student engagement with the topic
- Adherence to the rules of composition

Set 4:

{Rank the following from 1 to 3}

- Position supported by data
- Position supported by logic and/or rhetoric
- Position supported by source quotations

Set 5:

{Rank the following from 1 to 3}

- An essay that expresses the writer's "voice"
- An essay that is objective
- An essay that covers the facts

Exit Page

Department of English: College Readiness Survey

Thank you for participating in the College Readiness Survey.

If you would like additional information regarding this survey, please contact your English Department Chair.

UTPA/STC Reference Course “Profile” | ENG 1301

May 2010 | Created by Dr. Pamela Anderson-Mejias (UTPA), Dr. Liana Andreasen (STC), Mr. Robin Andreasen (STC), Ms. Darci Cather (STC), Dr. Jonikka Charlton (UTPA), Mr. Joseph Haske (STC), Dr. Chris Keller (UTPA), Dr. Moriah McCracken (UTPA), Dr. Mark Noe (UTPA), and Ms. Jessica Schnee (STC)

In the spring of 2010, faculty representing the First-Year Writing Program at the University of Texas-Pan American (UTPA) and the English department at South Texas College (STC) met as part of a grant to work on better alignment of ENG 1301 and 1302 curricula between our respective schools. After several months of productive conversations about what we value as first-year writing teachers and what we hope to accomplish in these individual courses, we have written the following “reference course profile,” designed to show both what our shared values/goals are and the diversity in what we do, both between STC and UTPA and within our own programs. This is not a binding document, however. Instructors at both institutions can and do develop their own specific policies and goals for the course, and we value the diversity and creativity of the varied approaches our instructors take in meeting our shared goals and outcomes. We hope that readers will use this document to gain a better, albeit general, sense of what we value and what students can expect to encounter in their ENG 1301 course regardless of whether they take it at UTPA or STC.

Texas Higher Education Coordinating Board Exemplary Objectives for Communication

1. To understand and demonstrate writing and speaking processes through invention, organization, drafting, revision, editing, and presentation.
2. To understand the importance of specifying audience and purpose and to select appropriate communication choices.
3. To understand and appropriately apply modes of expression, i.e., descriptive, expository, narrative, scientific, and self-expressive in written, visual, and oral communication.
4. To participate effectively in groups with emphasis on listening, critical and reflective thinking, and responding.
5. To understand and apply basic principles of critical thinking, problem solving, and technical proficiency in the development of exposition and argument.
6. To develop the ability to research and write a documented paper and/or to give an oral presentation.

Shared Student Learning Outcomes for the First-Year Writing Programs at UTPA & STC

The following statements describe what we want our students to know, think/value, and do when they finish the First-Year Writing Program and successfully complete 1302 with a "C" or better.

1. The student improves his/her writing by engaging in processes of inventing, drafting, organizing, revising, editing, and presentation (corresponds with THECB Communication Objective #1).
2. The student writes with a purpose and composes texts in genres appropriate to his/her purpose and audience (corresponds with THECB Communication Objectives #2 & 3).
3. The student productively interacts with his/her peers, engaging in small group activities regularly and in which students give one another feedback on their writing (corresponds with THECB Communication Objective #4).
4. The student thinks critically about his/her position in the context of a larger ongoing conversation about the issue he/she is investigating (corresponds with THECB Communication Objective #5).

5. The student is aware of the choices that writers have to make and feels confident in his/her ability to use that awareness to engage in a variety of future writing tasks (corresponds with THECB Communication Objective #5).
6. The student finds, evaluates, and uses appropriate sources for research (corresponds with THECB Communication Objective #6).
7. The student meaningfully integrates and correctly documents information from sources (corresponds with THECB Communication Objective #6).

Shared Course Goals for English 1301

English 1301 is designed to help students:

1. See that writing is an opportunity for learning (THECB 1-6; SLO 1-7);
2. Develop an understanding of writing as an interactive and recursive process in order to develop a process which builds confidence in their abilities to engage in future writing tasks (THECB 1, 4; SLO 1, 3);
3. Become reflective writers, aware of the rhetorical choices writers make (THECB 1-3, 5, 6; SLO 2, 5-7);
4. Identify their own purposes for writing (THECB 2; SLO 2);
5. Develop their abilities to write in a variety of genres appropriate for their audience and purpose (THECB 2, 3; SLO 2);
6. Become actively engaged readers, able to use multiple reading strategies for a variety of complex texts, including their own (THECB 5, 6; SLO 4, 6);
7. Learn how to interact productively with their peers throughout the writing process (THECB 4; SLO 3);
8. Know how to use various types of feedback (teacher, peer, self-assessment) to revise their texts effectively (THECB 1, 4; SLO 1, 3);
9. Gain more confidence in their abilities to engage in future writing tasks successfully (THECB 5; SLO 5);
10. Understand the rhetorical implications of writing style and grammatical conventions for a given writing situation (THECB 1; SLO 1, 5).

These are not necessarily in order of importance; each institution (and individual instructor) may have other course goals in addition to these and/or may word them differently.

Official Course Catalog Descriptions

UTPA: English 1301 is designed to help students become more effective and confident writers as well as more active and engaged readers of complex texts. To do this, students will engage in a variety of writing projects which will help them become more reflective writers who are better able to revise their work to meet the needs of a given writing situation. (Credit for this course may be obtained by qualified students through advanced placement or advanced standing examinations.) Prerequisite: Satisfactory score on English portion of ACT test, THEA examination, or English 1320.

STC: This course focuses on the development of effective communication through written discourse. Emphasis is placed on the process of writing, including pre-writing, writing, stages of revision, and editing. Students will learn to employ various organizational strategies to expository essays and will analyze style, tone, and point of view in different literary genres.

Prerequisite: Completion of READ 80 or equivalent and a passing score of 220+ on the writing portion of the THEA test, or completion of ENGL 91 with a grade of "C" or higher; or THEA exemption via SAT or ACT scores.

Textbooks/Required Reading

STC and UTPA faculty ask students to read a wide range of types of texts, including, but not limited to writing textbooks (like *They Say/I Say*, *Successful College Writing*, *Community of Writers*), full-length non-fiction books (like Ralph Cintron's *Angel's Town* and Juan Gonzalez's *Harvest of Empire: A History of Latinos in the U.S.*), scholarly articles, visual/digital texts, literary texts, and shorter texts from popular sources. What we have in common, however, is our commitment to having students read these texts carefully and closely, often multiple times. Students should be prepared to read approximately 25-50 amount of pages a week, utilizing a variety of strategies such as annotation, multiple readings, close reading of key passages, etc.

Required Materials/Facility with Technologies

At both STC and UTPA, students will be required to compose and revise their work using common software applications such as Microsoft Word. They should also know how to use basic formatting functions (such as inserting page numbers, double-spacing documents, etc.) and how to save their files.

Some classes are being taught in computer classrooms, online, or as hybrid courses that combine traditional classroom and online instruction. These classes are often "paperless" classrooms where all work is done, submitted, and assessed digitally. Faculty may require the use of pen drives or internet databases for students to save their work. The default internet program at UTPA and STC is Blackboard, though some faculty may use alternate programs such as google.docs or Second Life. Beyond familiarity with basic technology, students should be prepared to use a variety of digital technologies that are making their way into composition classrooms, such as blogs, wikis, podcasts, or internet social sites.

Use of Class Time

Writing courses are primarily activity-based, rarely devoting any time to "lecture." Students are expected to be active participants in class discussions of assigned readings and their own writing. Activities are designed to get students to think carefully and critically about the ideas they're reading and generating through their writing. Small group work is also an integral component of STC and UTPA faculties' courses. Students frequently generate ideas for their writing together, work together to answer specific questions about course readings, and give one another feedback on drafts in progress.

Types & Number of Writing Assignments

Students in writing courses at UTPA and STC may be asked to engage in a wide variety of writing assignments/"projects." Faculty ask students to work on projects which emphasize the students' responsibility in making their own choices about what their purpose for a given project might be, who their audience will be, and what genre is appropriate for that purpose and audience. Students are also often asked to assess their own writing and reflect on the choices they've made as writers on any given project. This reflection on rhetorical choices is particularly important when students write in genres other than the "essay" for non-academic audiences and purposes. A few instructors will ask students to write in more traditional "modes" such as

comparison-contrast, narrative, descriptive, and persuasive essays, though it is becoming more and more rare to see these types of writing assignments at the college level, particularly as many of them are already embedded in the College and Career Readiness Standards which guide the work of high school English teachers. Students may be asked to write essays in which they analyze texts (including non-print texts), summarize others' positions, and/or synthesize a number of readings in order to take their own position about a given issue.

Revision is a key component of any writing class, so students typically write 3-5 major writing assignments (approximately 15-20 pages) per semester, and each of those major assignments is significantly revised an average of three or more times. Students also complete a substantial number of in-class and homework assignments which lead students directly to the production of each major assignment. UTPA and STC faculty regularly ask students to revise their work based on peer and instructor feedback, and some instructors take students through three or more drafts of every project.

Grades

Grading systems reflect what we value as first-year writing teachers, and, as such, may vary, but most instructors include the following *types* of things in their overall assessment of students' work in the class:

Major Projects: Some instructors use portfolio-based grading, but most grade individual writing assignments. Often, when each assignment is graded separately, students' grades can be improved through additional revision within a specified time frame. Individual writing assignments account for a substantial majority of the total course grade. For instructors who use portfolios, students choose a few of their major course projects to revise further and write a reflective cover letter in which they look back on and assess the work they've done over the course of the semester, explaining the choices they made as they worked on/revise their projects. Portfolios are usually graded holistically and account for 50%-70% of the student's course grade.

In-Class/Homework Grades: There is a wide variety of activities that count under this portion of a student's grade depending on the instructor. Some of these activities might involve grades for peer workshops, small group or individual presentations, "participation" in class discussions, blogging, journals, in-class writing, etc. Some faculty give exams and/or quizzes, which are often linked to reading assignments. In-class and homework activities usually make up the remainder of our students' total course grade, though some instructors do have attendance/participation grades as well.

Attendance/Punctuality/Late Work

Many students at UTPA and STC have multiple competing demands on their time and energy. Many are working full-time, some at more than one job, and many have important family responsibilities. These responsibilities sometimes make it difficult for students to attend classes regularly and punctually and to turn in their work on time. Individual faculty at STC and UTPA have variant policies to try to deal with this, some more strict, others less so. Some faculty take attendance daily and dock students' grades for missing more than a certain number of classes. Others do not take attendance at all, assuming students are paying for the class and have the right to decide to come or not. In many of our classes, so much work is done in class each day that if

students miss class, they quickly fall behind on their major projects and their in-class/homework grades suffer immensely. Policies for acceptance (or not) of late work also vary. Some dock points for late work, some refuse to accept it, and still others give several “free” late assignments before it affects a student’s grade.

Plagiarism/Use of Source Materials

We are committed to teaching the differences between intentional and unintentional plagiarism as well as ethical use of source material. For all of us, it is a top priority to make sure that students understand how to responsibly and accurately represent the work of others in their own writing. When students steal, download, or otherwise take someone else’s work to turn in as their own work, the consequences are pretty straightforward. Our respective institutions have policies and procedures for dealing with instances of plagiarism and academic dishonesty. Students who engage in this kind of “plagiarism” are usually given a zero (or “F”) for that paper, and, if the habit continues, the student can fail the course and be brought up for disciplinary action according to university/college policy. The kind of “plagiarism” we most often encounter, however, is really unintentional plagiarism. Students often don’t know when, how, or why to document the words and ideas of others, so we devote a significant amount of time to discussing these issues in class.

Sample Calendars for English 1301

We have provided you with four sample calendars from ENG 1301, two from STC instructors (Dr. Liana Andreasen and Ms. Darci Cather) and two from UTPA instructors (Dr. Chris Keller and Dr. Moriah McCracken), each taking a significantly different approach while still meeting the same shared goals and outcomes described earlier. Rather than giving a bare-bones listing of what's read each day, when projects are due, etc., we have chosen to give a much richer description of what goes on in class each week.

Sample ENG 1301 Calendar 1: Dr. Liana Andreasen (STC)

<p>Writing Assignment Description</p>	<p>Writing Project 1 (WP1) asks students to understand the way in which personal, subjective experience can be made meaningful to the writer and to an audience by bridging in thoughtful, emotional, and imaginative ways their own view of the world and that of their audience, while seeing themselves as part of a human community where we all have an impact on one another and we can relate to and learn from others' experiences.</p>
<p>Weeks 1-3</p>	<p>Week 1: In the first week, students participate in brainstorming, free writing, and peer feedback activities aimed to make them reflect on an experience that had a transforming impact on them. They also receive a first reaction from peers and the professor and realize that to make their own experiences meaningful, they also have to consider their effect on an audience, and what the audience will learn from it. Activities: 1) brainstorming for meaningful topics and possible development; 2) free writing to explore sensory detail in their immediate memory of the event, and to begin narrating key moments in the event; 3) sharing their free writing with peers so they can elicit questions for further development and see what others may find interesting.</p> <p>Week 2: In the second week, the students are asked to discuss objective/subjective types of texts and identify how the style of different texts can vary dramatically based on their purpose and audience. The goal is for them to reach an understanding of the choices they can make in a personal essay, as opposed to a more formal essay, and what purpose they may select for their first essays. They compare scientific, academic writing to informal, emotionally appealing writing. With this new perspective, they continue to refine their topic and they turn in an outline of the distinct narrative and descriptive points that they want to develop in their essay.</p> <p>Week 3: In the third week, the students read 2-3 literary non-fiction and short stories and discuss how sensory detail can become more than mere description, and how all the sensory details converge to create mood, atmosphere, and contribute to personal reflection and self-understanding; also, the students analyze dynamic narratives to observe how the writers sustain the audience's interest by less reflective, more action-based story-telling. The students are encouraged to learn techniques of making personal experience significant to others.</p> <p>At the end of the first 3 weeks, they turn in their draft and receive detailed comments that address: sentence construction, structure of paragraphs, cohesion and unity of ideas, use of transition, detail and development, exemplification. They are asked to synthesize the comments they received and attach to their improved draft a list that identifies the types of changes they made, such as whether they restructured their sentences and their papers, added new paragraphs, added more specific ideas or significant detail, etc.</p>

Dr. Andreasen's Calendar cont.

<p>Writing Assignment Description</p>	<p>Writing Project 2 (WP2) asks students to reflect on social and family issues through analysis of literary texts from various time periods and a movie from a different culture. They are asked to make connections between cultures and time periods, and at the end of the project they write a poetry analysis paper which reflects their ability to see such connections between distinct cultures and time periods, through universal human concerns to which they find ways to relate. They understand that analysis of texts does not happen in a void, but it is a way to address real life issues.</p>
<p>Weeks 4-6</p>	<p>Week 4: In the fourth week, students are asked to read poems such as Blake's "The Chimney Sweeper," Hardy's "Richard Cory" and Adrienne Rich's "Prospective Immigrants, Please Note" and discuss in our classes (in groups and as a whole class) how meaning is achieved in the poems and in what ways the message of these poems still resonates in today's society. They are asked to identify: persona, message, stylistic choices, context/setting, voice, tone, form, etc. Activities: 1) reading theoretical chapters from the textbook, as well as poems; 2) free writing to explore elements of a poem and apply concepts through literary analysis; 3) group work to explore meaning, message, contemporary issues, etc; 4) class discussion; 5) mini-lecture on a few grammatical issues drawn from the students' previous paper</p> <p>Week 5: In the fifth week, we listen to and discuss the lyrics of songs with social messages (such as Ani Difrancio's "Every State Line" or Bruce Springsteen's "Born in the USA;" the students read prose texts such as "A Modest Proposal" and "The Harmful Myth of Asian Superiority" and discuss issues of message, style, voice, context, as well as ways for a modern audience to relate to such texts. Students are asked to brainstorm and elaborate on current social issues that may be similar in significant ways to the issues brought up by the songs and essay they read. Activities: 1) reading theoretical chapters from the textbook, as well as essays; 2) free writing to explore elements of a text and apply concepts through analysis of prose texts; 3) group work to explore meaning, message, contemporary issues, etc; 4) class discussion on prose texts as well as songs we listen to; 5) discussion of formatting, citing and documentation methods</p> <p>Week 6: In the sixth week, students are asked to work on their second paper (with revision), which is an analysis of a poem. As they work on their paper at home, they do not have any reading assignment. Instead, we watch a foreign movie which addresses social issues in another culture and/or time period, such as "Salaam Bombay," (about street children in India) "Persepolis" (about an Iranian girl who flees a totalitarian regime) or "Turtles can Fly" (about Kurdish children surviving in a war zone). Activities: 1) Writing their first drafts of a poem analysis paper; 2) At the end of their writing project, the students engage in peer revision by bringing their papers to class; 3) free writing about the movie; 4) class discussion about the movie.</p>

Dr. Andreasen's Calendar cont.

<p>Writing Assignment Description</p>	<p>Writing Project 3 (WP3) asks students to read and analyze journalistic and academic writing (persuasive essays) and engage in active debates on a variety of controversial issues by responding to the texts with their own arguments (in agreement or disagreement), as well as bringing examples of their own to supplement the discussion of the texts. They are asked to identify strengths and weaknesses of the essays they read, which results in a persuasive paper at the end of a three week period. This paper is written in class and is graded with a rubric.</p>
<p>Weeks 7-9</p>	<p>Week 7: In the seventh week, students are asked to read essays from the textbook and from handouts on issues such as: immigration, polygamy, religion, academic honesty, the Internet, etc. They are asked to identify and discuss the strengths and weaknesses of the texts they read, in groups or as a class, as well as in writing (short responses at the beginning of class. They also read chapters in the textbook that explain the basic elements of persuasive writing and basic elements of a paper that analyzes persuasive texts. Activities: 1) reading theoretical chapters from the textbook, as well as persuasive essays; 2) free writing (quizzes, informal response papers) to explore the effectiveness of the essays, their structure, persuasive elements, strengths and weaknesses, etc; 3) group work to explore meaning, message, controversial issues, etc; 4) class discussion; 5) mini-lecture on a few grammatical issues drawn from the students' previous paper</p> <p>Week 8: In the eight week, we continue to discuss persuasive essays and concepts related to argumentation and structure of a paper that analyzes such texts. Activities: 1) reading theoretical chapters from the textbook, as well as persuasive essays; 2) free writing (quizzes, informal response papers) to explore the effectiveness of the essays, their structure, persuasive elements, strengths and weaknesses, etc; 3) group work to explore meaning, message, controversial issues, etc; 4) class discussion; 5) discussion of formatting, citing and documentation methods</p> <p>Week 9: In the ninth week, students are given a short persuasive essay that they haven't read before and they are asked to analyze it in class, as the first draft of their third paper. They are given a prompt that reminds them of the elements of an analytical essay and the use of quotation/citation; when I return their first draft, I add a few comments on content at the end of the paper, and attach a comprehensive rubric showing the areas that need improvement; also, I lecture on major grammatical issues that they are still struggling with. Activities: 1) in-class writing – analysis of a persuasive essay; 2) grammar workshop; 3) discussion of rubrics – after which they will bring a typed second draft</p>

Dr. Andreasen's Calendar cont.

<p>Writing Assignment Description</p>	<p>Writing Project 4 (WP4) asks students to read and analyze short stories; they free write about stories, discuss them in class (in groups or as a class), and at the end of the 4 week period they turn in an essay (with subsequent revision) in which they compare/contrast two short stories from among the ones we talked about in class.</p>
<p>Weeks 10-13</p>	<p>Week 10: In the tenth week, students are asked to read short stories (such as Chopin's "The Storm," Baldwin's "Sonny's Blues," Walker's "Everyday Use," Hurston's "The Gilded Six-Bits," Hemingway's "Hills Like White Elephants") – one or sometimes two for every class. I begin many classes with a quiz, which is in fact a short response to the text, to motivate them to read but also to generate class discussion. The students understand (from textbook explanations and class discussions) and apply issues of character motivation (action, interaction, reaction), plot, setting, style, narrative, etc, as well as how such elements contribute to creating meaning and conveying a message. Students are encouraged to reflect on the ways in which they may or may not relate to the characters' choices and plight, and make connections between the stories and their own emotional, social, economic, psychological concerns. Activities: 1) reading short stories from the textbook and sometimes from handouts; 2) free writing (quizzes, informal response papers) to explore the elements of the stories; 3) group work to explore meaning, message, characters, etc; 4) class discussion; 5) discussion of formatting, citing and documentation methods</p> <p>Week 11: In the eleventh week, we continue to discuss short stories. Activities: 1) reading short stories from the textbook and sometimes from handouts; 2) free writing (quizzes, informal response papers) to explore the elements of the stories; 3) group work to explore meaning, message, characters, etc; 4) class discussion; 5) discussion of formatting, citing and documentation methods</p> <p>Week 12: In the twelfth week, we continue to discuss short stories. Activities: same as in the eleventh week</p> <p>Week 13: In the thirteenth week, we continue to discuss short stories. At the end of the 4 week unit, the students are asked to write a comparison/contrast paper that analyzes two short stories that we already discussed. They are asked to choose a topic from a list I give them – which gives them options for their comparison, such as: a specific theme, character development, relationship issues, social issues, stylistic choices of the authors, etc. Activities: same as above, as well as: writing the first draft of a literary analysis paper, for which they get general comments at the end of the paper and a rubric that points to elements of their paper that need strengthening in</p>

Dr. Andreasen's Calendar cont.

Writing Assignment Description	Writing Project 5 (WP5) asks students to read and analyze a novel; they free write about different chapters, discuss them in class (in groups or as a class), and at the end of the 3 week period they write an in-class essay (one draft only) during finals week.
Weeks 14-16	<p>Week 14: In the fourteenth week, students are asked to read specific chapters from a novel (such as Anaya's <i>Bless Me Ultima</i>, Hurston's <i>Their Eyes Were Watching God</i>, Morrison's <i>Beloved</i>, Silko's <i>Ceremony</i>, etc). I begin many classes with a quiz, which is in fact a short response to the text, to motivate them to read but also to generate class discussion. The students understand and apply issues of character motivation (action, interaction, reaction), plot, setting (including cultural aspects), style, narrative, etc, as well as how such elements contribute to creating meaning and conveying a message. Students are encouraged to reflect on the ways in which they may or may not relate to the characters' choices and plight, and make connections between the stories and their own emotional, social, economic, psychological concerns. Activities: 1) reading chapters from the novel; 2) free writing (quizzes, informal response papers) to explore the elements of the novel; 3) group work to explore meaning, message, characters, etc; 4) class discussion; 5) discussion of research and the use of secondary sources</p> <p>Week 15: In the fifteenth week, we continue to discuss the novel. Activities: 1) reading chapters from the novel; 2) free writing (quizzes, informal response papers) to explore the elements of the novel; 3) group work to explore meaning, message, characters, etc; 4) class discussion; 5) discussion of research and the use of secondary sources</p> <p>Week 16: In the sixteenth week, we continue to discuss the novel, and students have to give short group presentations on secondary sources that they have found in relation to the novel. Activities: 1) reading chapters from the novel; 2) free writing (quizzes, informal response papers) to explore the elements of the novel; 3) group work to explore meaning, message, characters, etc; 4) class discussion; 5) group presentations of secondary sources (essays about the novel that student have found through research, each group being responsible for finding something on a particular element of the novel that I assigned to them).</p> <p>Finals week: the students write an in-class essay on a prompt given without previous knowledge of it. They are asked to choose between 3-4 topics of analysis and analyze various aspects of the novel and its implications, making use of the knowledge they accumulated through the course of the semester. This essay does not have a second draft.</p>

Sample ENG 1301 Calendar 2: Dr. Moriah McCracken (UTPA)

Writing Assignment Description	Moriah's Writing Project 1 (WP1) asks students to think about their past reading, writing, and learning experiences through the context of a writing-about-writing (WAW) discussion. The goal is for students to integrate scholarly articles with their own literacy narratives in order to understand something about themselves as a learner just beginning a college career.
Weeks 1-3	<p>Week 1: Students begin reading and writing about writing studies articles (3 in 3 weeks). The reading chart I provide for students helps them identify (1) the problem the researchers want to address, (2) the research methods designed to solve the problem, and (3) the recommendations/solutions suggested by the researchers. Students then complete weekly writing assignments designed to teach them to summarize a difficult text, ask a question of the text—something they want to understand about the argument being considered—and then respond to the text in their question. [<i>Commented on and revised by students as necessary, not graded.</i>]</p> <p>Week 2: By the end of Week 2, students write paragraphs about the texts—blending their words and ideas with those of the authors we are reading as a class—and track their reading, writing, and learning experiences for a genogram assignment (which asks students to track who supported their learning in and out of school).</p> <p>Week 3: In Week 3, students are reading and asking questions about the WP1 assignment as they complete their genograms and a full-draft of project for workshoping. In advance of our first workshop, students read articles describing purpose of peer workshops and successful techniques; as a class, we read a sample paper, practice techniques, and discuss pros/cons before students work in individual groups.</p>

Writing Assignment Description	Writing Project 2 (WP2) asks students to investigate a topic of their own interest within writing studies as a discipline. The goal is for students to transform a personal interest into an intellectual interest through inquiry-based learning: asking questions and exploring answers through primary and secondary research. There are several inter-related writing assignments in this project: a proposal, an annotated bibliography, and a final synthetic discussion of research findings.
Weeks 4-10	<p>Week 4: Week 4 begins with peer workshop. Students also formulate revision plans based on peers' comments; students also submit papers for teacher commentary as well. After first revision, students submit papers for additional teacher feedback along with an Author's Note detailing (1) what they think is going well with the project, (2) specific questions and concerns they have about this draft, (3) explicit discussion of revisions already made, and (4) remaining concerns and questions they want addressed.</p> <p>Week 5: In Week 5, more writing studies articles are introduced along with readings on developing a topic of interest into a research question. Students complete several activities to find 4 or 5 areas of research interest (within the writing studies area); workshop and narrow topics in class with eye towards potential audiences beyond the class.</p> <p>Week 6: Week 6 begins with workshops of WP2 Proposals, focusing on the narrative description of personal interest in the research topic, the question to be answered, a hypothesis, and research sources they'll tap into (both primary and secondary). Full drafts workshoped in class, revised, and submitted.</p> <p>Week 7: Week 7 continues the focus on asking good questions and finding good sources; students revise WP2 proposals by including explanations of preliminary sources (i.e., annotated bibliography) how the source helps them answer the question—and generating research instruments for primary data collection.</p> <p>Week 8: Week 8 focuses on data collection and individual conferences with students to address research</p>

	<p>question and data collection problems.</p> <p>Weeks 9&10: Week 9 & 10 focus on drafting sections of WP2: explanation of research interest, description of methodology, research finding and significance for discipline and student-identified audience, plan for taking project public to pre-determined audience.</p>
Writing Assignment Description	Writing Project 3 (WP3) requires students to select a purpose and genre for the audience they think would benefit from what they learned during WP2. In addition to composing an artifact for the audience, students write a reflective piece that explains the choices they made in the construction of the artifact.
Weeks 11-13	<p>Week 11: Week 11 begins with whole-class workshops of WP2, feeding into discussions of WP3, which asks students to select a genre and purpose for sharing what they learned in WP2 with the audience they identified.</p> <p>Week 12: Week 12 focuses on individual investigations of chosen genres; students report on the genre characteristics to the class and mock-up examples of the genre for class workshops. Students also pilot test the artifacts with the class and the accompanying reflective narrative, which explains the rhetorical choices they are making for WP3.</p> <p>Week 13: Week 13 begins final portfolio revision process. Students review and reflect on Student Learning Outcomes (SLOs), gathering evidence from semester work to support whether they did or did not meet SLO.</p>
Writing Assignment Description	Writing Project 4 (WP4) is a reflective cover letter that students submit with final portfolios. The purpose is to explain what they learned in the context of the SLOs and to direct readers to evidence for this learning in the enclosed revised and polished assignments.
Weeks 14-16	<p>Week 14: Week 14 begins with in-class discussions of student-selected revision topics (such as quote integration, rhetorical use of punctuation, copyediting). Students workshop WP4 and receive comments from me to guide revision.</p> <p>Week 15: Week 15 gives students time to submit portfolios and ask questions about their revised documents. Final portfolios include students (1) most challenging piece of writing, (2) best piece of writing, and (3) reflective cover letter.</p>

Sample ENG 1301 Calendar 3: Ms. Darci Cather

<p>Writing Assignment Description</p>	<p>Writing Project 1 (WP1): The first writing project asks students to understand how their personal possessions serve as signs or symbols for their identities. Writing an exemplification essay, students must choose one object they own, examining how it represents their values, cultural roles, and/or identity.</p>
<p>Weeks 1-4</p>	<p>Week 1: In the first week, students are introduced to formal writing and concepts of prewriting. Students begin brainstorming for their first major writing project via freewriting, listing, and receiving feedback from their peers. Activities: 1) Listing activity on how they describe themselves to other individuals. 2) Brainstorming on possible objects for analysis. 3) Freewriting exercise on how the object relates to who they are and how it possibly serves as a sign for their identities. 4) Reading “Invention” chapter in textbook, <i>Patterns for College Writing</i>.</p> <p>Week 2: Students are introduced to audience and purpose in conjunction with key components of introductions. Students learn about thesis statements and practice placing their own main ideas into sentence form. The goal of the week is for students to learn how to determine their audience and see that the audience determines the choices they make as writers. Activities: 1) Audience exercise in which each student is required to write a letter for a varying audience. Afterwards, students read letters aloud in class, and other students try to guess to whom the author is writing based upon the content. These choices are then discussed. 2) Thesis statement worksheet requiring students to evaluate main ideas and rewrite ineffective statements. 3) Further brainstorming through a formal outline and thesis sheet. 4) Reading “Arrangement” chapter in textbook.</p> <p>Week 3: During this week, focus is placed upon how to organize and develop body paragraphs as students are introduced to concepts of topic sentences, coherence, and unity. Activities: 1) Topic sentence worksheet in which students evaluate existing topic sentences and revise ineffective sentences. 2) Working in groups, students identify topic sentences and determine which sentences in the paragraph do not relate to the main idea. 3) Students practice introductory techniques, writing three different introductions for their first writing project. These introductions are discussed with a peer as well.</p> <p>Week 4: In week four, students submit rough drafts to instructor for feedback. Students will later be asked to submit a revised draft, as well as the original, marked rough draft. Additionally, students individually present their objects to class, explaining the significance and how the object represents them. Activities: 1) Peer revision on rough drafts. 2) Speeches on individual objects, as students must verbally explain what they wrote.</p>

Ms. Darci Cather's Calendar cont.

Writing Assignment Description	Writing Project 2 (WP2): The second writing project asks students to choose one song and examine not only its meaning, but also how the song serves as a symbol for what some people in their generation might believe. Writing a division/analysis essay, students must complete a close reading, formal outline, and rough draft before submitting the final draft.
Weeks 5-8	<p>Week 5: In the fifth week, students are introduced to the concept of reading and interpreting music. Students practice doing a close reading on Nirvana's "Smells Like Teen Spirit" and The Killers' "Mr. Brightside." Activities: 1) Close reading of Nirvana and Killers' songs. 2) Class discussion of songs and how they compare to the music videos. 3) Reading of articles on these songs and sample student papers. 4) Close reading of song of their choice. 5) Students submit final draft of object analysis essays.</p> <p>Week 6: During this week, students submit music analysis rough drafts for instructor feedback. Additionally, students receive a review of major grammatical errors. Activities: 1) Reading "Editing and Proofreading" chapter in textbook. 2) Mini-lecture on grammatical errors. 3) Students complete worksheets focusing on run-on sentences, comma splices, and fragments.</p> <p>Week 7: Students meet instructor for individual conferences on music analysis essays. Instructor discusses strengths and weaknesses of the essay with the student, helping student see how he/she can improve his/her writing. Activities: 1) Individual conferences. 2) Completion of conference worksheet with questions. 3) Revision of discussed essay. 4) Completion of additional grammar worksheets.</p> <p>Week 8: Students continue to meet the instructor for the first half of the week in order to complete conferences. At the end of the eighth week, students return to class with revised music analysis essay. At this point students are introduced to argument and how to structure an argumentative essay. Activities: 1) Individual conferences. 2) Submission of final music analysis essay. 3) Reading "Argumentation" chapter in textbook. 4) Class discussion of types of arguments and possible support for an argumentative essay.</p>

Ms. Darci Cather's Calendar cont.

<p>Writing Assignment Description</p>	<p>Writing Project 3 (WP3): The third writing project asks students to analyze and evaluate the film <i>Pan's Labyrinth</i>. Writing an argumentative essay, students must determine whether they believe Ofelia's journey is a reality or fantasy in the context of the film. Students must draw on scenes from the film and take an objective approach in order to write a convincing, well-developed argument.</p>
<p>Weeks 9-11</p>	<p>Week 9: In week nine, class begins discussing how to examine/analyze a film before watching the Spanish film, <i>Pan's Labyrinth</i>. Activities: 1) Watch <i>Pan's Labyrinth</i>. 2) Class discussion of film. 3) Completion of critical thinking sheet on film.</p> <p>Week 10: In week ten, class continues to discuss the film. Using the critical thinking sheet, students learn how to analyze, interpret, before synthesizing their ideas. Students also break into groups to hold an informal debate on their interpretation of the film. Additionally, in the second class, students volunteer how to avoid plagiarism in their writing and learn how to use and find reliable sources. Activities: 1) Class discussion and debate on film. 2) Students complete formal outline for film project. 3) Reading "Using Research in Your Writing" chapter from textbook. 4) Lecture on how to find and use appropriate sources.</p> <p>Week 11: In week eleven, the class continues learning about how to use sources in their writing, focusing on how to document sources according to MLA guidelines. Students will also complete peer revision exercise on film rough draft. Activities: 1) Peer revision on film rough draft. 2) Mini-lecture on how to document sources according to MLA guidelines. 3) Completion of MLA worksheet, requiring students to document sample sources.</p>

Ms. Darci Cather's Calendar cont.

Writing Assignment Description	Writing Project 4 (WP4): The fourth writing project asks students to work in groups to pick an argumentative topic from the selections listed in the textbook. Students must use the two articles in the textbook in addition to at least two more sources to write a well-developed, convincing argument. All papers are written individually. Students must also work with their groups to prepare a formal debate which they will present upon submitting their final drafts.
Weeks 12-16	<p>Week 12: In week twelve, students are introduced to their final project – an argumentative essay which requires them to work as a group to find sources and prepare a debate. However, students must write individual essays. Students work together to form groups, pick topics, and brainstorm possible reasons. Activities: 1) Reading “The Case for Torture” and “The Case of Torture Warrants” (or two other sample argumentative essays). 2) Class discussion of articles, examining strengths and weaknesses of each. 3) Group work to brainstorm topic. 4) Submission of final draft.</p> <p>Week 13: In week thirteen, students attend a library orientation after having picked their respective topics. Students are introduced to how to take advantage of library services and how to access articles, using the library databases. Upon returning to class, students take a practice in-class essay in preparation for the final exam. Activities: 1) Library Orientation. 2) Formal outline and introduction for argumentative essay. 3) In-class essay. 4) Reading of required articles for argumentative essay.</p> <p>Week 14: During the last part of the semester, readability issues are discussed. Students learn about denotation and connotation. Moreover, students complete peer revision on their argumentative rough drafts and are also given additional time in class to find sources or ask questions. Activities: 1) Peer revision on argumentative rough draft. 2) Writing workshop in which instructor helps students find reliable sources and answers any questions. 3). Mini-lecture on using exact language. 4) Completion of denotation/connotation worksheet.</p> <p>Week 15: In week fifteen, appropriate language is discussed. Students must also present and debate about their topics. Activities: 1) Mini-lecture on how to use appropriate language. 2) Submission of argumentative final draft. 2) Presentation of debates. 3) Class discussion on group topics.</p> <p>Finals week: Students are asked to write an in-class essay without any prior knowledge of the prompt. They will write an argumentative essay, applying the classical model discussed in class. Students must submit a key-word outline with the essay.</p>

Sample ENG 1301 Calendar 4: Dr. Chris Keller

<p>Writing Assignment Description</p>	<p>Writing Project 1 (WP1) The first writing assignment asks students to conduct a “close reading” of a passage from a short story by Charles Chesnutt, “The Passing of Grandison” (1899). The purpose of reading a text “closely” and explaining one’s analyses through a written essay is to allow students to recognize how meaning is fashioned through attention to small elements of a text, often times in individual words and phrases. When so many students (mis)understand the purpose of reading as simply a means to get facts, or to grasp the “big picture,” this approach urges student to build analyses and interpretations outward from tiny pieces of text. The writing assignment’s main goal is for students not only to hone their critical thinking skills but also to realize that reading a text carefully and closely usually necessitates multiple readings of that text.</p>
<p>Weeks 1-4</p>	<p>Week 1: The first week of class is spent thinking about and discussing the importance of being a critical and close reader. In particular, during this week, students are given sample reading comprehension questions from a variety of entrance exams for graduate programs: medical school (MCAT), law school (LSAT), business school (GMAT), and humanities/social sciences (GRE). The purpose of this is not to prepare students for such exams. Rather, it is to show them early on in their college careers that all professionals (and the programs that train them) require critical and analytical reading skills. In other words, reading and writing critically are not just English 1301 things. Students are frequently surprised how much of the entrance exams to professional schools like medicine and law consist of reading comprehension. During week one students are given an out-of-class journal assignment that asks them to reflect on their reading habits and skills.</p> <p>Week 2: During the second week of class students read and are introduced to a short story, “The Passing of Grandison,” which is about a seemingly loyal slave who tricks his master and, in the end, leads not only himself but nearly all the other slaves from a Kentucky plantation. While some class time is spent contextualizing the story and providing some historical information about slavery in antebellum United States, much of class time is spent discussing (as a class and in small groups) the intricacies of the narrative itself, asking students to look at how complex meanings of the story are revealed when they look carefully at the nuances of individual paragraphs, sentences, and even words. Students are meant to see how what seemed like a relatively straightforward text is complicated by this sort of analyses. The journal assignment this week requires student to re-read the story again and to reflect on the differences of their understandings between the first and second readings.</p> <p>Week 3: In the third week of class, students are introduced to their first writing assignment (see attached). Class time is spent discussing the details of the assignment, expectations, and criteria for assessment. Additionally, in small groups students are asked to brainstorm ideas and talk through their different interpretations. The purpose of this is not so much to get all group members to agree on interpretations but instead to get them to generate more complex understandings of the assignment (and the text they analyze) through dialogue. Class time this week is also spent actually working on the first draft of this writing assignment, while the instructor circulates around the room and offers feedback and help to students as they write. At the end of this week, students submit the first draft of their assignment to the instructor for more detailed feedback and response. Since students are busy working on drafts during this week, there is no journal assignment.</p> <p>Week 4: During this week of class, the instructor returns first drafts of essays with feedback and response. Students begin planning revision by writing a journal assignment that strategizes their revisions. Additionally, individual conferences with students during this week are conducted in lieu of one class day. By the end of this week students submit a second and final draft of the first writing assignment.</p>

Dr. Keller's Calendar cont.

<p>Writing Assignment Description</p>	<p>Writing Project 2 (WP2) The second writing assignment revolves around Toni Morrison's novel <i>Beloved</i> (1987). Students are asked to continue their critical and close reading habits developed in writing assignment #1; however, such close readings are not in and of themselves the goal. For this assignment, students are divided into groups and provided with a loose concept they are to think about, explore, and analyze as they read the whole of the novel: "nature," "freedom," "man," "isolation," "supernatural," or "community." Each is a concept that plays out in complex and changing ways throughout the novel. For this assignment, students are asked to create a visual depiction of their group's concept on a posterboard (see attached assignment sheet), one that represents the complexity of the concept from beginning to end. Additionally, students write a rationale for their visual depiction; this essay explains how and why they made the choices they did on the posterboard. Importantly, the rationale must provide explanations that derive from the novel itself. In other words, explanations of the visual must in part come from textual evidence from <i>Beloved</i>.</p>
<p>Weeks 5-8</p>	<p>Week 5: Students read the first one-third of <i>Beloved</i>. Class time is spent discussing characters and plot as well as some of the more underlying thematic elements of the book. During this week, students (in their groups) are assigned one of the six possible concepts to work with during this unit. They are asked to pay particular attention to how the novel treats that concept (by taking detailed notes and continually posing questions about it), particularly how the concept is never stable but always shifting and changing meaning. The journal assignment during this week simply asks students to explain what they have noticed about their concept through the first one-third of the text.</p> <p>Week 6: Students read the second one-third of <i>Beloved</i> during this week. Class time is spent discussing the nuances and details of <i>all</i> six concepts. And each group, additionally, gives a 10-12 minute presentation on their concept, paying particular attention to passages from the text. That is, their analyses are grounded in the text itself. The purpose of this week to expose students to interpretations and understandings of all six concepts. Since much of writing assignment #2 asks them to focus so much on just one concept, it is important that they do get other views and interpretations of the novel. Such views are provided by the instructor as well as students. The journal assignment this week asks them to pose questions about their concept and the text, to get at the heart of what they don't know and don't understand.</p> <p>Week 7: Students read the final one-third of the novel and start inventing ideas for writing assignment #2. Class time is spent discussing the details and nuances of the assignment as well as allowing students to work through ideas for it in both groups and in conversation with the instructor. A few students who have begun developing visuals are asked to share their work with classmates. They show their visuals on the overhead projector, where the instructor and the class discuss these burgeoning works, providing feedback that allows the student to assess the strengths and weaknesses of the visual at that stage. While this provides help to the student whose work is being examined by the class, it also helps other students reflect on their own choices for the assignment. Students submit their first drafts of writing assignment #2 at the end of this week. Since student time is spent working on assignment #2, no journal assignment is given this week.</p> <p>Week 8: During this week of class, the instructor returns first drafts of essays with feedback and response. Students begin planning revision by writing a journal assignment that strategizes their revisions. Additionally, individual conferences with students during this week are conducted in lieu of one class day. By the end of this week students submit a second and final draft of the second writing assignment.</p>

Dr. Keller's Calendar cont.

<p>Writing Assignment Description</p>	<p>Writing Project 3 (WP3) This assignment continues student analyses of <i>Beloved</i>. However, it does by way of the text and movie versions of <i>Beloved</i>. After watching the 1998 movie version of <i>Beloved</i>, students are asked to engage in a writing assignment that explores differences between the two. However, the purpose of this assignment is not merely a compare and contrast essay, wherein students simply line up similarities and differences between the book and the movie. Rather, students are asked to focus on one particular scene from the book and the movie; their purpose is not to outline differences between the two but to explain “what difference the differences between the two make.” In other words, if a particular scene from the movie is different from the text, what different effects (different meanings) are created for the viewer and reader, respectively. How, then, do the visual elements of a scene from the movie add up to an effect different than the textual elements from the book? Although some compare/contrast work is in effect here, the larger purpose is careful analysis of what students read and, in the case of the movie, see and hear. Additionally, the assignment requires students to think carefully about how they use language to describe since they will be referring to movie scenes.</p>
<p>Weeks 9-11</p>	<p>Week 9: This week is spent watching the movie version of <i>Beloved</i>. Students are required to take careful notes on what they notice about the movie since ultimately they will have provide a critical analysis of a scene from the movie. The journal assignment during this week asks student put their notes into a series of more detailed explanations and critical questions that can be further discussed in class.</p> <p>Week 10: During this week the details and nuances of the assignment are discussed in class. Students are reminded to return to the text and the movie multiple times to draw out their analyses (the movie is put on library reserve for students who wish to go back and review relevant scenes). The bulk of time during this week is spent in writing groups where students develop essay drafts and talk them over with peers and the instructor. At the end of this week, students submit the first draft of their essay to the instructor for review and feedback. Because students are working on first drafts this week, no journal is assigned.</p> <p>Week 11: During this week of class, the instructor returns first drafts of essays with feedback and response. Students begin planning revision by writing a journal assignment that strategizes their revisions. By this point in the semester, individual conferences are no longer mandatory. Students who want to seek additional help with their assignments either visit office hours or submit questions through Blackboard. Since this assignment is more complex than the previous two, however, class time is spent going over detailed expectations for revision as well as time spent working on revised drafts in class. By the end of this week students submit a second and final draft of the third writing assignment.</p>

Dr. Keller's Calendar cont.

<p>Writing Assignment Description</p>	<p>Writing Project 3 (WP3) The last writing assignment during the semester requires students to evaluate facets of an argument made about Beloved (the text) by a critic in the article "Putting 'His Story Next to Hers': Choice, Agency, and the Structure of Beloved" (2002). This article is challenging but not beyond the grasp of a student who has successfully completed the above three writing assignments. The goals of the assignment revolve around two main activities: summarizing a complex article and evaluating at least one position the author takes in the article. Because students are not writing a "review" per se, they are not asked to evaluate the entire article but instead to evaluate one particular argumentative point the author makes. This leads them to understand that working with sources is not a zero-sum game. We can agree with some facets of an argument and not with others. Additionally, it means to teach them the complexity of arguments, that arguments are comprised of various assertions and points that contribute to a larger project.</p>
<p>Weeks 12-15</p>	<p>Week 12: Students reading "Putting 'His Story Next to Hers': Choice, Agency, and the Structure of <i>Beloved</i>." Class time is spent discussing and analyzing this article. Importantly, students are taught how to summarize a complex text, to decide what information is relevant in a summary and what necessitates quoting. In particular, this kind of work asks students to tackle difficult ideas head on, to not shy away from parts of a text that they do not immediately understand, to research terms and allusions they do not know, and to write clearly and concisely. The journal assignment for this week requires students to compose a detailed summary of this text. Students work on versions of this journal assignment both inside and outside of class.</p> <p>Week 13: Further work on this article continues in week thirteen. In particular, the larger argument of the article is broken down, the purpose to allow students to see writing works, how many different parts of a text contribute to a larger argument. This analysis is done in both group work and in class conversations. During this week, students are asked to begin identifying one particular argumentative point or assertion that stands out to them. The goal is for them to evaluate it: importantly, however, the goal of evaluation is not simply to state whether one agrees or disagrees. Such dualistic views of analysis are discouraged. Rather, students are taught that evaluation means supporting, challenging, or building on an assertion in ways that further dialogue or conversation about the issue at hand. In this sense, which argumentative point students choose to work with is of utmost importance. Students must learn to understand which parts of a text merit evaluation and which do not.</p> <p>Week 14: During this week the details and nuances of the assignment are discussed in class. The bulk of time during this week is spent in writing groups where students develop essay drafts and talk them over with peers and the instructor. At the end of this week, students submit the first draft of their essay to the instructor for review and feedback. Because students are working on first drafts this week, no journal is assigned.</p> <p>Week 15: During this week of class, the instructor returns first drafts of essays with feedback and response. Students begin planning revision by writing a journal assignment that strategizes their revisions. By this point in the semester, individual conferences are no longer mandatory. Students who want to seek additional help with their assignments either visit office hours or submit questions through Blackboard. Class time is spent going over detailed expectations for revision as well as time spent working on revised drafts in class. By the date of the final examination for the course, students submit a second and final draft of the fourth writing assignment.</p>

Sample ENG 1301 Writing Assignments

What follows are sample writing assignments associated with the calendars included in this document. These are the documents students would be given in order to complete their work for these major assignments.

Dr. Andreasen's "PAPER ONE"

You will continue to work on a topic of the kind that you have brainstormed and free written in class about. You will limit yourself to either **one** person or **one** place that you talk about. Therefore, choose carefully a **place** or **person** that means a lot to you and proceed to find the **reasons** why that place or person is important. You may follow chronologically events that made that place or person relevant to you; or, you may find several personality traits or characteristics that make that person or place unique; you may narrate one single event from which you derive the importance of the place or person; you may speak of emotions that are triggered by your subject. You may also find an entirely different approach.

Whichever your approach may be, you need to find a **thesis** (i.e. what is it that you have to communicate to the reader about your topic?) and you need to have a clear thread, or **structure**. The thread will connect all the supporting points to each other and to the main point. Your connecting thread could be **how you changed** due to the place or person, or your **emotional response** to the person/place (the impact on you).

A requirement for this paper is that you use both **description** and **narration**. You can use them one at a time, or you can alternate, but you have to both give a detailed description of the person or place, and narrate an event or two that makes the person or place significant. Whether you want the description to be at the beginning, middle, or end of the narrative, or whether you will have bits and pieces of description of both description and narrative throughout the paper, you need to have a clear structure in mind, in which you decide how to use the two methods.

For purposes of cohesiveness (clear structure and connectedness between parts of the essay), you need to **transition** clearly from one part of the paper to the next. For instance, sub-points need to be connected through logic or chronology, with transition words that help establish what this connection is (e.g.: one of the reasons....; another reason.....; finally, another important reason is....).

The **introduction** of the paper contains the thesis statement, but **not only**. In the introduction you can present the subject and topic in general terms, place it in context, announce your thesis, and also indicate briefly how you will structure the paper (e.g. enumerate briefly the 3 reasons why you find the person/place important, and a one-sentence summary of the event or events you will be talking about). Do not give details in the introduction.

The **body of the paper** is the only part of the paper that contains details and examples. Here, you elaborate on the thesis and bring support, examples, and explanations. Each of the sub-points should be given approximately the same amount of analysis (balance the paper by not speaking of one issue at length and about another issue very briefly).

In the **conclusion**, don't simply restate the thesis. You can also enlarge the perspective by making for instance a philosophical or social comment on your topic to make it relevant to a larger audience, or just bringing all of your parts together and showing what their relevance is as a whole.

For format, use MLA style, (look at pages 522 and 526 in *LB Brief*).

Narration is storytelling and is frequently paired with specific and concrete description in essays with an expressive purpose. An autobiographical, writer-focused, or personal experience essay will basically be a “descriptive narrative” with event, character, and setting developed with specific sensory details. It may be written in the first or third person point of view, in the past or present tense, and in chronological or non-chronological order. It may contain dialogue or be written in a conversational or non-standard voice. An introductory paragraph written to capture the reader's interest may be a descriptive narrative. An example used to support an idea may be a descriptive narrative too.

Description is present in all strong writing because it provides the significant details that explain ideas. Action verbs, sharp adjectives and adverbs, and precise nouns create powerful details. These concrete details are the force that carries the more abstract ideas; careful word choice and sentence structure are crucial elements of descriptive writing. Strong description relies on sensory details--what we see, hear, taste, smell, and feel— to create an impression the reader can experience.

Exemplification is the use of examples to explain or elaborate an idea. An essay cannot be just a series of examples; the examples must be unified by a controlling idea. Paragraphs are often developed examples that illustrate a point. Example is used to elaborate or clarify a point. Strong writers use examples in all rhetorical situations and within all other rhetorical strategies regardless whether the purpose is to express, inform, or persuade. One common use of example is as a vivid and exciting introductory attention-getter. Transitional devices which signal exemplification include for instance, in fact, specifically, to illustrate, such as, for example.

QUESTIONS TO HELP BRAINSTORM FOR TOPICS (do not write the paper as a series of answers to all of the questions – that is **not** a good way to organize your paper):

- How were you influenced by person/place?
- Is that the most important person/place to you? Why?
- Is there anything in your memories of person/place that makes you sad/happy/proud/lonely/regretful/disappointed/nostalgic/scared?
- Is there anything about person/place you wish you knew?
- Involve 3 or more of your 5 senses in your description of person/place or things that remind you of person/place (see, hear, touch, smell, taste)
- Was there a profound spiritual moment related to person/place?
- Do you have any words of wisdom in relation to how other people might relate to your experiences?

Dr. Andreasen's "Poetry Analysis" Assignment

You will write a 2-3 page analysis of a poem that we have not talked about in class (between pages 22-27). You have to think about the persona, the message, the style, the form (structure), audience, context, and connect all of these to a thematic thread that you think is important in the poem. Analyze the poem by stating what the overall meaning is, and then analyzing details from different stanzas. As you go from one stanza to the next, you need to identify and explain (interpret) at least two figures of speech in the poem and explain how they work together to convey the message of the poem.

Introduction: this should state poem's title, author's name, and what you think the overall theme(s) and the overall message of the poem are. In other words, why did the poet write this poem, and does he want us to learn something about life or the world from it?

Body of the paper: in separate paragraphs, analyze in detail each part of the poem (each stanza separately), giving short quotations and explaining what they mean, and also show how each of the stanzas relates to the overall message of the poem. While you analyze details from the poem's stanzas or parts, also explain if figures of speech are used in those particular stanzas, and how the figures of speech help create meaning, or convey the message of the poem.

Conclusion: you may want to explain what in the poem relates to your own experience or to the contemporary world, or in general what is universal in the poem, as opposed to the experience of only one person.

Dr. Andreasen's "Article Analysis Paper"

You will write a thesis in the first paragraph, explaining what the main point of the article is, and if you agree with the main point. Then in the body of the paper, you explain what supporting points he/she uses, and if you agree with them and why. It is not enough to summarize the article in your paper. You need to form an argument in response to the author's points.

Questions that should help you form your ideas and the paper's structure:

- What is the main point of the article, and what are the supporting arguments? Do you agree or disagree with the main point and the supporting points? WHY? (give your own reasons) Identify **at least 3** supporting points and talk about them in separate paragraphs.
- Is the article about something you can relate to?
- What problems and solutions to the problems does the author identify? Do you agree with the causes and/or solutions? What is at stake? Do you have a solution of your own to suggest?

You need an introduction and a conclusion of your own. Your thesis will be **your main agreement/disagreement** with the article.

Every time you mention a major point taken from the article, exemplify that with a **quote** from the text. Quotes should not be very long, because most of the paper should be your own analysis of the article, not quotes from the article. Introduce quote with signal words, or embed the quote within your sentences. Explain the quote and give your opinion about it.

Use MLA style for format, and for citation and documentation:

1. For quotes: When you omit words from the original, use ellipsis (three dots): "quote...quote." When the sentence ends right after the quote, put paragraph number in parenthesis, and period goes after parenthesis: "....." (para. 3).

Dr. Andreasen's "Comparison Essay" Assignment

CHOOSE ONE OF THE TOPICS AND WRITE A TWO PAGE ESSAY

1. Choose two stories and compare two characters who learn something through a specific event or experience. How were they before the event? How does the event affect them? How are they changed afterward? Can you draw generalizations about changes that occur in one's life due to certain types of events? Find brief quotations that show the three stages (before, during, after the event) and explain them.
2. Explain the importance of nature in two stories. Can nature be seen as symbolic in those two stories? (symbolic of what?) Is nature helpful or harmful to the characters? Explain how one character in each story relates to nature, and find examples in the story of descriptions of nature (give brief quotes). Explain the significance of such descriptions (what's their purpose? How do they relate to the overall message or meaning of the story?)
3. In two stories, analyze and explain the characteristics necessary for leadership or for having effective authority. What is a good leader? What is a bad leader? What sacrifices or compromises does the leader have to make? What moral codes does the leader follow? How do the other characters respond or react to authority or leadership and why? Give quotes that show characteristics of the leader, and others' reactions.

How to structure your essay:

- No matter which topic you choose for your comparison, try to spend an equal amount of time talking of each story (so that you **analyze them both equally**), and give **quotes** from each (give **author's last name and page number** after each quote). Begin each quote with introductory words (e.g. he says, "... " or at the beginning of the story, "... " or the narrator explains "... " etc.). You should have at least 2-3 quotes from each story.
- Organization: **EITHER** analyze each story **separately** (one half of essay about the first one, one half about second one), but when you get to the second, explain what is similar or different from the first, **OR** go **back and forth between the two stories** by comparing them in relation to **different aspects of the topic** you picked, in separate paragraphs.

Checklist: - include Works Cited at the end, alphabetically, based on authors' last names.

- Give a title to your paper
- Include quotes from both text (author's last name and page number after quote)
- Reread your paper so all sentences make sense
- Do not simply summarize

Look for MLA sample for citation and Works Cited on page 208 of the textbook.

Dr. Andreasen's "Novel Analysis" Assignment

Topics: Choose one of these topics and develop into an essay, using quotations from the novel as back-up of your interpretation. Use the whole class time, and make sure you discuss different aspects of the topic you choose in distinct paragraphs, using enough evidence from the text to support your analysis.

1. Two characters that are opposites of each other: how are they different, why, and does that lead to a conflict between them? What does each of them represent, on a more general level (what idea, or cultural aspect)? How is that conflict resolved (or not)? If you picked characters who aren't Antonio, explain how the difference and/or conflict between them affects Antonio.
2. Symbolism in the book: find significant symbols in the novel, give quotes to show where they appear and in what context, and explain what they mean, what they're related to (what events, characters, or ideas). Also, how do they relate to each other? Which one do you think is the most significant of all symbols in the book?
3. Cultural clashes and differences in the novel. Explain what cultures are present, through which characters, and what is Antonio's perception of each culture he is exposed to? You can include religious beliefs as a cultural element. Explain also if you think in the story these cultures coexist well, or not, and whether there is an indication that in the future it will be different than when the main events of the story take place.

Dr. McCracken's "Writing Project 1: Seeing Patterns" Assignment***PHASE 1 – Literacy Genograms***

There are two different phases for this project, and the first requires you to make a literacy genogram.

Remember (before we get started) that your genogram must meet two basic requirements:

1. **Intergenerational.** Your genogram needs to track the reading and writing practices of *at least* your immediate family (grandparents, parents, siblings). However, when you think of your funds of knowledge and the individuals who've helped you use reading and/or writing and/or learning, you may need to consider "other" families—those we adopt not by blood but by choice.

2. **Event/Purpose Driven.** As you try and determine who should be in your genogram, draw from the key memories that surrounded the reading and writing and learning you practiced and observed; think of **why** people were using reading and writing around you. You may want to ask for some memories from people you are including, see what they have to say. Remember, you need to use the standard recording system (symbols, lines, and sticky notes we'll discuss) to help us quickly understand who was reading/writing, why they were using these literacy practices, and how you came to understand the purpose of these practices in your life. We want to understand if you learned to value traditional or non-traditional reading and writing practices, how education was valued and discussed around you, how others represented literacy and education to you at home, at school, and everywhere else that mattered to you.

Now, let's take this in parts.

Before the next class meeting, I'm going to ask you to finish your list of all the reading, writing, and learning events that you can remember from your childhood. In class, I gave you a sheet of paper, and we folded the piece of paper into four quadrants. Each of you wrote one term in each section: reading, writing, learning, and hmmm.

In each of these sections, I want you to write a list of people you remember doing the chosen activities that you have decided show us your literacy experiences. For example, in the reading section, I put my mom's name down, and I wrote "read novels, bookshelves, nursing." My mom always told me that I was her "reading baby," which just means that she started reading books again after I was born. She'd sit and nurse me and read. All my life, she was reading some novel for fun: at night on the couch, in the car, in bed. She also has filled our house with bookshelf after bookshelf, which is why I wrote that down. It's connected to reading, but it is also an image I remember when I think about her and reading.

In the writing section, I wrote my Aunt Norma's name, and I remember seeing her write down recipe after recipe. In fact, when she died, I inherited all her cards, and they are the one thing (besides my cat) that are on my "in case of fire, grab this" list. I also wrote down cards, games, and Weight Watchers because she was always tracking what she ate and when, and she was in charge of scorekeeping when we played games.

There is no "right way" to make these lists. You just want to focus on people and activities, and you can put as much detail in each quadrant as you'd like. Remember, start with your immediate family

members and make sure that you have practices in mind: someone doing something with reading/writing/learning rather than someone using a particular item or thing to read/write/learn.

What about the “hmmmm” section? Well, this is a place for you to keep track of ideas you have that you aren't sure what to do with. Mine has library card written in it, along with pantry items, grocery lists, museum, and Bonnie Nell's house. What do these mean? I remember vividly getting my first library card from Martha Parker (who is up in the reading quadrant, by the way), but I also thought it was important for me to remember this was a **thing** that I kept in my wallet. I still have this card. The pantry items and grocery lists are memories I have of learning to create ways to organize and track items and information—standardized means that all my family members use to this day. Ask me where the fruit goes in the pantry and I'll tell you. Bonnie Nell's house was important because I was in LOVE with the floor to ceiling bookcases she had—a sure sign that she was smart and important, at least to my younger self.

Bring your completed (and revised) list with you to class next time.

Here is a description of how to make the genogram.

PHASE 2 – Finalizing Genograms

#1: DRAW THE FACES AND SHOW RELATIONSHIPS

On a regular size piece of paper, you are going to put the list into a visual form, something like a family tree. Start by drawing yourself; I recommend just a little head so that you'll have plenty of room. (Keep in mind that we'll be putting sticky notes over these heads.)

Start with the immediate family members on your list. Place them wherever you'd like on the paper, and connect them to you with a solid line (———).

Are there other people on your list—someone who isn't a family member? Draw faces for them; connect them to you with a dashed line (- - - -). Oh, and be sure and show how you met them. A friend of your mom? Dashed line to you and to her.

Did you have people on your list who you didn't know but who were important when you started thinking about who you are as a reader and writer? I did. Her name is Kristy, and she tells one story about me—one she repeats over and over. When I was in first grade, Kristy was the substitute one day. When we arrived in class (as she tells the story), I went to my desk, opened my backpack, and immediately started pulling out my pencils and lining them up on the desk. Then, I put my other things away, folded my hands, and waited. She remembers this story as me being ready to learn, me looking at her and saying, “Teaching me something.” I heard this story countless times growing up, so I wanted a way to show that the stories she tells about me are important, so I have drawn her face on my genogram, and I'm connecting her to me with a dotted line (• • • • •).

#2: ADD SITES AND GROUPS

Once you have the people in place and you have connected them to you (and other people on your genogram) with the appropriate lines, we need to track any places and organizations or groups that were important to your reading, writing, and/or learning.

For the places, draw a small house and write the name of the site inside.
For the organizations or groups, draw a rectangle and do the same.

Don't forget to show us how you learned about these places and groups—be sure and draw lines from them to you and other important people on the genogram.

Remember that we aren't focused on just the print or alphabetic reading and writing you did in the past. Think about people who helped you learn about patterns or signifying symbols by using other “texts.” For example, my mother has become obsessed with quilting in the last year, and over the summer, we spent time making a baby quilt for a family friend. She had to teach me how to read the fabric—the different textures, which vary from company to company; the interplay of colors when choosing the log-cabin layout design; the “meaning” each layout might have for the baby and his family; the layering of prints and colors as we moved from squares to quilt top to borders to binding.

I learned from my mom that the texture and pattern of the fabric matter as much for the touch—when you are sewing squares together and trying to prevent stretching in the piecing stage—as they do for the eye—how are the yellows combining in this layout and do we lose the green to the brightness of it? Will the monkey print make sense to the parents on both levels: a gift from their friend with the monkey obsession for the son they call “Monkey.” When these elements combine together, the result is a product that demonstrates the interaction of a variety of thought processes and skills and practices.

Who helped you understand that reading and writing interact with other practices and processes? Who taught you to apply a new practice to your reading and writing—something that we don't think of as counting as “learning”?

#3: ADD ON THE STICKY NOTES & PRACTICES

You are almost done, but we have one more job. [We'll do this in class on Tuesday.] I brought some tiny sticky notes with me to class. You need to put one of these over each face on the genogram (which is why I had you leave plenty of space).

On this piece of paper, I want you to write the practices that each person taught you. This is pretty easy since you've done this on the quadrant sheet already. Here, you just want to try and leave out unnecessary details and focus on what each person was doing. If you want to use a 24/7 formula to track how often often you saw someone reading the newspaper or writing letters, feel free. This is optional, however.

Dr. McCracken's "Writing Project 2: Building Bridges" Assignment

Just so we don't forget, here are my goals for this class.

1. Develop and build confidence in your abilities to create, interpret, and evaluate texts in all types of media.
 2. Develop knowledge and inspire new ideas through writing.
 3. Become a rhetorically effective writer who can respond credibly and accurately to a variety of writing situations.
 4. Learn to write with a purpose.
 5. Develop an awareness of how and why you revise your writing.
 6. Develop an understanding of the importance of getting feedback from others when writing.
 7. Develop habits for thoughtful and effective questioning.
 8. Develop reading strategies for analyzing texts (your peers' papers as well as the readings you'll be working with).
 9. Learn how to work constructively with each other through group work.
 10. Learn how to creatively take risks.
 11. Become familiar with appropriate style guidelines for class projects.
-

INTRODUCTION

At this point in the semester, we've read and discussed Downs and Wardle's ideas about first-year writing classes, writing studies, and the teaching of writing; Haas and Flower's ideas about reading, "inexperienced" strategies, and rhetorical ones; and Rumsey's belief that heritage literacies can go through adoption, adaptation, and even alienation. On top of these readings, you have been writing and responding to one another, and you've written, workshopped, and revised Project 1.

Now, step back. Step back, and ask some questions.

The idea of inquiry (asking questions to arrive at answers) seems logical and perhaps even commonplace. Yet, in the conversations we've had in class, we have learned that this is not necessarily the case; we don't always think to ask questions or to ask the difficult questions. We don't always think to ask in order to find (especially when we're told to conduct research). My hope is that you'll leave this course exploiting this idea of inquiry, and, thus, you will gradually master the idea of rhetorical awareness. I hope you'll begin using inquiry to find answers for all the questions you face over the course of your life. I also hope that this approach to research will give you greater confidence in your reading, writing, and communication skills.

In Project 1, you found a way to add a new argument to the academic conversation we started in the classroom regarding Writing Studies. You all found something insightful to add and argue by first mapping out your literacy genogram; then, with careful analysis and reflection, you entered the conversations surrounding first-year writing and literacy; in the process, you learned something about yourself as a scholar.

For Project 2, it is time to take inquiry and argument a step further. It is time to add thorough secondary research and empirical primary research to process. Our aim is to arrive at a question worth exploring, conduct secondary and empirical primary research, evaluate our results, and turn them into an argument worth making while using our secondary and primary research results as evidence to support us.

To do this, you must first think about how your interests connect to the field of writing studies we've been reading, blogging, talking, and thinking about. Maybe this interest will have a connection to Project 1. Maybe it won't. What I want you to do for Project 2 is to develop a question you have related to writing studies as we are coming to understand it through our work so far in ENG 1301. Once we've discussed that question in several ways—class discussion, peer review, blog postings and comments—you'll investigate that question, and then write a report of your investigation in which you will

- explain how you came to the question, why it is important, and what it involves,
- describe how you investigated it, both in terms of the strengths of your design and its limitations,
- discuss your findings and their significance for one or more invested stakeholders, and
- brainstorm about possible ways to adapt what you've learned by investigating Project 2 to a public Project 3 that puts your findings and your theories about reading, writing, and/or learning to work.

You will live and work with this inquiry for the rest of the semester, so it's important that we work together to find a question that you care about, one that will challenge both you and me, and one that you will be able to satisfactorily investigate in the time left with immediately available resources.

THE PROPOSAL

This is a very particular type of document, “the proposal.” And yet not all are the same. For other classes and teachers, you may find yourself writing something that looks an awful lot like an essay with mandatory subheadings. For this project in this 1301 course, you will have four parts taking up probably no more than one single-spaced page.

1. **Interest**, in which you explain what has piqued your interest, a small part of writing studies you are curious about;
2. **Question**, in which you draft a version of the question you would like to answer about writing, reading, and/or thinking;
3. **Hypothesis**, in which you tell me your best guess for an answer to the question right now, what you think you will find to be true; and
4. **Research Sources**, in which you list the readings, people, and things you will tap and/or create to learn about your question and try and answer it.

WORKING YOUR QUESTION: YOUR PROJECT APPROACH AND DESIGN

The Proposal (which you must have approved by me) is just a starting point, a place where I force you to put down some ideas so that you have something concrete to think about, struggle with, and revise. Your question will change—all inquiry does as it develops, as you learn, and as you bridge more and more pieces of the puzzle. Try not to worry about that change. I will give you feedback about your proposal, your classmates will see them on the blog and perhaps even become involved in your study, and the shape of your inquiry will develop for the rest of the semester.

The work you need to focus on next is what approach you will take. What texts, people, and what some call instruments do you have at your disposal to find out reliable information connected to your question? What overall research strategy and design do you have in mind? Remember, this class is about big ideas, big experimentation, but manageable projects. Fix the world in 1301. For now, we'll settle for a small question that you can get a reasonably satisfying answer to.

FORMAT

There are specific types of information I want you to include in Project 2, a pretty logical order to the sections, and a purpose behind each. We could call it a research report, but the important part to keep in mind is that it is a very SYNTHETIC piece of writing. You have to pull together all the different research you did and all the different ideas you learned about and try to make sense of your question, your research process, and your conclusions for someone who didn't go through the experience with you. So again, at a minimum, you'll need to make sure that in your synthetic report you do the the following:

- explain how you came to the question, why it is important, and what it involves;
- describe how you investigated it, both in terms of the strengths of your design and its limitations;
- discuss your findings and their significance for one or more invested stakeholders; and,
- brainstorm about possible ways to adapt what you've learned by investigating Project 2 to a public Project 3 that puts your findings and your theories about reading, writing, and/or learning to work.

CHECKLIST (tentative, subject to change)

I know some of you will want a way to keep yourself organized, so here's a checklist you can use as we work through the different stages of Project 2. Again, we aren't following these precisely, but this can guide you (if you need a list to stay focused).

- Brainstorm and find an area of inquiry you are interested in knowing more about.
- Do some preliminary secondary research to see what's out there.
- After you have a pretty good idea of what the academic conversation is regarding your area of interest, start thinking of how you can go about answering your specific question. In other words, design empirical primary research. Will you be doing surveys or questionnaires? Online surveys? Telephone surveys? Paper surveys? Person-to-person surveys? Interviews? Sampling? Focus group? Systematic observation?
- Think about what you need to do in order to carry out primary research. Schedule time to do this effectively. Do you need to make appointments? Send out letters? Make phone calls? Drive places? Carve time in your week's schedule? Write up a survey? Get it approved by me?
- START EARLY. START EARLY. START EARLY.
- START NOW. START EARLY. NOW. EARLY. YESTERDAY.
- Write Project 2 Proposal and secure my approval.
- Continue aggressive secondary research. Search the UTPA library online indexes and databases. Find at least 3 (minimum) scholarly articles that have something to do with what you're researching. Search for books as well. Search outside the humanities index if your question/topic of interest is outside the field of humanities.
- Complete primary research materials (instruments and consent documents). Secure my approval.
- Continue primary research. Secure consent from participants, and keep track of data collected. Keep notes on everything. Question your process as you go along, and take notes on that, too.
- Complete an Annotated Bibliography of secondary sources. (Due November 6th) (3+ articles plus anything else you find helpful as long as it's credible. You can use articles I assigned as long as they are directly related to your project.)
- Evaluate your results. Did you answer your question? What surprised you? What did you learn? Take time to evaluate and consider what you've learned and what you've concluded.

- Turn your conclusions/results/findings into an argument, and write your first draft.
- Peer review draft of Project #2.
- Revise Project #2 and turn into me for my review.
- Revise Project #2 according to my notes. Finish, polish Project #2.

REQUIREMENTS

1. Complete a Proposal.
2. Complete an Annotated Bibliography of all secondary sources incorporated in final draft.
3. Incorporate empirical primary research in addition to secondary source research.
4. Use MLA guidelines. I will issue an “F” for incomplete and improper use of formatting.
5. Include a Works Cited (no fewer than 3 secondary sources).
6. 2000+ words (6-8 pages) for the “final” draft.

Dr. McCracken’s “Writing Project 3: Going Public” Assignment

Epigraphs to Ponder Over

Teaching is even more difficult than learning. We know that; but we rarely think about it. And why is teaching more difficult than learning? Not because the teacher must have a larger store of information, and have it always ready. Teaching is more difficult than learning because what teaching calls for is this: to let learn.

–Martin Heidegger, *What is Called Thinking?* (15)

*And sometimes you close your eyes
And see the place where you used to live
When you were young*

–B.Flowers, D.Keuning, M.Stoermer, R.Vannucci, Jr. (The Killers), “When You Were Young,” *Sam’s Town* (2006)

~~Introduction~~ Inter-adaptation

Well, if you got past the epigraphs, you are ready for Project 3. As I’ve mentioned several times this semester, Project 3 should emerge from your Project 2. It is a re-design, or an adaptation, or a re-purposing. Or maybe it’s just a savvy do-over. Whatever we may choose to call it, **your job in Project 3 is to take your question, your investigation, and your findings from Project 2 and turn all that into a working and rhetorically smart public document.** Public documents are not just between you and me in the context of English 1301.

These documents won’t privately escape a real audience. They have work to do, and they can have a variety of goals:

- to heighten awareness of a neglected situation
- to shock
- to promote change
- to expose
- to distribute information
- to distract
- to generate a community
- to attract
- to teach

So this is the experimental part of the semester when you try to identify a target for Project 3, an audience that you want to reach. You will also need to think about how to target this person or these people. *What do they pay attention to? How can you get them to pay attention to what you have to say?* This is a balancing act between the language of your ideas and the language that other people will pay attention to.

There are no right or wrong answers—just degrees of rhetorical effectiveness.

Because this project asks you to apply the ideas/theory that emerged from your writing-studies centered investigation in Project 2, you may need to become familiar with:

- (1) current documents that reflect the values, goals, and representations of ideas related to your chosen project, and
- (2) your potential audiences—what they do and do not know already, what they value, what arguments might be most persuasive to them.

You will accomplish this through research—interviews and/or surveys with potential audience members, current students, faculty, administrators, employers, community members (whomever is necessary for the project you've chosen to do), and document analysis (websites, current brochures and PR materials that are targeted for your audience and/or address the ideas you'll be covering, mission statements, etc.). That will give you a sense of how you will need to make your particular argument through your document. You will also do some research into how to create documents of the type you are working with. This will involve looking at sample documents and looking up sources that give helpful information as well.

I also want you to write a piece of reflective writing (probably around 4 pages) to accompany your artifact (with me as your audience this time) in which you discuss the rhetorical choices you made in creating your project—both in terms of the argument you make and the design of the document. You will need to explain how this project grew out of the last one.

For instance, in Project 2 you may have reached the conclusion that bilingual education should proceed in a certain way for students who have Spanish-only speaking parents at home. The reflective writing is the place for you to show me the need for your document—a need for the message, a need for "packaging" it the way you do. Who is your audience, and what have you done in your document to make your argument work for that particular audience? How has what the audience already knows and what they value affected the choices you made about how to make your argument, what pictures to choose, etc. It is here that you will need to discuss the research you did and how that played into the making of your argument. Because of that, you will need to include a Works Cited page with your reflective writing so I can see what you've looked at, who you've talked to, etc.

Remember, you'll need to turn in **(1) an artifact** (wristband, TV promo, documentary, book cover, robot, etc.), and **(2) a reflective piece of writing** about the document **with a Works Cited page**.

Models, Hybrids, and Finding Your Way

The biggest obstacle I face in requiring this project is that students want me to give them examples. I have examples, but they are so tied to particular times, student interests, and the particular arguments and ideas people were using that they can't really be imitated. They do work to show people just how wide a range of options are possible. So ask me and I'll go on and on about the best ideas I've seen and best final products I've evaluated. And not one of them is a brochure or a flyer—way too overdone in my experience to be worth pursuing.

I also want to emphasize that hybrids usually work better than full-on copies. Let me explain. We've all seen the MasterCard "priceless" ads. The only copy of that ad series that has ever "worked" is a parody. Anyone trying to mimic it can't escape the cultural baggage it has. We can't help but think of MasterCard, which is probably not your primary goal. But there are ways of sequencing images and text that we can borrow from the MasterCard ad that might work well in showing how several things add up to one unexpected one. I've also seen a student-written and -directed movie trailer for a university that played on several conventions of cop-movie trailers. But it didn't try to copy a specific trailer.

If you combine several styles, conventions, and types that serve some purpose in your project, you'll probably end up with an "original" and attention-getting piece of work. So be inspired, make creative connections, and get rhetorical; I bet you will find more satisfaction in finding your way than in depending on other designers to do your work for you.

Dr. McCracken’s “Writing Project 4: Looking Forward, Looking Back” Assignment

For many of you, this was the first class you’ve had where writing and writers were the source of discussions, and you’ve done quite well diving into and reading around in issues related to writing studies.

In preparation for Project #1, we read, reflected on, wrote about, and connected with the discussions taking place in writing studies. We found our connections and claims related to these ongoing conversations, working really hard to figure out what our experiences could tell us about these other ideas and perspectives. In Project #2, we questioned the writing studies word, and then—in a matter of a few weeks—we researched and researched and researched some more. You read more articles, and you even developed questions to ask other people, trying to find an answer to your question. You analyzed your conclusions, came up with an informed claim, defended it, flipped it on its side and are in the process of changing what you learned to meet the needs of an audience for the public document in Project #3.

I hope you’ve come to see that writing isn’t a set of discrete skills that can be mastered in a single semester and then applied with ease to all future writing situations. Writing (in any medium) is hard because it’s hard, and we all need feedback from others to see where we’re accomplishing what we meant to and where we need to clarify and work through our ideas. I hope, too, that you have learned something about your own writing through your revisions and that you have come to appreciate the value of revision as a way for us to be as effective as we can be in our communication with others.

We own our thoughts. We own our research. Now, it is time for some reflection; it is time to think about the details that piece together these past weeks and write them down; it is time to give our hard work a home on the page. It is time to give our semester—and what you have learned and how you have grown—immortality.

At this point, you’re winding up all your projects for my class, working on revisions, and trying to get everything wrapped up for your other classes here at UTPA, and, because of that, you probably haven’t had much time for reflection. Perhaps reading through the description above of what we’ve done so far represents the first time you’ve thought about all the considerable work you’ve done as a whole and not as individual pieces that have to be finished by a certain deadline. What I’m hoping you’re now able to begin putting all these pieces together, thinking about what you’ve done from a “big picture” perspective. I also want you thinking about the goals of the class, what you’ve learned, what the challenges have been, and how you’ve dealt with those challenges. For many, it may take months or years—long after the course evaluations—to realize what you learned from this class.

To begin this process of reflection, which I imagine will continue well past the time when your English 1301 portfolio is due, I want you to write a cover letter for your portfolio.

In this letter, I want you to tell your story of English 1301. *Where did you begin? Where have you ended up? What happened along the way?* To do this, you will need to study the work you’ve done for the class—your in-class and homework assignments, Projects 1, 2, and 3 and all of your revisions, notes and workshops. *What do you see there?* Look back at my goals for us in the class at the top of this project, and, also, here are some questions you can think about as you reflect on your experience:

- What do you know about yourself as a writer now that you didn't know before? What strategies have you learned to use to make your writing more effective?
- What were the important questions for you?
- Where do you see glimmers of understanding? What do you still need to work out in your mind? Where do you see yourself not being able to say/do what you wanted to?
- What have you learned about composing, about rhetoric, about revision, about yourself?
- What were the things that helped you learn?
- What were the challenges you faced this semester? How did you deal with those challenges?
- What do you still want to know more about?

Your primary audience for this will be me since I will be using it as a guide to your portfolio. Your letter will offer me a way of reading the work of your portfolio, and by extension the work of the class, and should help me understand what you've learned from reflecting on your work in the class and from putting the portfolio together.

Though you certainly don't have to, you could try to come up with an overriding metaphor that would help me see your experience in the class (or a part of it) in a way that honors the complexity of what you've had to do, or you could come up with a visual map of some sort—a collage, a portrait of the class—that would represent all the strands of what your experience has been and what you've learned. You could also come up with a video clip or a short CD of music you put together in which you try to represent your experience in the course and what you've learned about writing, about work and education, and about yourself. In both cases, you would need to have a written component in which you walk me through your visual/audio and explain in detail what your alternative text tells me about what you've learned. Given the multimedia components of several of our assignments and the role of technology in composing, these alternatives would be very appropriate, but they are not necessary for you to do a good job with this assignment. What matters is that you are specific and thoughtful about what you've learned and that you refer to the specifics of your projects as you write.

As I've mentioned in class, you can't really complete this assignment until you've done revisions of your projects, which is where much of the learning in this class takes place. But you should begin thinking about how you want to approach this assignment and start reflecting on the work you've done so far as soon as you can. I will be happy to take a look at your drafts of this project in the next few weeks during class. I won't put a page limit on this assignment, but **you should aim for at least 3 very tight, revised pages** (and you can always do more). These cover letters will play an extremely important part in my evaluation of your portfolio as they will show me what you've learned and what you'll be able to carry with you once your time in our class is over. Please, however, do not think of this assignment as an opportunity to beg for a grade or as a request for you to flatter me. I want to know what the class has enabled you to do/think, and I am really excited about reading your reflections. They're often my favorite part of the semester.

Dr. Keller’s “Writing Assignment 1”

Your first main writing assignment this semester will ask you to conduct a *close reading* of a particular passage from “The Passing of Grandison” (paragraphs 118-20). The purpose of a close reading is for you to find significance and meaning in *small* elements of a text: individual words, phrases, and juxtapositions of ideas. Additionally, your purpose in close reading is to examine how a particular passage relates to or connects to other parts of the book.

An assignment like this begins by reading the whole story carefully and reading the particular passage carefully, and doing so many times while taking copious notes and keeping track of your ideas. Frequently we do not get much out of our reading until we return to it again and again. Conducting close readings, then, means that we are not overlooking the details in lieu of the “big picture.” The small things matter.

Begin this writing assignment in the margins of the story with notes and questions. And recognize that even though you may be looking carefully at one particular passage, your understanding of it will be more rich if you have read the entire story more than once.

For the assignment, you should focus on at least THREE different parts of this passage (any three that you feel are worthy of your discussion). Additionally, please note that you should focus on things that (1) help us better understand this passage itself and on things that (2) connect this passage to other parts of “The Passing of Grandison.” For instance, we have talked about how this story is about masks, how its narrator is unknown, and how it points out the moral/ethical flaws of whites. How do the details of this passage, for example, help contribute to those ideas?

Finally, remember that your writing should develop quickly; for this particular essay, you need not compose long introductions, redundant conclusions, or other statements that do not work toward your goal of examining three aspects of the passage. This is the first draft. After receiving feedback, you will have the opportunity to revise and improve your work.

Length: 750-1000 words

Dr. Keller's "Writing Assignment 2"

Introduction

For this assignment you are asked to create a visual depiction (on a small poster board) of your group's concept as you interpret its connection to *Beloved*. The assignment also asks you to write a (750-1000 word) rationale that explains why you created the visual the way you did.

Designing Your Visual

A number of important things need to be considered when designing the visual to make it interesting and insightful:

1. Develop a poster that is more *figurative* than literal. In other words, don't just take literal descriptions from the novel and render them in the poster. For example, don't just include a picture of the house or Sethe or a tree. Instead, figure out a way to depict how your concept relates to a theme in the novel (bearing in mind, as we discussed, that themes are typically part of tensions or struggles). Consider the ways that images, words, colors, fonts, and patterns can represent your particular theme.
2. Related to the above, please recognize that you can't capture everything about *Beloved* in this little poster: the novel involves complex themes related to many concepts: manhood, nature, alienation, community, supernatural, freedom, and others. So, ultimately, your poster will have to be based on one particular thematic element that most grabs your attention. The more specific and pointed the better. One key to success is not trying to do too much.
3. You may design the poster in whatever way you wish: drawings, photos, cut outs from newspapers or magazines, or whatever you think will help you. The poster should be about the size of ½ a poster board.
4. Your grade for the poster will be based on how you conceptualize your ideas more so than how you execute them. Meaning, if you are not a good artist, don't worry. I'm more interested in your ideas than drawing ability. This, however, is no excuse for under-conceptualized, sloppy, and thoughtless work.

Writing the Rationale

Your rationale explains why your poster is created the way it is. Importantly, your rationale should make direct reference to the text you are working with. That is, you need to quote specific passages from the text as a way to support your ideas. In other words, the text should be used to help you make your design choices. Your creativity is the medium between the original text and the movie poster, though you should not deviate so far from the original text that the movie poster offers no connection to it. In short, just consider this an explanation of the poster, an explanation of how you translated ideas from the original to the poster. You need not worry about writing a traditional essay with introduction, thesis statement, conclusion, etc. The rationale simply explains in detail how your poster works.

Final Words

Whether this assignment seems to you silly or not, easy or not, it does require a deep understanding of the *Beloved*. Simply throwing some quick drawing or images on a poster board and claiming it as a figurative representation will not suffice. Rather, your work should exemplify a deep and insightful understanding of that text. And, of course, you should be able to explain why you did what you did. Your work should begin by using your journal, your presentation notes, and further group discussion to develop ideas that can be the focal point of your poster. A good portion of class time will be spent discussing this writing assignment in more detail.

Like other writing assignments this semester, you will compose this assignment in two drafts. The first will receive significant feedback from peers and the instructors.

Dr. Keller’s “Writing Assignment 3”

For this third writing assignment you will *analyze* and *evaluate* how the movie version of *Beloved* depicts a particular scene from the novel. Choose one of the following two scenes: (1) when schoolteacher comes to take Sethe and her children back to Sweet Home or (2) when Sethe confuses Mr. Bodwin for schoolteacher and tries to attack him. Your essay should complete the following tasks:

- Analyze the scene as it’s presented in the *text* (why is the scene significant and how do you understand its meaning). *Note*: Remember all that we’ve talked about with close readings.
- Explain how the movie tries to capture that scene. Focus on the *content* of the scene in the movie (what is present from the text, what is missing, what is emphasized, what is not), *camera angles*, and *music*, for example. How do these things work to create meaning in the movie version of the scene?
- Evaluate the effectiveness of the movie version’s presentation of your chosen scene. Given your analysis of the book version, how does the movie version stand up? Does it adequately capture the effects of the text? Why or why not? And, most importantly, what different effects are given to audiences of the movie and the text? What difference do the differences make for viewers and readers in their understanding and interpretation of the scene.

This writing assignment will be a formal essay that provides an introduction, thesis paragraph, supporting paragraphs that reference specific passages and details from both the book and the movie, and a conclusion that ties up your points. The writing assignment, additionally, should be written in clear, error-free prose. Class time this week will be spent discussing all of the above aspects of this assignment.

Finally, the assignment will be written in two drafts, a first draft that receives feedback from the instructor and a second and final draft that manifests significant revisions.

Length: 1000-1500 Words

Dr. Keller's "Writing Assignment 4"

Introduction

Writing Assignment #2 is an essay that asks you to summarize and evaluate. What this means in particular is that you will be able to summarize a critical article about *Beloved* and evaluate at least one argumentative point or assertion that it makes. The article we will be working with is this:

Daniels, Steven V. "Putting 'His Story Next to Hers': Choice, Agency, and Structure of *Beloved*." *Texas Studies in Literature and Language* 44.4 (2002): 349-67.

Your success in this assignment will be based largely on the time you spend reading this article closely and carefully. Taking notes and re-reading will be a significant part of this assignment.

Summarizing

Writing a summary seems like a basic task on the surface, but writing a good summary is more difficult and challenging than it may seem because summarizing begins with solid reading comprehension and understanding, something we've been working on all semester. You can't adequately summarize what you don't understand. Additionally, summarizing means being able to determine which are the most important parts of an article that need to be mentioned and which do not need to be discussed. The challenge, then, is to give a sense of the whole article in a relatively small number of words. Much of our time this week and next will be devoted to summary writing.

Evaluating Argumentative Points

The article that you will work with in this assignment makes a "main argument," but, importantly, it does so through a number of smaller points. For example, Jane Smiley's overall argument is that the *Adventures of Huckleberry Finn* is over-rated, that it is not the great American novel in ways we have been led to believe. However, to build up to that main argument, she makes a number of smaller points. For instance, she writes, "As with all bad endings, the problem really lies with the beginning, and at the beginning of the *Adventures of Huckleberry Finn* neither Huck nor Twain takes Jim's desire for freedom seriously" (357). In other words, her main argument in the article is not about the beginning of the novel or the ending or whether Huck takes Jim's freedom seriously. However, these are important points that help her develop that main argument that the novel is over-rated.

Your second major task in this writing assignment is to evaluate just one argumentative point in the article by Daniels. Your evaluation is, so to speak, your *response* to that point: it could be a response which indicates that you disagree with the point altogether, that you partially agree, or that you think the point is valid but the author does not adequately make the point, or does not make it well. Importantly, your evaluation must be made by using some means of evidence or support. It is not enough to simply say that you disagree with a particular point. Instead, your evaluation must demonstrate, for example, *how* and *why* this point may be flawed. This is why having finished *Beloved* is so important. If you are unfamiliar with the novel, it is unlikely that you will understand the article well enough to summarize it, and it is unlikely that you'll be able to adequately develop your evaluation since the evidence you use to support it should come from in part from the novel itself.

Combining the Two Tasks: Summarizing and Evaluating

While on first glance it may appear that this essay assignment asks you to conduct two separate activities—*summarizing* and *evaluating*—the two are in fact interrelated. And, more than likely, your essay will not just simply summarize first and then evaluate second. Rather, the basis of your essay is your evaluation; that's the core of your work. However, as we will discuss in upcoming weeks, your evaluation will be supported and developed by writing that clearly is able to summarize relevant portions of the article.

The hallmark of a successful writing assignment #4 is your ability to fluidly intertwine summary writing and analysis. While this may not make much sense right now, it will as we work toward this important goal over the next few weeks.

Length: 1250-1750 Words

UTPA/STC Reference Course “Profile” | ENG 1302

May 2010 | Created by Dr. Pamela Anderson-Mejias (UTPA), Dr. Liana Andreasen (STC), Mr. Robin Andreasen (STC), Ms. Darci Cather (STC), Dr. Jonikka Charlton (UTPA), Mr. Joseph Haske (STC), Dr. Chris Keller (UTPA), Dr. Moriah McCracken (UTPA), Dr. Mark Noe (UTPA), and Ms. Jessica Schnee (STC)

In the spring of 2010, faculty representing the First-Year Writing Program at the University of Texas-Pan American (UTPA) and the English department at South Texas College (STC) met as part of a grant to work on better alignment of ENG 1301 and 1302 curricula between our respective schools. After several months of productive conversations about what we value as first-year writing teachers and what we hope to accomplish in these individual courses, we have written the following “reference course profile,” designed to show both what our shared values/goals are and the diversity in what we do, both between STC and UTPA and within our own programs. This is not a binding document, however. Instructors at both institutions can and do develop their own specific policies and goals for the course, and we value the diversity and creativity of the varied approaches our instructors take in meeting our shared goals and outcomes. We hope that readers will use this document to gain a better, albeit general, sense of what we value and what students can expect to encounter in their ENG 1302 course regardless of whether they take it at UTPA or STC.

Texas Higher Education Coordinating Board Exemplary Objectives for Communication

1. To understand and demonstrate writing and speaking processes through invention, organization, drafting, revision, editing, and presentation.
2. To understand the importance of specifying audience and purpose and to select appropriate communication choices.
3. To understand and appropriately apply modes of expression, i.e., descriptive, expository, narrative, scientific, and self-expressive in written, visual, and oral communication.
4. To participate effectively in groups with emphasis on listening, critical and reflective thinking, and responding.
5. To understand and apply basic principles of critical thinking, problem solving, and technical proficiency in the development of exposition and argument.
6. To develop the ability to research and write a documented paper and/or to give an oral presentation.

Shared Student Learning Outcomes for the First-Year Writing Programs at UTPA & STC

The following statements describe what we want our students to know, think/value, and do when they finish the First-Year Writing Program and successfully complete 1302 with a "C" or better.

1. The student improves his/her writing by engaging in processes of inventing, drafting, organizing, revising, editing, and presentation (corresponds with THECB Communication Objective #1).
2. The student writes with a purpose and composes texts in genres appropriate to his/her purpose and audience (corresponds with THECB Communication Objectives #2 & 3).
3. The student productively interacts with his/her peers, engaging in small group activities regularly and in which students give one another feedback on their writing (corresponds with THECB Communication Objective #4).
4. The student thinks critically about his/her position in the context of a larger ongoing conversation about the issue he/she is investigating (corresponds with THECB Communication Objective #5).

5. The student is aware of the choices that writers have to make and feels confident in his/her ability to use that awareness to engage in a variety of future writing tasks (corresponds with THECB Communication Objective #5).
6. The student finds, evaluates, and uses appropriate sources for research (corresponds with THECB Communication Objective #6).
7. The student meaningfully integrates and correctly documents information from sources (corresponds with THECB Communication Objective #6).

Shared Course Goals for English 1302

English 1302 is designed to help students:

- see research as a process of sustained inquiry into a question that matters to them (THECB 2, 6; SLO 2, 6)
- develop a research question from a broader topic or issue (THECB 1, 5, 6; SLO 1, 4, 6)
- learn a process for doing research that can be adapted from discipline to discipline and adapted as information technologies change over time (THECB 1, 3, 5-6; SLO 5-6)
- learn how to find, analyze, evaluate, and use appropriate sources for their research, including primary and secondary sources (THECB 1, 3, 5-6; SLO 6-7)
- learn about and practice rhetorical reading (THECB 5-6; SLO 4, 6)
- learn how to summarize complex arguments (THECB 1, 6; SLO 1, 6-7)
- think critically about their positions in the context of a larger ongoing conversation about the issues they are investigating (THECB 5-6; SLO 4, 7)
- understand the complexities of arguments (THECB 5; SLO 4)
- learn how to make a claim based on their research and their own ideas and support that claim with evidence (THECB 1-3, 5, 6; SLO 1-2, 4, 6-7)
- learn how to integrate and document information from sources into their own work meaningfully and correctly and to recognize that different disciplines have different conventions in this regard (THECB 1, 5-6; SLO 1, 5, 7)

These are not necessarily in order of importance; each institution (and individual instructor) may have other course goals in addition to these and/or may word them differently.

Official Course Catalog Descriptions

UTPA: English 1302 is designed to teach students how to initiate inquiry, engage in meaningful research, and produce effective researched arguments. To do this, students will get experience with primary and secondary research methods, engage in a variety of writing projects, and create at least one major research project. (Credit for this course may be obtained by qualified students through advanced placement or advanced standing examinations.) Prerequisite: A grade of "C" or better in ENG 1301 or 1387.

STC: Students will examine and employ rhetorical strategies and techniques of argumentation in written discourse, principles of logic will be discussed, and research and documentation techniques will be applied in the process of completing a research project. Prerequisite: A grade of "C" or higher in ENGL 1301. A passing score of 220+ on the writing portion of the THEA test or completion of ENGL 91 with a grade of "C" or higher; or THEA exemption via SAT or ACT scores.

Textbooks/Required Reading

STC and UTPA faculty ask students to read a wide range of types of texts, including, but not limited to writing textbooks (like *Everything is an Argument*, *The Well-Crafted Argument*, *Current Issues and Enduring Questions*, and *Reading Literature, Writing Argument*), full-length

non-fiction books (like Joanne Ciulla's *The Working Life*), scholarly articles, visual/digital texts, literary texts, and shorter texts from popular sources. What we have in common, however, is our commitment to having students read these texts carefully and closely, often multiple times. Students should be prepared to read approximately 25-50 amount of pages a week, utilizing a variety of strategies such as annotation, multiple readings, close reading of key passages, etc.

Required Materials/Facility with Technologies

At both STC and UTPA, students will be required to compose and revise their work using common software applications such as Microsoft Word. They should also know how to use basic formatting functions (such as inserting page numbers, double-spacing documents, etc.) and save their files.

Some classes are being taught in computer classrooms, online, or as hybrid courses that combine traditional classroom and online instruction. These classes are often “paperless” classrooms where all work is done, submitted, and assessed digitally. Faculty may require the use of pen drives or internet databases for students to save their work. The default internet program at UTPA and STC is Blackboard, though some faculty may use alternate programs such as google.docs or Second Life. Beyond familiarity with basic technology, students should be prepared to use a variety of digital technologies that are making their way into composition classrooms, such as blogs, wikis, podcasts, or internet social sites.

Use of Class Time

Writing courses are primarily activity-based, rarely devoting any time to “lecture.” Students are expected to be active participants in class discussions of assigned readings and their own writing. Activities are designed to get students to think carefully and critically about the ideas they're reading and generating through their writing. Small group work is also an integral component of STC and UTPA faculties' courses. Students frequently generate ideas for their writing together, work together to answer specific questions about course readings, and give one another feedback on drafts in progress.

Types & Number of Writing Assignments

One goal of English 1302 at UTPA and STC is to give students an opportunity to engage in an extended research project (approximately 7 to 15 pages). The projects may be completed through a variety of work-in-progress assignments (such as a Proposal/Abstract, Annotated Bibliography, or Synthesis Essay) and multiple revisions. Some courses may also incorporate a range of writing assignments. Students may be asked to write essays in which they analyze texts (including non-print texts), summarize others' positions, and/or synthesize a number of readings in order to take their own position about a given issue. Some may include a literary analysis, while others ask students to adapt their research for more public audiences. These students are often asked to adapt their findings from their traditional academic research papers into videos, websites, or other genres appropriate for a specific audience in the public sphere. Many of our students also complete formal oral presentations of their written work as well.

In addition to the increased emphasis on research, there is also a focus on persuasion/argumentation in ENG 1302, and we regularly engage in extended discussions about how to incorporate ideas from source material (primary and/or secondary) into students' texts as well as appropriate citation and documentation of those ideas. All sections at UTPA and STC

require students to write a documented research paper, so it is crucial that students understand how to use source materials ethically and artfully to further their own claims.

Students typically write 3-5 major writing assignments (approximately 15-20 pages) per semester, and each of those major assignments is significantly revised an average of three or more times. Students also complete a substantial number of in-class and homework assignments which lead students directly to the production of each major assignment. UTPA and STC faculty regularly ask students to revise their work based on peer and instructor feedback, and some instructors take students through three or more drafts of every project.

Grades

Grading systems reflect what we value as first-year writing teachers, and, as such, may vary, but most instructors include the following *types* of things in their overall assessment of students' work in the class:

Major Projects: Some instructors use portfolio-based grading, but most grade individual writing assignments. Often, when each assignment is graded separately, students' grades can be improved through additional revision within a specified time frame. Individual writing assignments account for a substantial majority of the total course grade. For instructors who use portfolios, students choose a few of their major course projects to revise further and write a reflective cover letter in which they look back on and assess the work they've done over the course of the semester, explaining the choices they made as they worked on/revise their projects. Portfolios are usually graded holistically and account for 50%-70% of the student's course grade.

In-Class/Homework Grades: There is a wide variety of activities that count under this portion of a student's grade depending on the instructor. Some of these activities might involve grades for peer workshops, small group or individual presentations, "participation" in class discussions, blogging, journals, in-class writing, etc. Some faculty give exams and/or quizzes, which are often linked to reading assignments. In-class and homework activities usually make up the remainder of our students' total course grade, though some instructors do have attendance/participation grades as well.

Attendance/Punctuality/Late Work

Many students at UTPA and STC have multiple competing demands on their time and energy. Many are working full-time, some at more than one job, and many have important family responsibilities. These responsibilities sometimes make it difficult for students to attend classes regularly and punctually and to turn in their work on time. Individual faculty at STC and UTPA have variant policies to try to deal with this, some more strict, others less so. Some faculty take attendance daily and dock students' grades for missing more than a certain number of classes. Others do not take attendance at all, assuming students are paying for the class and have the right to decide to come or not. In many of our classes, so much work is done in class each day that if students miss class, they quickly fall behind on their major projects and their in-class/homework grades suffer immensely. Policies for acceptance (or not) of late work also vary. Some dock points for late work, some refuse to accept it, and still others give several "free" late assignments before it affects a student's grade.

Plagiarism/Use of Source Materials

We are committed to teaching the differences between intentional and unintentional plagiarism as well as ethical use of source material. For all of us, it is a top priority to make sure that students understand how to responsibly and accurately represent the work of others in their own writing. When students steal, download, or otherwise take someone else's work to turn in as their own work, the consequences are pretty straightforward. Our respective institutions have policies and procedures for dealing with instances of plagiarism and academic dishonesty. Students who engage in this kind of "plagiarism" are usually given a zero (or "F") for that paper, and, if the habit continues, the student can fail the course and be brought up for disciplinary action according to university/college policy. The kind of "plagiarism" we most often encounter, however, is really unintentional plagiarism. Students often don't know when, how, or why to document the words and ideas of others, so we devote a significant amount of time to discussing these issues in class.

Sample Calendars for English 1302

We have provided you with four sample calendars from ENG 1302, two from STC instructors (Dr. Robin Andreasen and Ms. Jessica Schnee) and one from a UTPA instructor (Dr. Moriah McCracken), each taking a significantly different approach while still meeting the same shared goals and outcomes described earlier. Rather than giving a bare-bones listing of what's read each day, when projects are due, etc., we have chosen to give a much richer description of what goes on in class each week.

Sample ENG 1302 Calendar 1: Dr. Moriah McCracken (UTPA)

ENG 1302: Rhetoric & Composition II	
Writing Assignment(s) Description	<p>1302 Writing 1, an informal writing assignment, asks students to answer three questions designed to help them understand that academic research is often driven by a desire to answer a question that has yet to be answered.</p> <p>1302 Writing 2 asks students to approach research with theoretical questions in mind: what is the purpose and motivation behind research in higher education and what role should research serve in their own undergraduate education? One goal of the assignment is to give students experience blending primary and secondary research into an argument before engaging in research design.</p>
Weeks 1-3	<p>Week 1: Students the first week by completing Writing 1: Strange Questions, and then we begin reading and writing about the role of undergraduate research in higher education (5 in 2 weeks). Just as I do in 1301, I provide students with a reading chart to help them identify the theoretical issue(s) discussed by the researchers, the evidence/arguments outlined, and the solutions or recommendations suggested. Students complete weekly writings designed to teach them to summarize a text, ask a question of the text, and then respond to the text in their question. [<i>Commented on and revised by students as necessary, not graded.</i>]</p> <p>Week 2: By the end of Week 2, the class writes interview questions for (1) a faculty member and (2) a junior or senior at UTPA aimed at understanding how and why they do research and what purpose they think research serves in higher education. As the primary research component for Writing 2, this collaborative process introduces students to two elements of research design: securing informed consent and writing good questions.</p> <p>Week 3: In Week 3, each student identifies a faculty member and an upperclassmen to interview. In advance of our first workshop, students work to find connections between the readings we've completed as a class and the responses they received in their interviews; as a class, we read a sample Writing 2: Inquiry and Research in Higher Education project and discuss the pros/cons of the work before students work in individual groups to respond to each other's ideas. [<i>Writing 2 is commented on with a focus on concepts and practices to be applied in Writing 4.</i>]</p>
Writing Assignment(s) Description	<p>1302 Writing 3 asks students to propose a research project they'd like to investigate over the course of the semester; modeled after a proposal, students write about their interest in the research topic, write a research question, sketch out their hypothesis for what they'll learn, and detail the research sources needed to answer the question.</p> <p>1302 Writing 4 is a researched response based on the students research projects; a synthetic document, W4 builds on W2 by asking students to bring primary and secondary sources into conversation in order to answer a question that they had about inquiry, research, and/or writing in college.</p>

<p>Weeks 4-6</p>	<p>Week 4: I begin Week 4 by asking students to read an article written by an undergraduate student about the role of inquiry-based research questions in the design of research projects. This reading not only exposes students to writing published by undergraduates but also introduces the complex nature of asking a research question, as the students replicate the activities described as they work on their own questions. Working in stages, the students draft the four sections of Writing 3: Question & Proposal. Week 5 begins with individual conference time to help students (1) refine their secondary source selection and (2) polish primary research instruments.</p> <p>Weeks 5&6: Week 5 is devoted to data collection, and Week 6 begins with discussions of data analysis. I bring in past research projects and demonstrate for students how to compile survey data and code open-ended responses, allowing class time for them to design their own assessment instruments.</p>
<p>Writing Assignment(s) Description</p>	<p>1302 Writing 5 is a genre-analysis assignment designed to help students think about the nature of service journalism (how-to guides in particular) and its effectiveness in a document of their choice. Students identify a layout and design they find inspirational (often from magazines and other survival guide books) and track the choices made by the writer.</p> <p>1302 Writing 6 revises the W4 into a two- or four-page chapter for a collective how-to or survival guide. Putting their research question to work for someone else, the students write and design a service journalism piece that is informative and instructive—using their primary and secondary research as evidence.</p>
<p>Weeks 7-10</p>	<p>Week 7: Week 7 begins with students drafting the individual sections of the Writing 4: Researched Response. The focus of our discussions is on the revision of a proposal (a plan) into a response—a document that has the benefit of reflection and assertion. We spend time focusing on the successful integration of other people’s words with students ideas, helping them sort out how to use secondary sources without subverting and concealing their own ideas.</p> <p>Week 8: Week 8 includes a whole-class workshop of Writing 4 as well as feedback from me that must be included in a revision of the document. We also begin talking about the conversion of a research response into a useful document for other UTPA students—specifically a how-to/survival guide for reading and writing in college.</p> <p>Week 9: Week 9 begins by asking students to read about the features of service journalism and identify pieces they find inspirational (from a design perspective). Students complete W5 and sketch out the design and content for their chapter to <i>SPARK: A STUDENT’S GUIDE TO RESEARCH AND WRITING AT UTPA</i>.</p> <p>Week 10: Week 10 is spent in a computer lab, allowing class time for students to work on the design of their chapter. We also have discussions about transitioning content from an academic, research-focused audience to a student-seeking-guidance audience. Documents are workshopped by peers and commented on by instructor.</p>
<p>Writing Assignment(s) Description</p>	
<p>Weeks 11-13</p>	<p>Week 11: Week 11 focused on students’ oral presentations of their chapter submissions: students describe their research project, what they learned and struggled, and what information they found to be most relevant for other UTPA students. Classmates offer feedback on and assessment of the presentations.</p> <p>Week 12: Week 12 focuses on W7. Working through the outcomes in several class periods, students identify activities and practices that they engaged in over the semester that correspond to particular learning outcomes. They also work together to find evidence of their learning in the writing assignments completed over the course of the semester.</p> <p>Week 13: Week 13 begins final portfolio revision process. Students selected revision topics (such as quote integration, rhetorical use of punctuation, copyediting) for class discussion and practice.</p>

Writing Assignment(s) Description	1302 Writing 7 (a document used in formal assessment of the Writing Program) asks students to revisit the learning outcomes for the course and determine what they learned over the course of the semester. Focusing on the documents included in their final portfolio (W4 and W6), students not only explain what they learned over the semester and what class activities and assignments contributed to that learning but they also point to evidence of this learning in their final portfolio.
Weeks 14-15	<p>Week 14: Week 14 gives students time to meet with me to discuss their portfolio revision plan—a document in which they respond to the feedback given on Writing 2, Writing 4, and Writing 6 and outline the key concepts and revisions they'll focus on for the portfolio (such as source integration and/or synthesis of primary research with secondary sources).</p> <p>Week 15: Week 15 gives students time to submit portfolios and ask questions about their revised documents. Final portfolios include polished versions of Writing 7: Reflective Essay, Writing 4: Researched Response, and Writing 6: SPARK Submission.</p>
Sample Reading Assignments and/or Textbooks	<p><i>[Texts are listed in the order in which students read over the course of the semester.]</i></p> <p>Grobman, Laurie. "The Student Scholar: (Re)Negotiating Authorship and Authority." CCC 61.1 (2009): W175-196.</p> <p>Sommers, Nancy, and Laura Saltz. "The Novice as Expert: Writing the Freshman Year." CCC 56.1 (2004): 124-49.</p> <p>Downs, Douglas, and Elizabeth Wardle. "What Can a Novice Contribute? Undergraduate Researchers in First-Year Composition." <i>Undergraduate Research in Writing Studies</i>. Eds. Laurie Grobman. NCTE, 2009. 173-189.</p> <p>Olivas, Bernice. "Cupping the Spark in Our Hands: Developing a Better Understanding of the Research Question in Inquiry-Based Writing." <i>Young Scholars in Writing 7</i> (2009): 6-18. Available online at: http://cas.umkc.edu/english/publications/youngscholarsinwriting/index3.html</p> <p>Bartholomae, David. "Writing with Teachers: A Conversation with Peter Elbow." CCC 46.1 (1995): 62-71.</p> <p>Elbow, Peter. "Being a Writer vs. Being an Academic: A Conflict in Goals." CCC 46.1 (1995): 72-83.</p> <hr/> <p>Graff, Gerald and Cathy Birkenstein. <i>They Say/I Say: The Moves that Matter in Academic Writing</i>. New York: WW Norton & Co., 2006. ISBN-10: 0393924092</p>

Sample ENG 1302 Calendar 2: Ms. Jessica Schnee (STC)

My 1302 class is divided into two “tracks”: one focuses on the day-to-day material; the other focuses on preparation for the research project. The goal is for students to have all of their prep work for the research paper (topic, research/sources, outline) completed by the time they need to begin writing the first draft. These tracks are reflected below by the two columns.

NB: unless there is a major assignment due, all class periods after the first begin with a discussion of one or more assigned readings, usually from the textbook (*Everything’s an Argument*). Students complete analysis questions over each reading; the questions address topics pertaining to that week’s materials. In this fashion, students progress from basic analysis (what is the claim?) to more sophisticated investigations of a text (how is it using *pathos*, *ethos*, and *logos*? What is the warrant/underlying assumption being made? What is the effect of chiasmus in the final paragraph? etc.).

Classwork Track	Research Paper Track
<p>Week 1: After a basic introduction to the course and to each other, students begin discussing the word “argument”—what it means in their everyday lives, what it means in writing, etc. We discuss the differences between persuasion and argument and begin to focus on types of claims.</p> <p>We also briefly review what the students know (or don’t know) about citations. We discuss MLA and APA; in recent years I have been focusing on MLA in 1301 and APA in 1302 since the vast majority of my students will need to use both before they graduate.</p>	
<p>Week 2: Students continue their exploration of the different types of argument/occasions for argument. We then move into an in-depth look at visual argument, advertisements in particular. We discuss how the “types” of argument apply to a visual text as we prepare for their first major assignment: an analysis of an advertisement.</p> <p>We begin examining citations in more depth—this conversation continues for the next several weeks as we practice direct quotes, paraphrases, summaries, and Reference pages.</p>	<p>Students are assigned the proposal for the research paper. They are instructed to explore non-traditional “research-paper topics” and in fact prohibited from choosing the more banal issues (abortion, etc.). We discuss topics from previous courses that worked well, and students are encouraged to talk to me about their ideas before turning in the official proposal.</p>
<p>Week 3: Generally there is an in-class writing workshop for Paper #1; students bring their chosen advertisements to class, and together we begin the invention process. We also begin exploring tropes and schemes.</p> <p>Citations continued.</p>	
<p>Week 4: The first draft of Paper #1 is due; the class engages in a peer review. We continue our discussion of tropes and schemes; we also discuss potential “misuses” of language like jargon, clichés, etc.</p> <p>Citations continued.</p>	<p>The research proposal is due. Generally about half of the class is initially approved; the other half of the class must revise their proposals to meet the general requirements. (These include a clear discussion of opposing viewpoints and a discussion of why the writer has chosen the topic—how exploring this issue will have personal and/or professional resonance.)</p>
<p>Week 5: We begin discussing <i>pathos</i> and <i>ethos</i> and pathetic/ethical fallacies. By this point, students know how to cite appropriately and are expected to do so in all written</p>	<p>What I call the “research exploration” paper is assigned. This is essentially a vague, research-less version of the research paper, intended to capture the students’ initial thoughts about</p>

activities in and outside of the classroom.	the issue and to encourage them to incorporate the writing techniques we have discussed thus far before incorporating research.
<p>Week 6: We continue to discuss pathos/ethos.</p> <p>The final draft of the advertisement analysis is due.</p> <p>Students take the first exam. I give exams in writing courses because I've found that students who are uncomfortable with the vague, nebulous process of writing are reassured by "learning" concrete "information." They realize that they know more than they think they do when asked pointed short-answer questions ("Explain how this author is using <i>pathos</i> to sway her target readers.") and, I've found, are able to translate those skills to longer papers.</p>	
<p>Week 7: We begin discussing <i>logos</i> and logical fallacies. Students are assigned their second short paper, an analysis of a written argument in the textbook, and again there is a writing workshop where we begin to gather our thoughts on paper.</p>	<p>The research exploration paper is due.</p> <p>The annotated bibliography is assigned. This requires 10 – 15 sources, most of which must come from the STC databases.</p>
<p>Week 8: We focus on the research process, discussing primary and secondary sources, the process of evaluating sources, the practical skills of locating appropriate sources, etc. We are given an advanced orientation at the STC library. (The students have by this point taken the general orientation; the 1302 library orientation features more "tricks of the trade" than anything: the use of truncation to widen searches, Boolean searches, etc.). Students begin gathering and evaluating sources for the annotated bibliography.</p>	
<p>Week 9: We turn our attention to formal logic, exploring inductive and deductive reasoning.</p>	Students turn in their annotated bibliography + all sources.
<p>Week 10: We explore Toulmin logic and use it to begin constructing the outline for the research paper.</p>	Students are assigned the research paper outline. I eschew formal outlines, generally speaking, but I've found that for this paper, it really helps students sort out their ideas and find appropriate support for each point before they sit down to write the draft.
<p>Week 11: We work on the research paper outline in class; students get feedback from each other and from myself as they construct their arguments.</p> <p>Students take the second exam.</p>	The research paper outline is due; students begin drafting the complete research paper (minimum 7 pages, per departmental requirements).
<p>Weeks 12 and 13: The complete rough draft of the research paper is due at some point in this time period. Depending on the semester, we will use some of these days as in-class workshop/peer review days and others as individual conference periods.</p>	
<p>Week 14: The final draft of the research paper is due. We then our focus to literature (this section of the course is designed to be a "bridge" to the next course in the English sequence). We begin by discussing how we have been reading and analyzing nonfiction texts and how those skills translate to reading and analyzing fiction and poetry. As we have been using APA until this point, we do a brief review of MLA, which they use to write the last paper.</p>	
<p>Week 15: We continue our discussion of literature and focus on their final assignment, a small literary analysis paper.</p>	

Sample ENG 1302 Calendar 3: Dr. Robin Andreasen (STC)

<p>Writing Assignment Description</p>	<p>Reading and Writing Project 1 (WP1) asks students to comprehend concepts of classical and modern argumentation (Aristotelian, Toulmin, Rogerian) and how arguments are used in their everyday life as a form of persuasion or even manipulation everywhere around them: in writing, entertainment, politics, news, relationships, etc. They read and discuss claim, support, as well as rhetorical appeals (logos, ethos, pathos) and fallacies. At the end of the unit, they write an argument paper without any research.</p>
<p>Weeks 1-4</p>	<p>Week 1: In the first week, students take a diagnostic test to assess their prior knowledge of rhetoric concepts; they also participate in informal class discussion on what makes arguments presented on handouts work or not work (taken from GRE testing database). They also respond informally to one or two debatable issues presented in the form of brief statements they have to write in agreement or disagreement with. We end these classes with discussions of the issues they wrote about. Activities: 1) reading handouts and free writing about them 2) class discussion, exemplification of abstract ideas through brainstorming of real-life situations where the ideas apply; 3) informal discussions on argumentation.</p> <p>Weeks 2&3: In the second and third week, the students are asked to read chapters that explain the basic concepts related to effective argumentation: syllogism, premise, claim, support (warrants, grounds, backing), appeals (pathos, logos, ethos), fallacies; a lot of these classes involve lecture because many of the concepts are new to the students; the goal is for the students to start internalizing rhetorical strategies that they will use throughout the course of the semester. Activities: 1) quizzes and responses to the theoretical chapters; 2) group work to identify the elements of an argument in such classical arguments such as “The Declaration of Independence” or “Letters from a Birmingham Jail” or “The Defense of Socrates;” 3) class discussion on the elements of argumentation, the effectiveness of the classical samples, and the use of logic for persuasion; 4) group work for identifying fallacies and/or creating their own fallacious sentences as examples</p> <p>Week 4: In the fourth week, the students write an in-class first draft of an argument paper in which they are asked to create a persuasive argument from scratch, on a topic they are given on the spot (such as gun control, immigration, gangs, internet privacy, etc). They are given over an hour to write, while they are reminded to make sure they have a claim and support including logical reasoning, facts such as examples, analogies, refutation of opposing points of view, etc. They will have to make sure they write an argument, not a mere opinion (especially not one based on personal beliefs or biases). Activities: in-class paper, workshop during the following class to discuss papers and some common flaws; they will produce a second draft after receiving feedback.</p>

Dr. Andreasen's Calendar cont.

<p>Writing Assignment Description</p>	<p>Reading/Writing Project 2 (WP2) asks students to engage in informal debates on controversial issues, discuss pros and cons, see issues from different perspectives, find strengths, weaknesses of essays on controversial topics, find reasons to agree or disagree, and at the end write a formal paper that compares two articles on opposing sides of a controversial issue.</p>
<p>Weeks 5-7</p>	<p>Week 5: In the fifth week, students are asked to read articles/essays on controversial issues (such as intelligent design vs. evolution, illegal immigration, illegal downloading from the internet, prison system, controversies involving athletics, ethics of education, ethics of the health system, etc. In class, students engage in identifying what makes these written arguments work or not work, by making use of their own experience, or current events. Activities: 1) reading (at home); 2) quizzes and informal responses to the articles; 3) in-class discussions on the effectiveness of the texts; 4) brainstorming, group work to generate examples;</p> <p>Week 6: In the sixth week, the same activities from week five continue; students also watch a documentary or part of a documentary to complement the written texts, and to note how the elements and strategies of a written argument can be identified in a persuasive film (such as <i>Bowling for Columbine</i>, <i>Supersize Me</i>, <i>Food Inc.</i>, or <i>Sicko</i>). Activities: 1) reading (at home); 2) quizzes and informal responses to the articles; 3) in-class discussions on the effectiveness of the texts; 4) brainstorming, group work to generate examples; 5) discussion of movie; 6) informal written response to the movie; 7) discussion of documentation and format of an analysis paper</p> <p>Week 7: In the seventh week, students are asked to work on their second paper – an analysis of two articles on opposing sides; at the same time, we continue analyzing argument essays in class and continue the activities from the previous two weeks, as well as discussing the persuasive elements of the movie they watched the previous week. The paper they write receives comments and a second draft is turned in at a later date.</p>

Dr. Andreasen's Calendar cont.

<p>Writing Assignment Description</p>	<p>Reading/Writing Project 3 (WP3) asks students to read and analyze journalistic and academic writing (persuasive essays) and engage in active debates on a variety of controversial issues by responding to the texts with their own arguments (in agreement or disagreement), as well as bringing examples of their own to supplement the discussion of the texts. They are asked to identify strengths and weaknesses of the essays they read, which results in a persuasive paper at the end of a three week period. This paper is written in class and is graded with a rubric.</p>
<p>Weeks 8-10</p>	<p>Week 8: In the eight week, we begin reading and discussing short stories, poems and a play that contain controversial issues presented either through characters and their actions and dialogue, or through the narrator (such as Chopin's "The Storm," Gonzalez' "Too Much His Father's Son," Vega's "Spanish Roulette," Hardy's "The Ruined Maid," Swift's "A Modest Proposal," Espada's "Federico's Ghost," or the play "Lysistrata" by Aristophanes). We discuss the possible message of the text, what the writer may be trying to persuade readers about, and the sides of the argument that is evident through narrative, characters, even figurative language. Activities: 1) reading literary texts; 2) quizzes, informal responses; 3) group work to explore characters, meaning, message, controversial issues, etc; 4) class discussion; 5) discussion of formatting, citing and documentation methods</p> <p>Week 9: In the ninth week, we continue the same readings and activities from week eight</p> <p>Week 10: In the tenth week, we continue the same readings and activities from week eight, but also students work on their literary analysis paper, which will have two drafts and will receive comments through a peer review workshop.</p>

Dr. Andreasen's Calendar cont.

Writing Assignment Description	Writing Project 4 (WP4) asks students to read and analyze a novel, and write a paper about it in relation to the persuasive elements of the book
Weeks 11-13	<p>Week 11: In the eleventh week, students are asked to read chapters from a novel (such as Vonnegut's <i>Slaughterhouse Five</i>, Silko's <i>Ceremony</i>, Conrad's <i>Heart of Darkness</i>, Achebe's <i>Things Fall Apart</i>, or Thomas' <i>Down These Mean Streets</i>). We discuss the novel as a major argument on one or several controversial issues such as war, race, human relationships, gangs, colonialism, identity, violence, etc. Activities: 1) reading chapters from the novel (at home); 2) quizzes, informal written responses to the chapters to explore the persuasive elements in the novel; 3) group work to explore meaning, message, characters, etc; 4) class discussion</p> <p>Week 12: In the twelfth week, we continue to discuss the novel. These discussions are complemented by discussions of visual aids such as ads, political cartoons, photography Activities: same as in the eleventh week, with the addition of discussing visual arguments that are thematically related to the novel.</p> <p>Week 13: In the thirteenth week, we finish the discussion of the novel; the students write an in-class paper (sometimes I replace the paper with a test made of short essay questions). This paper/test does not have a second draft and the students are allowed to use the book so they can give significant quotations to exemplify ideas they talk about.</p>

Dr. Andreasen's Calendar cont.

Writing Assignment Description	Writing/Presentation Project 5 (WP5) asks students to chose a topic, narrow it down to a significant and controversial aspect, and prepare a presentation on it, as well as write an extended paper (research paper) which they turn in during finals week.
Weeks 14-16	<p>Week 14: In the fourteenth week, students choose their topic from a list (which includes topics such as animal rights, gang history, world crises, contemporary feminist concerns, media violence, etc), and they choose group partners in view of the presentation project that precedes the research paper. This week they work within their group to divide the tasks for the presentation, as well as conduct research at the library and meet with their groups outside class. Activities: 1) group work; 2) research; 3) reading and discussing textbook chapters on research methods</p> <p>Week 15: In the fifteenth week, the students present in front of the class and participate in discussions and debates based on the presentations. Activities: 1) oral presentation; 2) informal debates, discussions</p> <p>Week 16: In the sixteenth week we finalize the presentations and the students take a diagnostic test to assess the improvement of their knowledge of rhetorical concepts; Activities: 1) oral presentation; 2) informal debates and discussions; 3) multiple choice departmental test; discussion of research methods and issues related to a research paper</p> <p>Finals week: the students turn in their research paper (lengthiest paper of the semester).</p>

Sample ENG 1302 Writing Assignments

What follows are sample writing assignments associated with the calendars included in this document. These are the documents students would be given in order to complete their work for these major assignments.

Dr. McCracken's "Writing 1: Strange Questions" Assignment

This is a writing class, so that's where I want to start. You can read through my course info and the readings for our next class, and I read some things to you during our very fast paced first day together.

I'm going to do this in a strange way, so hang in there.

There are several things I want to know about each of you so I can get to know you as individual writers and so that I can adapt to your past experiences, your current needs, and your potential desires when it comes to the class. [This is also how you'll gain access to the other course materials you need: by completing the first writing assignment of the semester and posting it to your own Google docs folder and sharing it with me at]

This just means that I want to know what you think about **writing** and **reading** and **school**. I want to know how learning works for you when it goes well, and what happens when it doesn't. I want to know what you care about and what you can't stand. That's just for starters, but it will do. So to get at that info, hopefully, I asked you to respond to three questions in class today in small groups (while I was setting up Google Docs for show-and-tell).

What is the strangest writing project you have ever attempted?

What is a question you have that really bothers you and that you haven't been able to answer up to this point in your life?

What specific roles and/or values do you think writing will have in your future?

Explain everything.

Length? I want it long enough to give me a detailed understanding of what it was, how you approached it, what writing it involved, etc.

Purpose? To get you reflecting day one on your writing before you start worrying about trying to "do what I want." Also, I want to LISTEN to your language of writing and build out of it rather than forcing a new terminology on you. I'm a negotiator, not a lecturer.

Dr. McCracken's "Writing 2: Inquiry & Research in Higher Education" Assignment

developed by J. & C. Charlton & M. McCracken

In the first chapter of Stanley Aronowitz's *The Knowledge Factory*, Aronowitz makes what are, for him, important distinctions between training, education, and "higher learning." He does this to provide a framework for talking about the current university system. The "ends" of education have changed, Aronowitz argues in some detail, and in the course of this first chapter, he ends up calling the purpose of the university into question. "Why in America do we place such a high value on college?" he asks (3). "What does 'higher education' mean for its students and their families?" (3). Bill Readings, in *The University of Ruins*, similarly calls the university's purpose into question, arguing that "the wider social role of the University as an institution is now up for grabs. It is no longer clear what the place of the University is within society nor what the exact nature of that society is" (Readings 2). He describes the current university as a "University of Excellence" in which no one makes any attempt to articulate what is meant by "excellence" or explain what it might mean in the context of a university education (Readings 12).

The readings that we've completed so far in class offer an insider's perspective to these arguments by focusing not only on what it means to be a member of the university but also what it means to write and research in these institutions. Laurie Grobman, for instance, calls into question the research structure which separates Authors (usually the academic/teacher) from student writers (usually objects of study). She even calls for a change in the nature of research, encouraging teachers of writing to "see all scholarly authorship in composition studies on a continuum that extends from novice to expert, and it is fluid; scholarly authorship is not an all or nothing proposition but a matter of degree, and student scholarly authorship creates opportunities for varied modes and arenas of expertise" (W179, original emphasis).

David Bartholomae may not agree with Grobman's perspective of a continuum of authority in research writing, but he does agree that student writers face dilemmas when writing in the academy, namely they are often unable to adequately (in Bartholomae's estimation) enter the conversation because they lack the authority of expertise; thus, he suggests that "beginning students need to learn . . . to extend themselves into the commonplaces, set phrases, rituals, gestures, habits of mind, tricks of persuasion, obligatory conclusions, and necessary connections that determine the 'what might be said' and constitute knowledge within the various branches of our academic community" (278).

In Writing 2, I'd like you to explore what you think is the purpose of research and inquiry in higher education should be.

To do that, you'll need to think about what issues are at stake in defining this purpose:

- What function(s) does inquiry (seem to) serve at UTPA? How are professors and students engaging in acts of inquiry? What role does inquiry play in their courses and learning? What role do they think it should play in higher education?
- Should universities be involved in undergraduate research, or should research be held by the "experts" and taught to the "novices"? What might be the implications for UTPA (depending on your perspective)?

As you've likely noticed, you can't have all the answers to the above questions. This is a deliberate choice on my part. Yes, you're expected to spend some time working through your ideas in Writing 2, making sure that you are as specific as possible and as clear as possible about why you think the way you do about the purpose of research and inquiry at the university. But, you must balance your thoughts and ideas against not only the readings from class but also two first-person examples of how inquiry is working at UTPA:

- (1) an interview with a [more advanced UTPA student](#), and
- (2) an interview with a [faculty member of your choosing](#).

Before you contact the student and faculty member, we'll come up with questions and consent materials as a class so that you can secure informed consent before conducting your primary research; we'll also talk about good interview practices (and we'll even experiment on each other).

In creating your final argument, I want you to engage with Grobman and/or Sommers and Saltz's ideas as well as to draw on your interviews (and maybe even Internet searches) or other research that you find relevant to what you're trying to say about the purpose of inquiry in a university education.

- Refer to specific ideas and arguments in your essay by choosing not only relevant, but significant, quotes from the readings we've done in class AND the interviews you conduct.
- Make sure that you weave your quotes (or paraphrases) into your essay smoothly and meaningfully (you'll be hearing more about this soon) and that you document them correctly.

And, most importantly, **MAKE SURE THAT YOUR PAPER REMAINS YOUR PAPER**. The ideas you bring in from other sources should connect to your beliefs and values and help you unpack their significance in terms of inquiry and research and your education at UTPA. You don't want to let quotations take over your paper, but showing that you are able to respond fairly, meaningfully, and accurately to the ideas of others will be an important indicator that you are able to engage responsibly in an academic conversation.

Page length: 4-5 pages + a Works Cited page + interview materials and notes

Dr. McCracken's "Writing 3: Question & Proposal" Assignment

Just so we don't forget, here are my goals for this class. In addition to building on the goals of English 1301, English 1302 is designed specifically to help students:

- see research as a process of sustained inquiry into a question that matters to YOU
 - develop a research question from a broader topic or issue (one that is determined by our disciplinary discussions and conversations)
 - learn a process for doing research that can be adapted from discipline to discipline and adapted as information technologies change over time (more than one or two weeks)
 - learn how to find, analyze, evaluate, and use appropriate sources for their research, including primary and secondary sources
 - learn strategies for reading scholarly texts
 - learn how to summarize complex arguments
 - think critically about your positions in the context of a larger ongoing conversation about the issues you are investigating
 - understand the complexities of arguments
 - learn how to make a claim based on their research and their own ideas and support that claim with evidence
 - learn how to integrate and document information from sources into your own work meaningfully and correctly and to recognize that different disciplines have different conventions in this regard
-

Introduction

At this point in the semester, we've read and discussed Grobman's ideas for creating a continuum from novice to expert so that student writers might gain more authority and expertise over their writing; Sommers and Saltz's ideas about how students can use their position as novices as a way to enter the conversations and expectations of the university in order to see writing as something more than completing an assignment or getting a grade; and Downs and Wardle's assertion that first-year writing classes are an ideal way to help students become scholars and that writing about writing may be the most effective way to achieve this goal. On top of these readings, you have been writing and responding to one another and thinking about how your ideas mesh, intersect, and challenge what we are reading and what other people are telling you. You have even written about your theories of how inquiry, research, and writing play out at UTPA.

Now, step back. Step back, and ask some questions.

The idea of inquiry (asking questions to try out answers) seems logical and perhaps even commonplace. Yet, in the conversations we've had in class, we have learned that this is not necessarily the case--especially for students enrolled in college classes. Professors don't always allow students to think by asking questions, and students don't always think to ask questions or to ask the difficult questions. We don't always think to ask in order to try out and learn (especially when we're told to conduct research by someone in a position of authority). My hope is that you'll leave your first-year writing courses exploiting this idea of inquiry, and, thus, you will gradually master the idea of rhetorical awareness. I hope you'll begin using inquiry to find answers for all the questions you face over the course of your life. I also hope that this approach to research will give you greater confidence in your reading, writing, and communication skills.

In Writing 1, you talked about the strangest writing you've done and how you see writing playing out in your life. You also told me about a question you've always wanted answered--proof that in at least some areas of your life you DO ask questions that you want (or would like) answers for.

In Writing 2, you found a way to add a new argument to the academic conversation we started in the classroom regarding research and inquiry. You all found something insightful to add and argue by engaging the conversations started by the authors; then, with careful analysis and reflection, you entered the conversations surrounding inquiry and research by considering the data you collected from two different interviews (one with a former UTPA student and PhD student and one with a more advanced UTPA student).

For Writing 3, it is time to take inquiry and argument and research a step further. It is time to add thorough secondary research and empirical primary research to the process.

Our aim is to arrive at a question worth exploring, conduct secondary and empirical primary research, evaluate our results, and turn them into an argument worth making while using our secondary and primary research results as evidence to support us.

After listening to 20 writing teachers answer 20 questions about teaching writing, think about how your interests connect to these ongoing conversations about inquiry and research and writing we've been reading, talking, and thinking about. Maybe this interest will have a connection to Writing 2. Maybe it won't.

What I want you to do for Writing 3 is to develop a question you have related to inquiry/research/writing as we are coming to understand the terms through our work so far in ENG 1302.

Once we've discussed that question in several ways—class discussion, peer review, docs postings and comments—you'll investigate that question, and then write a researched report of your investigation (Writing 4) in which you will

- explain how you came to the question, why it is important, and what it involves,
- describe how you investigated this question, both in terms of the strengths of your design and its potential limitations,
- discuss your preliminary findings (likely grounded in secondary materials) and their significance for one or more invested stakeholders even as you outline possible other sources for investigation, and
- brainstorm about possible responses you'll consider for Writing 4: Researched Response, in which you'll put your findings and your theories about inquiry, research, and/or writing to work for other UTPA students.

You will live and work with this project for the rest of the semester, so it's important that we work together to find a question that you care about, one that will challenge both you and me, and one that you will be able to satisfactorily investigate in the time left with immediately available resources.

Q: SO WHAT DO I NEED TO DO FOR WRITING 3?

A: Ask a question. Write a proposal.

This is a very particular type of document, “the proposal.” And yet not all are the same. For other classes and teachers, you may find yourself writing something that looks an awful lot like an essay with mandatory subheadings. I like clear sections, each with a different but interconnected purpose.

For this project in this 1302 course, you will have four parts taking up probably no more than three, single-spaced pages.

- **INTEREST.** Explains what about writing has piqued your interest, setting aside a small part of this conversation about inquiry, writing, and research you are curious about.
- **QUESTION.** Draft a version of the question about writing, research, and/or inquiry you would like to answer.
- **HYPOTHESIS.** Draft your best guess for an answer to the question right now: based on what we’ve read and discussed and what you already know, tell me what you think you will find to be true about your question.
- **RESEARCH SOURCES.** List the readings, people, and things you will tap and/or create to learn about your question and try and answer it. I have two kinds of sources that I want to see:
 - 4.1. PRIMARY RESEARCH
 - 4.1.1. ALL the questions you’ll be asking, designed for easy answers
 - 4.1.2. Consent forms and/or statements of consent
 - 4.2. SECONDARY SOURCES
 - 4.2.1. The 5 articles you’ll be reading (give me citations in APA or MLA style)
 - 4.2.2. 1 sentence for each citation that explains me why you think article useful

Working Your Question: Your Project Approach and Design

The Proposal is just a starting point, a place where I force you to put down some ideas so that you have something concrete to think about, struggle with, and revise. Your question will change—all inquiry does as it develops, as you learn, and as you bridge more and more pieces of the puzzle. Try not to worry about that change. I will give you feedback about your proposal, your classmates will see them in Google docs and perhaps even become involved in your study, and the shape of your inquiry will develop for the rest of the semester.

The work you need to focus for now is what approach you will take. What texts, people, and what some call **instruments** do you have at your disposal to find out reliable information connected to your question? What overall research strategy and design do you have in mind? Remember, this class is about big ideas, big experimentation, but manageable projects. Fix the world in your discipline/major. For now, we’ll settle for a small question that you can get a reasonably satisfying answer to.

Format (looking ahead to Writing 4: Researched Response)

Checklist (tentative, subject to change)

I know some of you will want a way to keep yourself organized, so here's a checklist you can use as we work through the different stages of Writing 3 & 4.

Again, we aren't following these precisely, but this can guide you (if you need a list to stay focused):

- Brainstorm and find an area of inquiry you are interested in knowing more about.
- Do some preliminary secondary research to see what's out there--what has already been said? how did others find answers? what do they still not understand?
- Formulate a question and get your inquiry-based research approved by me.
- Complete Writing 3: Question & Proposal.
- Continue aggressive secondary research. Find at least 5 (minimum) scholarly articles that have something to do with what you're researching.
 - Search Rebecca Howard's Bibliography and/or CompPile for ideas.
 - Find articles in the UTPA library online indexes and databases.
 - Search for books as well. Search outside the humanities index if your question/topic of interest is outside the field of humanities.
- Complete an Annotated Bibliography of secondary sources. (5+ articles plus anything else you find helpful as long as it's credible. You can use articles I assigned as long as they are directly related to your project.)
- After you have a pretty good idea of what the academic conversation is regarding your area of interest, start thinking of how you can go about answering your specific question. In other words, design empirical primary research. Will you be doing surveys or questionnaires? Online surveys? Telephone surveys? Paper surveys? Person-to-person surveys? Interviews? Sampling? Focus group? Systematic observation?
- Think about what you need to do in order to carry out the primary research you have designed. Schedule time to do this effectively. Do you need to make appointments? Send out letters? Make phone calls? Drive places? Carve time in your week's schedule? Write up a survey? Get it approved by me?
- START EARLY. START EARLY. START EARLY.
- START NOW. START EARLY. NOW. EARLY. YESTERDAY.
- Proceed with your primary research. Keep notes on everything. Question your process as you go along, and take notes on that, too.
- Evaluate your results. Did you answer your question? What surprised you? What did you learn? Take time to evaluate and consider what you've learned and what you've concluded.
- Turn your conclusions/results/findings into a conversation, and write your first draft.
- Peer review draft of Writing 4: Researched Response.
- Revise Writing 4 and turn into me for my review.
- Revise Writing 4 according to my notes. Finish, polish Writing 4.

Dr. McCracken's "Writing 4: Researched Response" Assignment

Writing 3 had a Proposal and a Question. You've spent the past weeks

- finding a question you wanted answered about writing and inquiry and higher education
- drafting survey questions
- drafting interview questions
- talking to us about what you learned and still need to know

The Proposal & Question were just starting points, a place where I forced you to put down some ideas so that you have something concrete to think about, struggle with, and revise. Over the next week, your question will likely change—all inquiry does as it develops, as you learn more, and as you bridge more and more pieces of the puzzle (this includes the reading you are doing on your own and your research). Try not to worry about that change because the work you need to focus on next is what approach you will take when sharing what you've learned.

There are specific types of information I want you to include in **Writing 4**, a pretty logical order to the sections, and a purpose behind each. [*As you'll notice, there is a direct relationship between your Writing 3: Question & Proposal and your Writing 4: Researched Response.*]

We could call Writing 4 a research report, but I'm not interested in you listing and reporting on what you learned. I want to see you create a very **SYNTHETIC** piece of writing. What does this mean? You want to pull together all the different research you did (*secondary and primary sources*) and all the different ideas you learned about (*what was new? what was old? what seems feasible? what is left undone?*) and try to make sense of your question, your research process, and your conclusions for someone who didn't go through the experience with you.

So again, at a **minimum**, you'll need to make sure that in your synthetic report you do the following:

- explain how you came to the question, what your original question involves, and why it is important for first-year students writing and researching at UTPA,
- describe how you investigated it, both in terms of the strengths of your design (*what worked?*) and its limitations (*what you would do differently?*),
- discuss your findings and their significance for **a target group** of UTPA students (*why will your findings help them address this problem?*), and
- brainstorm about possible ways to adapt what you've learned by investigating Writing 3 and 4 to chapter in *Spark: A Student's Guide to Inquiry*, our public project that will explain and complicate ideas about inquiry, research, and writing for other students even as it offers suggestions and theories about how to survive the college experience. In this section, you **must** use information gathered from Chapter 13: Service Features and the in-class, speed-dating idea swap should have given you some ideas to work with.

Requirements

1. Incorporate empirical primary research you collected

2. Incorporated secondary research you gathered to illustrate the conversation between your question and the research other people have done
3. Use MLA guidelines (or the citation format used in your major). I will issue an “F” for incomplete and improper use of formatting. [Again, you may use another style; clear it with me first.]
4. Include a Works Cited (no fewer than 5 secondary sources).
5. 2500+ words (6+ pages) for the “final” draft (and trust me when I say you can’t complete the 4 bullets above is much less than 6 pages).

Dr. McCracken's "Writing 5: SPARK Genre Analysis Worksheet" Assignment

This is a very simple worksheet that I want you to complete AFTER you find the example that you want to work from for your own contribution to SPARK.

My expectation is simple: provide a detailed explanation of how you see the example fulfilling the requirements of service journalism AND how the author(s) makes an argument to an audience via the artifact. Your contribution to SPARK will grow out of the ideas you pinpoint in your example.

CITATION

AUTHOR

Who is the author? What do you know about the author's credibility, authority, position on the issue?

AUDIENCE

Who is the intended audience? What other audiences may be affected by the piece and why? Consider publication outlet and/or form as well as any clues in the text about who the author is trying to persuade.

PURPOSE

What is the artifact's purpose? What clues do you use to determine this?

Service-Journalism GENRE

TYPE

What type is used? How effective do you think the type is given the purpose?

APPROACH

How does the approach affect the type and purpose? what works for you as a reader?

POSITION

What is the author's position on the issue? How do you know?

APPEALS

Describe the kinds of appeals the author uses. Provide at least one example of each kind of appeal that you identify.

Appeals to character (claim + evidence)

Appeals to emotion (claim + evidence)

Appeals to values (claim + evidence)

Appeals to reason (claim + evidence)

Note if the author **assumes shared values** (warrants).

Describe the author's **tone, style of language use**. Again, provide examples.

Dr. McCracken’s “Writing 6: SPARK Submission” Assignment**SPARK: A UTPA Students’ Guide to Surviving Reading & Writing**

Written By Students For Students

Thought it couldn’t get worse? Your roommate snores like your dad. Your chemistry professor and history professor give pop quizzes on the day you take an extra dose of allergy medication. You finally finish writing your essay for class when the UTPA network crashes, and you lose everything. You come down with the flu days before your final, oral presentation. Just when you think you are prepared, the unexpected happens, and all you can think is, “How could it get any worse?”

For this latest addition to the successful Worst-Case Scenario Survival Handbook series, the authors have pulled out all the stops, appealing to that brand-new UTPA student: the student enrolled in a required section of English 1301 & 1302. The authors—who themselves have survived this 15-week adventure—have searched through their own experiences (both inside and outside the classroom) in order to construct sage advice for you at the beginning of your own journey. Imperiled readers will learn immediate, hands-on scenarios for surviving the botched research topic, faulty response journal, and dreaded student-teacher conference. Discover how to revise your paper, finish that dense theoretical reading, and explain your “literacy.” Whether you are struggling with an invention activity, struggling to find information on teacher commentary or wondering how to do primary research, **SPARK: A UTPA Students’ Guide to Surviving Reading & Writing** has all the right stuff for those times when **everything** goes wrong.

The research questions you asked and the projects you designed came from questions you had about reading, writing, and inquiry in higher education. Now, you get the chance to put all your reading, writing, thinking, and learning to good use. For your public writing project this semester, you are one of contributors to **SPARK: A UTPA Students’ Guide to Surviving Reading & Writing** as described above. This assignment asks you to think about what you have learned and pick out the information that you think will best suit other UTPA students. After completing your genre analysis, you have a good sense of how service journalism works in a variety of formats, and using your inspiration piece, you are going to provide a how-to scenario that can help other students survive, and conquer, a similar situation—one related to what you’ve learned from asking your question.

Obviously, for the survival guide idea to work, there must be unique scenarios with unique tips and strategies, and the topics are based on a first-come, first-served basis. Most of you do not have similar kinds of questions, so this won’t be a problem.

This project comes directly from the synthetic work you completed in Writing 4: Researched Response, but you need to think about how your personal question and interest might be relevant to and/or related to the needs of a different **AUDIENCE**: what **PURPOSE** will your information serve for them?

The genre is service journalism, but the presentation style is up to you. You can’t really construct a flyer or brochure (how would those fit in our book?), but you may want to design accompanying documents

for your chapter. Better yet, you may want to make online supplements for the book: a movie, a video, a radio or television infomercial. You can do a PowerPoint presentation, construct a (board) game, or even build your own web page.

Regardless of the medium, you must construct a presentation for the class—one that is engaging and entertaining--in which you tell us about your research project and present your chapter/contribution to the class in a final presentation (5-10 minutes).

Dr. McCracken's "Writing 7: Inquiry & Research in Higher Education" Assignment

Epigraphs? To rip a famous line, *We don't need no stinking epigraphs*. You are the epigraphs and the epilogues, the alphas and omegas, the beginnings and the endings of what went on in English 1302. And here, in this final project, is where you will look back at what you've done in order to look forward to what you will do as a writer and a reader and human being once we part ways.

When we began this semester, we talked about how this class might not be what you've typically thought or experienced English classes to be. I wanted to help you think about what writing, reading, and learning are—in your lives, in school, and in the weird spaces where both overlap and we learn about ourselves and the world. And I wanted to do this by having you read, write, and think about what other people study and say about you as writing students. This may indeed sound like more than what your typical writing class aspires to do, but for me, it has everything to do with rhetoric, with thinking, writing, and interacting with others through language. Asking questions, reading about what others think, thinking about your own responses to these questions, and discussing the questions with others allows you to enrich your understanding of yourself and the world in which you live. All of this helps give you a sense of perspective, a sense of where you fit in to conversations that have been going on for many years and will continue to go on long after us. I believe doing this work matters to your development as students and to your development as contributing, thinking participants in the world, and so I am proud to have been with you along the way, helping you, sometimes pushing you, to compose your ideas with language.

Fifteen weeks ago, I asked you to tell me about questions you wanted answers to and then asked you to theorize about what you think the purpose of inquiry and research might be in higher education. We talked about complicated and interweaving ideas of authority and authorship, of being an academic and being a writer, of being a novice and an expert and how this is not a hierarchical relationship between teachers and students but a continuum.

I hope these conversations and ideas helped you begin the semester by thinking about who you are as a writer and a language user. I hope you've come to see that writing isn't a set of discrete skills that can be mastered in a single semester and then applied with ease to all future writing situations. Writing (in any medium) is hard because it's hard, and we all need feedback from others to see where we're accomplishing what we meant to and where we need to clarify and work through our ideas. I hope, too, that you have learned something about your own writing through your revisions and that you have come to appreciate the value of revision as a way for us to be as effective as we can be in our communication with others.

At this point in the semester, you're winding up your submission for SPARK and you're in the middle (I hope!) of trying to get everything wrapped up—for this class and maybe for others—and because of that, you probably haven't had much time for reflection. Perhaps reading through the description above of what we've done so far represents the first time you've thought about all the considerable work you've done as a whole and not as individual pieces that have to be finished by a certain deadline. What I'm hoping you're able to do now is begin to put all these pieces together, to try to think about what you've done from a "big picture" perspective. I want you to begin to think about what you've learned, what the challenges have been, and how you've dealt with those challenges. For many, it may take months or years—long after the course evaluations—to realize the full effects of what you've learned.

To begin this process of reflection, which I imagine will continue well past the time when your English 1302 portfolio is due, I want you to write a cover letter for your portfolio. In this letter, I want you to tell your story of English 1302 by reading and considering those pesky learning outcomes and goals that we've seen all semester.

Where did you begin? Where have you ended up? What happened along the way? To do this, you will need to study the work you've done for the class—your in-class and homework assignments and your writing projects (the Researched Response and SPARK submission in particular). *What do you see there?* Look back at my goals for us on your syllabus, and, also, here are some questions you can think about as you reflect on your experience:

- ◆ What do you know about yourself as a writer now that you didn't know before? What strategies have you learned to use to make your writing more effective?
- ◆ What were the important questions for you?
- ◆ Where do you see glimmers of understanding? What do you still need to work out in your mind? Where do you see yourself not being able to say/do what you wanted to?
- ◆ What have you learned about composing, about rhetoric, about revision, about yourself?
- ◆ What were the things that helped you learn?
- ◆ What were the challenges you faced this semester? How did you deal with those challenges?
- ◆ What do you still want to know more about?

Your primary audience for this will be me since I will be using it as a guide to your portfolio. Your letter will offer me a way of reading the work of your portfolio, and by extension the work of the class (and first-year writing in general), and should help me understand what you've learned from reflecting on your work in the class and from putting the portfolio together.

As I've mentioned in class, you can't really complete this assignment until you've done revisions of your projects, which is where much of the learning in this class takes place. But you should begin thinking about how you want to approach this assignment and start reflecting on the work you've done so far as soon as you can. I will be happy to take a look at your drafts of this project in the next few weeks during class. I won't put a page limit on this assignment, but you should aim for **at least 3 very tight, revised pages (and you can always do more)**. These cover letters will play an extremely important part in my evaluation of your portfolio as they will show me what you've learned and what you'll be able to carry with you once your time in our class is over. Please, however, do not think of this assignment as an opportunity to beg for a grade or as a request for you to flatter me. I want to know what the class has enabled you to do/think, and I am really excited about reading your reflections. They're often my favorite part of the semester.

Dr. Andreasen's "Article Analysis" Assignment

ARGUMENT PAPER (2-3 pages in-class assignment)

Write an essay discussing ONE of these topics:

1. women's equality with men (are women equal to men or not?);
2. media violence (does it affect us, should it be restricted?);
3. immigration (should US laws change, should immigrants gain privileges?);
4. freedom of speech (what should it apply to, what should be restricted?)

Identify a controversy and take a position of your own. Think of problems and issues related to the issue you picked. You should use **grounds**, or evidence (personal experience and examples from the world around you), and make logical connections between facts, such as: what **you think** are the causes and effects (consequences) of the issue you picked; examples; solutions that you think will work; you will also think of **at least one strong point that the opposition makes**, and argue against it in a full paragraph. As for **warrants**, explain how what you suggest benefits society overall (not just people of the same background), and try to appeal to universal values. Use both deductive and inductive reasoning, and appeals to logos, pathos, ethos.

1. **Introduction:** presents what problem(s) you'll discuss in relation to the topic you chose, narrows down the general topic to a specific area of interest to you, and very briefly announces the reasons you'll give to take a particular side: causes, consequences, solution(s) (whichever applies), or whatever else you want to point out in your essay. Remember that sometimes it's best to write the final version of the introduction after you've completed the paper.
2. **Body paragraphs:** the first one, ideally, will give some extensive definition(s) of what happens in the world or in your immediate vicinity in relation to that issue. Then, in no particular order, you will: discuss how it happens, why it happens, to whom it happens, what are its consequences, give examples, what are some solutions that don't work, and solutions that work, according to you (or that will work in the future). Somewhere in the body of the paper you will also bring up what opponents of your position would say, and respond to them. Do not count your body paragraphs, but make sure you have enough reasons and examples developed into paragraphs. *Do not use sources*, but if you use a couple of facts, specify in parenthesis where you found them.
1. **Conclusion:** it shows what will happen in the future in your opinion; or, it draws some generalizations; or it summarizes what you've talked about and explains the overall importance of your essay or of addressing the issue the way you suggested; etc.

MLA style: double space everything; font 12, Times New Roman; indent beginning of each paragraph; name, professor, course, date, one under the other, in upper left corner of first page; your last name upper right corner with page number; center the title; no extra spaces between paragraphs.

Dr. Andreasen's "Comparison of Articles" Assignment

Article analysis paper: choose 2 texts on the same topic, from 264-647

In this paper, you will choose two articles that are on opposite sides of one issue. You will analyze the articles in agreement with one and in disagreement with the other, showing why one is stronger than the other, why one is weaker. In order to have a thesis of your own, you need to do more than just summarize the articles and say you agree or disagree. You need to form an **argument in response to the authors' points**, though you don't have to completely agree or completely disagree with either of them. You can concede some good points even if you disagree, or the other way around; whatever your position is, you need to **give your own reasons why you agree or disagree** – and discuss the main point in both (intro), and supporting points in both (body).

Questions that should help you form your ideas and the paper's structure:

- Are the authors' main points something you agree with or disagree with? (intro should specify that)
- Are there issues or situations in the articles something you can relate to?
- What supporting points do the authors present, and do you agree with them or not? Why? (your reasons are very important)
- Do the authors present a problem? Do the authors explain the causes of the problem? Do you agree? What other causes do you see?
- Do the authors offer solutions to the problems that are mentioned or hinted at in the articles? Do you have your own solutions to suggest?

You need an introduction and a conclusion of your own. In the intro, you will state: authors' names, article titles (in quotation marks), and their main point. Your thesis will be what **you** have to say about the articles you are talking about – mainly why you side with one and not the other.

Body paragraphs: either talk separately about the articles in the two halves of the paper (which is subject-by-subject comparison), or go back and forth between the articles and say how different ideas are reflected in each of them (point-by-point comparison).

Every time you mention a major point taken from an article, exemplify that with a quotation from the text, then **explain that quote and what you think of it**. Quotes should not be very long, because most of the paper should be your own analysis of the article, not quotes from the article. After the quote, give author's last name and the page number in parenthesis.

For MLA format and Works Cited, use pages 222-239.

Use MLA style for format, and for citation and documentation:

- After a quote, give author's last name and the page number (if page numbers aren't visible, then number the pages yourself and use those numbers). E.g.: (Jacoby 3).
- Punctuation follows the page number
- At the very end of the paper (not on a separate page but after last paragraph) you need to enter this information, under Work Cited: (follow this exact format and punctuation):

Last name of author, first name. "Article Title." *Current Issues and Enduring Questions*. Ed. Sylvan Barnet and Hugo Bedau. Boston: Bedford/St. Martin's, 2005.

(The order is: author, article title, book title, editors if it's a text from a collection or anthology, city of publication, publishing house, year). Underline book titles, put article titles in quotation marks.

Dr. Andreasen's "Story Analysis" Assignment

This 2-3 page paper is an analysis of a literary text. You can choose ONE of these texts: "Too Much His Father's Son", "Spanish Roulette," "A Modest Proposal," "The Storm," and "Lysistrata."

Analyze the text you have chosen from the perspective of the **argument** that you think the author is trying to make. Look for issues related to *logos*, *pathos*, or *ethos* (appeals made in the story, directly or indirectly), and explain which characters or which elements in the story (including symbolism) represent which appeals, in what way. You may also look for issues of morality, ethics, social norms, law, opposition between individual (or family) and law, social law and nature, or opposition between individuals. Try to answer (in no particular order) questions such as:

- What aspects of society do the main characters represent? Are the characters in the same **social class**? If not, how do they regard other social classes? How do they regard issues of **gender**? Give **quotations** that show the attitudes, mentality, or prejudices of different characters and explain why they have such attitudes.
- Are there **conflicts** within the story? Which characters are in conflict and why? Is the conflict resolved by the end of the story?
- What **moral/ethical questions** does the story raise? Are there different moralities present (ex. family vs. society vs. religion vs. individual – or other)?
- What does the author, do you think, try to **persuade readers** about? Is there a message, a suggestion for change, a criticism implied? Most importantly, **do you agree** with the author's point of view? Be careful to distinguish between characters, narrator (who tells the story), and the author, because many times the author may not share the same views as the characters.

This paper should be written in MLA style (double space, in upper left corner you have your name, professor, course, date; font 12, Times New Roman; number pages next to your last name; title is centered, first letters capitalized but no bold, capitals, or italics). You need an introduction (start with a "hook" or general comment; also specify author's name, title, your thesis in the intro), distinct body paragraphs addressing different ideas and developing them with specific detail, and a conclusion.

Give quotations from the story throughout your paper, but don't make them very long (one or two lines maximum, because it's not a long paper). Every time you give a quote, either introduce the quote with transitional phrases such as The narrator says, "....." – or embed the quote in sentences of your own so it flows with your own analysis instead of standing out as a separate sentence. After every quote, give page number in parenthesis, and punctuation goes after parenthesis – such as "....." (450). You don't need to include author's name because you only use one text by one author.

After your last paragraph, include this exact information:

Works Cited

Author's last name, first name. "Story Title." *Book Title*. Editors' names. City of publication, State: Publishing House, year of publication. Beginning and end page numbers.

Dr. Andreasen’s “Novel Analysis” Assignment**IN-CLASS ESSAY (COMPARISON *SLAUGHTERHOUSE FIVE* AND *FULL METAL JACKET*)**

Choose only one of these topics, and write an essay to develop the comparison based on that one topic (do not answer all four). The more developed your analysis is, the better the grade. You don’t have to answer all the questions pertaining to the topic of your choice, but whatever you do answer, answer with some depth of analysis.

Very important: **give quotations** from the book to support your claims about events, characters, or the author – basically to back up your interpretation of the book. After each quote, give the page number in parenthesis. For the movie, you can paraphrase what you remember, but you don’t need to give citation information inside the essay.

1. **Compare two character types** from the book and the movie (two characters from each). By a “character type” I mean characters (major or minor) that you can identify as representing something very specific: a personality type, a predominant idea or ideology, emotional responses that you consider typical of a certain situation. Discuss what you think they are typical of. They may be unique in some ways, but partially represent a “type” too. They could be exclusively a type, or even a stereotype. Is there also a way in which the book and movie undermine the audience’s expectations in relation to this type?
2. **Discuss the moral implications of justifying a war** (any war or a particular war that you want to discuss) based on *Slaughterhouse Five* and *Full Metal Jacket*. Are the characters in the book and movie used to question whether there is a morality behind war? How is that question answered? Are there characters who have no morality, or characters who remain entirely moral? Explain, with examples from the book and the movie. You can talk about either the main characters, or minor characters. Also, you can discuss whether humor helps the moral point or undermines it;
3. **Choose one chapter** that you think stands out in the book and explain its importance to the overall message of the book: why it may be a turning point, or why is it a revealing chapter in relation to the author’s intentions; you can discuss one or two character who stand out in this chapter and why; compare the events and characters in this chapter to events and characters in *Full Metal Jacket*: are there any points of convergence? Is the message the same or how is it different? You may think of a turning point in the movie and how it compares to the turning point in the book.
4. **Draw a parallel between World War II, Vietnam, and a current war**, using examples from the book and the movie as well. Are there any similarities in the way war propaganda was/is constructed to make the war acceptable to the American public? Are there differences between how the 3 wars are or have been received by the public? Find specific examples in both book and movie. How would Joker and Billy feel if they were involved in the current war? The same as they did in their respective contexts or differently? What would you say to them if you could, to change the way they think?

Dr. Andreasen's "Research" Assignment

RHETORIC, RESEARCH PAPER (10-12 pages)

This paper will involve research and evaluation of research. It will combine your opinions and arguments with the opinions of **at least five** articles on the issue that you have presented on in your group. At least **three** of these articles have to be **opinion/argument** articles (i.e. containing the author's position on one side or the other, and/or some solutions to the problems, **not just facts**). Also, all of your articles have to have an **author** (blogs, chain letters, or Wikipedia are **not acceptable sources**). Best sources: library, or sites associated with universities or major newspapers or journals. Include the word "article" in your search! You'll have a better chance of finding **legitimate articles with authors** (but look for those that don't ask for money to download).

I want your paper to contain a DEBATE between two sides of the issue. You will present the sides in your paper (synthesize the articles) and explain where the authors stand – what are their major points and how do they support them. Very important: you should be engaged in a **dialogue with the articles**, meaning that you have to explain why you agree or why you disagree with specific points that you bring up from their texts. Finally, you will choose one side based on which arguments you agree with the most. You should make the comparison between the arguments obvious: are the articles that are on one side very similar or have differences? Is the opposing argument more, or less valid? Why? **In short, don't just summarize, don't just cut and paste, but discuss!**

YOUR argument that evaluates the five articles that you picked should be clear from the beginning, but then elaborated in a **dialogue** with the 5 articles. It should be clear, however, what YOUR voice and your opinions are in relation to the sources. Do not simply paraphrase or summarize someone else's point without mentioning whose opinion that is, if it's not your point, because that would mean you're plagiarizing. Always distinguish between their points and yours, with signals such as "In his opinion...", "I agree because...", or "his point makes sense because", or "I think a flaw in this argument is...". You can give your own examples, to show how you relate to the issue or not.

When you discuss a source that contains facts, explain the meaning of those facts and use them to help make your point. Make them relevant to your position.

Organization: The paper does not have to follow any specific pattern, except that of course it will have an introduction, body, and conclusion. The introduction, as usual, will announce what the topic is, what articles you talk about (by what authors), and will announce **your position** in relation to them.

The two easiest ways to construct a body for your paper is to do either of the following:

- A. Divide the body of the paper in 5 (or more) parts and each part will be about one article, making sure you always agree or disagree, saying **what reasons you have** to agree or disagree with it; when you move on to the next one, you always make references to the previous ones, saying how it is similar to them or not, as well as **your** position toward it. After that, you will draw some conclusions based on your position and how you analyzed the articles (e.g. because you agreed with this point and disagreed with that point, your overall point is this...);
- B. The paper will alternate between the 5 (or more) articles (giving at the same time a critical evaluation of them, by expressing your attitude and why you have it). It will be organized by sub-points, and show how each article addresses each particular sub-point, then you will move to the next sub-point and show how each article addresses it, etc.

In any case, it should be clear by the end where you stand in relation to the topic.

IMPORTANT: You will have to use **QUOTES** from all the three articles to show how the author makes a point. Approximately, you should give a **short** quote for each separate idea, with proper citation, and with a comment on the quote. In any given paragraph, the quote should **not** be more than

1/3 of the paragraph, the rest being **your own evaluation of the point made in the quote or the analysis preceding the quote.**

SUBMIT TO TURNITIN and AS HARD COPY! Due on finals' week. I will not grade papers not submitted to Turnitin.

THIS PAPER IS IN *APA* STYLE! (not *MLA*, which we've used so far).

APA Format:

1. **Title page:** - Shorter title of paper under HEADER, with page numbers (upper right)
 - Full title, student, college: one under the other, upper- middle of page, all centered
2. **In-text citation:** author, year of publication, page or paragraph number (Jones, 1988, p. 5); if you mention author's name before you quote, give year next to author's name, then page or paragraph after the quote: According to Jones (1988), "blah blah" (para. 10).
3. **Reference list (not called Works Cited):** at the end of the paper, list alphabetically based on last name, then first, second initials, then publication information:
4. **Titles:** - Capitalize all major words in journal titles and book titles.
 - Italicize titles of **longer works** such as books and journals.
 - **Do not italicize, underline, or put quotes** around the titles of **shorter works such as journal articles or essays** in edited collections, and do not capitalize more than the **first letter of the title**

Ms. Schnee’s “Advertisement Analysis” Assignment

For your first paper, you are going to choose a tangible print advertisement (you have to be able to cut it out and/or print it; it may not be a video). It can be any sort of ad—for a product, for an organization, etc.—but it should not be text-only; the advertisement should have some visual components for you to discuss (no personal or classified ads). You can look in magazines, in newspapers, or online (if you choose an Internet ad, please make sure you print it in color). Once you have chosen your advertisement, you will decide what types of argument apply to the ad.

Your thesis will state whether or not the advertisement is successfully using these types of argument.

To win/personal gain	Problem-solution
Position	Forensic
Refutation	Epideictic
Definition	Deliberative
Causal	Rogerian

The Structure

Your paper will look like this:

- Title page
- Abstract
- Introduction
 - Start with a hook.
 - Briefly describe the advertisement.
 - State what types of argument you will be exploring.
 - State your thesis: whether or not the advertisement is successful using some or all of these types of argument
- Body paragraph 1
 - Explore the first argument type and whether or not the ad uses it well
- Body paragraph 2
 - Explore the second argument type and whether or not the ad uses it well
- Body paragraph 3
 - Explore the third argument type and whether or not the ad uses it well
- Body paragraph 4
 - Explore the fourth argument type and whether or not the ad uses it well
- Conclusion
- References page
- Reflective letter

Note: You do not have to have a certain number of body paragraphs—you can have anywhere from 2-5 in a paper of this length. However, all body paragraphs must have a topic sentence/transition and a concluding sentence, as demonstrated in the sample paper.

The Language

- The paper will be in formal standard written English. Write in the third-person point of view and avoid slang and contractions.
- Read your paper out loud so that you can avoid awkward phrasing.
- Proofread carefully for language and grammar errors.

The Details

- The paper will be typed and double-spaced in 12-point font, Times New Roman. It will be plain, with no special borders, colors, or themes.
- The paper will include a header with a shortened version of your paper title and the page number in the upper right corner of each page.
- The margins will be set at 1" (½" for the header).
- The paper will include a title page and an abstract. This means that the paper itself will start on page 3.
- The text of the paper itself, not including title page, abstract, References page, or reflective letter, will be 3-4 pages in length.
- The paper will include a References page with the reference information for your advertisement.
- The paper will include a 1-page (minimum) reflective letter that addresses the following questions. This will be formatted the same way as the paper itself in terms of font, margins, etc:
 - Your overall thoughts on the assignment. Was it challenging? Easy? Did you enjoy it? Why or why not?
 - Your thoughts on your paper in particular. Do you like the final version? What do you wish you could have done differently?
 - Your writing process. Where did you work? How long did it take you? What were your distractions?
 - What you would like my comments on in particular.

The rough draft is due Thursday, September 24. You must have your typed draft, including title page, abstract, and References page, at the start of class. You must also include your advertisement. Late and/or incomplete drafts will lose points automatically.

The final draft is due Tuesday, October 6. Include in a folder the final draft (including title page, abstract, the paper, and the References page), the rough draft(s) I have seen, the reflective letter, and the advertisement itself. The final draft must also be uploaded to SafeAssign. The final draft will be graded according to the rubric provided on the syllabus.

Ms. Schnee’s “Article Analysis” Assignment

The Assignment

In your first paper, you analyzed a visual advertisement and discussed the type(s) of argument represented therein. For your second paper, you will be exploring a written argument and discussing how it uses the lines of argument (logos, ethos, and pathos).

The Article

You will choose from one of the following articles, all of which in some way address controversies in sports. **Please keep in mind that your personal opinion about the subject matter is of no consequence; you will not be arguing about the issue. Rather, you will be discussing how well the author writes.**

- Ruth Conniff, “Title IX: Political Football” (p. 690)
- Leslie Heywood, “Despite the Positive Rhetoric about Women’s Sports, Female Athletes Face a Culture of Sexual Harassment” (p. 696)
- Jim Shore, “Play with Our Name” (p. 709)
- Thad Williamson, “Bad As They Wanna Be” (p.716)

The Analysis

Once you’ve chosen your article, annotate it. Look for the following:

Pathos

- Emotional examples (intended to evoke anger, sorrow, or humor).
- Emotional language.
- Pathetic fallacies (this would be a weak part of the article).

Ethos

- The writer’s credentials.
- The writer’s treatment of the opposition. Does s/he address the opposition? Does s/he treat them fairly? (In other words, does the writer use Rogerian argument?)
- The writer’s style—is it formal? Polished? Professional?
- The writer’s sources. Does s/he use credible sources? Are they cited or otherwise given credit?
- Ethical fallacies (this would be a weak part of the article).

Logos

- Facts and numbers. Are these credible numbers?
- Credible testimony from authoritative sources.
- Artistic appeals. (This includes safe assumptions, analogies, hypothetical situations, and rhetorical questions.)
- Logical fallacies (this would be a weak part of the article).

Some of the articles have visual elements added by the editors of the book; your job is to judge only what the original author wrote.

The Structure

The paper will include the title page, the abstract, and the Reference page; the paper itself will look something like this:

- Introduction
 - Begin with a hook.
 - Mention the author, the title of the article, and the original date of publication.
 - Briefly summarize the article in your own words.
 - State the author’s claim and reason.
 - State the author’s target audience (this may or may not be the opposition).

- State your thesis: whether or not the author uses the lines of argument well.
- Body paragraphs
 - Each one will address a line of argument, though you may find that you need two paragraphs to address one or more of them thoroughly.
 - All paragraphs will have a topic sentence and a concluding sentence that reinforce the main idea of the paragraph; in addition, the body paragraphs will begin with transitions from the previous paragraph.
 - Each paragraph will use cited evidence from your article; you will explain how the evidence illustrates your point.
- The conclusion will reinforce your point in an interesting fashion.

The Language

- The paper will be in formal standard written English. Write in the third-person point of view and avoid slang and contractions.
- Read your paper out loud so that you can avoid awkward phrasing.
- Proofread carefully for language and grammar errors.

The Details

- The paper will be typed and double-spaced in 12-point font, Times New Roman. It will be plain, with no special borders, colors, or themes.
- The paper will include a header with the title of your paper and the page number in the upper right corner of each page. The margins will be set at 1" (½" for the header).
- The paper will include a title page and an abstract. This means that the paper itself will start on page 3. The text of the paper itself, not including title page, abstract, References page, or reflective letter, will be 3-4 pages in length.
- The paper will include a Reference page with the reference information for the article.
- The paper will include a 1-page (minimum) reflective letter that addresses the following questions. This will be formatted the same way as the paper itself in terms of font, margins, etc.:
 - Your overall thoughts on the assignment. Was it more or less challenging than our first paper? Did you enjoy it? Why or why not?
 - Your thoughts on your paper in particular. Do you like the final version? What do you wish you could have done differently?
 - Your writing process. Where did you work? How long did it take you? What were your distractions?
 - What you would like my comments on in particular.

The rough draft is due Tuesday, October 27. You must have your typed draft, including title page, abstract, and Reference page, at the start of class. Late and/or incomplete drafts will lose points automatically.

The final draft is due Thursday, November 5. Include in a folder the final draft (including title page, abstract, the paper, and the Reference page), the rough draft(s) I have seen, and the reflective letter. The final draft must also be uploaded to SafeAssign.

Ms. Schnee’s “Research Paper” Assignment

Following the outline you have constructed for the research outline assignment, you will write the research paper according to the guidelines below:

Use of evidence

Try to find a balance of logos, ethos, and pathos. Don’t rely just on the research; use artistic appeals, tropes and schemes, emotional diction (where appropriate), etc., and avoid fallacies.

Paragraphing

Use proper paragraph structure; create a topic sentence/transition and a concluding sentence for each body paragraph. **You will not begin or end a paragraph with a quote.**

Citations/APA

- The paper will include a title page; you will have a header including a short version of the title of the paper and the page number.
- You will include an abstract on the second page that summarizes your argument.
- You will use APA citations.
- You will create a Reference page at the end of the paper. This will NOT include the summaries from the Annotated Bibliography; it will include just the citations themselves. Make sure there is a correlation between what’s cited in the paper and what’s cited on the Reference page.

The paper should:

- Be a minimum of 7 pages in length, not including title page, abstract, Reference page, or reflective letter.
- Be double-spaced, in 12-point font, Times New Roman, with 1-inch margins.
- Use third-person point of view and formal diction; avoid contractions.

Reflective letter:

After the Reference page, you will include a 1-page (minimum) reflective letter that answers the following questions:

- What you think about the research process as a whole—was it easy? Difficult? Do you feel more comfortable with this process?
- The actual process you followed when writing—how long did it take? Where did you work? Were you distracted or frustrated by anything?
- What you think about the final result—do you like it? Do you wish you could have done something else?
- What you would like my comments on—is there any part of the paper you would especially like feedback on?

The rough draft of the research paper, including the full 7-page draft, all additional components, and highlighted photocopies of sources, is due at the start of class on Thursday, November 19. Failure to turn this in on time means a loss of 20 points out of the 40-point draft.

The final draft of the research paper, including the final draft, the rough draft(s), the reflective letter, and highlighted photocopies of sources, is due at the start of class on Tuesday, December 1. You must upload it to SafeAssign; you will earn 3 points extra credit if you upload it to Turnitin as well.

English 1302**Research Paper Research Requirements**

You have already found at least 10 sources for your annotated bibliography, so most of your research is already completed. If there were problems with the quality of your sources, or if you did not do that assignment,

obviously you've got some work to do now in that regard. For the research paper, you may use all 10 of your sources if you wish. However, **you are absolutely required to use only seven**. They must follow this breakdown:

Type of source:	Required number to be used in paper:
Book (either hard copy or e-book)	1
Journal article (from an STC database)	1
Magazine article (from an STC database)	1
Newspaper article (from an STC database)	1
Any other database articles (any combination of newspapers, journals, or magazines)	2
Internet article (you may substitute another database article or book here if you prefer)	1

In other words, you will have one book, one Internet article, and 5 database articles. The database articles can be any combination of newspapers, magazines, or journals, so long as you have at least one of each. Choose the best of what you have: those sources that "fit" what you're saying in your paper and that are of the highest quality.

Above and beyond this required 7 sources, what you use is up to you. You shouldn't use more Internet articles, though, unless they're of high quality, and you shouldn't really use more than 10 sources in your paper, or the research will start to dominate.

Remember that you are required to hand in very specific parts of your sources; the paper will not be graded without them.

Type of source:	What I need to see (what you need to photocopy):
Book	1) Cover 2) Title page 3) Pages you cited in your paper
Database article	1) Citation page (as it appears onscreen). 2) The text of the entire article
Internet article	1) The text of the entire article, with the URL visible

The sources should have the authors' names clearly highlighted or labeled in some way. You should staple each source individually; please do not hand in loose papers.

The parts of each source that you quoted, summarized, or paraphrased should be highlighted as well, so that when I read your paper I can quickly find the part of the source that you used. If I have to waste time hunting through your sources looking for passages that are not highlighted, the paper will lose points.

Dr. Mark Noe's Schedule & Assignments:

15 Week Schedule

January

W 20 Introduction to the class and syllabus

F 22 *Angels' Town* "Preface" (ix-xiii)

M 25 *Angels' Town* "Starting Places" (1-8)

W 27 *Angels' Town* "Starting Places" (9-14)

F 29

February

M 1 *Angels' Town* "Mapping/Texting" (15-21)

W 3 Mini-ethnography should be completed over these two days and turned in via Blackboard on Friday.

Twelfth class day, Census Date. Courses dropped by this date do not count toward six course drop limit.

F 5 Complete and submit mini-ethnography.

M 8 *Angels' Town* "Mapping/Texting" (25&26; 32-35)

W 10 *Angels' Town* "Mapping/Texting" (37-50)

F 12

M 15 *Angels' Town* "Looking for Don Angel" (51-58)

W 17 *Angels' Town* "Looking for Don Angel" (58-70)

F 19

M 22 *Angels' Town* "Looking for Don Angel" (71-85)

W 24 *Angels' Town* "Looking for Don Angel" (86-97)

F 26

March

M 1 *Angels' Town* "A Boy and His Wall" (89-107)

W 3 *Angels' Town* "A Boy and His Wall" (107-119)

F 5

M 8 Angels' Town "A Boy and His Wall" (119-129)

W 10

F 12

M 15 Spring break, no classes.

W 17 Spring break, no classes.

F 19 Spring break, no classes.

M 22 Angels' Town "Gangs and Their Walls" (163-169)

W 24 Angels' Town "Gangs and Their Walls" (169-174)

F 26

M 29 Angels' Town "Gangs and Their Walls" (174-185)

W 31 Angels' Town "Gangs and Their Walls" (185-196)

April

F 2 Easter holiday, no classes.

M 5 Angels' Town "The Logic of Violence and Trust" (130-142)

W 7 Angels' Town "The Logic of Violence and Trust" (142-146)

F 9 Last day to drop a course or withdraw from the University with a grade of "DR" or "W" recorded.

M 12 Angels' Town "The Logic of Violence and Trust" (146-154)

W 14 Angels' Town "The Logic of Violence and Trust" (154-162)

F 16

M 19 Angels' Town "Blacktop" (197-203)

W 21 Angels' Town "Blacktop" (203-210)

F 23

M 26 Angels' Town "Blacktop" (210-226)

W 28 Angels' Town "Blacktop" (226-232)

F 30

May

M 3 revision Workshop

W 5 Revision Workshop

F 7 Study Day, no classes or final examination permitted.

M 10 Final exam week.

W 12 Final exam week.

F 14 Final exam week.

1302 Short Writing Assignments

1. Understanding difficult terms from context



Description (click to collapse)

Ralph Cintron writes, "My central claim, then: The persuasiveness of the ethnographic knowledge claim is constituted through and through, both in the moments of fieldwork and the moments of the final text, by ethos" (4).

It seems to me that this very complex sentence, full of complex ideas, is almost impossible to comprehend if the reader does not understand the word "ethos." In brief, ethos is a rhetorical term that translates as either "character" or "ethics." For this first daily, see if you can explain why Cintron thinks "ethos" is so important.

You may want to google "ethos," or look at how he uses the word in other places, for instance, in the first sentence of the last paragraph on this page, or the first paragraph on page 2.

2. Understanding terms as ideas



Description (click to collapse)

We are still looking at terms in the first chapter of Angels' Town. This time, however, I'd like you to pick out your own term. Since some of you were unable to download the MHT version of the reading for today, you can select a term from pages the reading for today or the last class session.

There are two types of words in this text that we might have difficulty understanding.

- The first type are syntactical terms. These are terms in a sentence that help develop the ideas in the sentence. For instance, Cintron writes that he wants to "reanimate that which is no longer noticed." Outside of a zombie movie, you might not be entirely sure what he

means by "reanimate." He uses that word to enhance the meaning of the sentence.

- The other type are "idea" terms. These are terms that will be significant throughout the text, terms that he will return to over and over again, such as "ethos" and "logos," or field site.

For your daily this morning, explore an "idea" term. You can write anything you want about it. You are welcome to define it, explore Cintron's use of it, look up the dictionary meaning, riff on your own understanding of the term.

If you're not sure whether the term you pick out is an idea or a syntactical term. Simply check with me, either by calling me over or by inviting me to chat through Blackboard.

3. "Public Spheres"

 Description (click to collapse)

In the section of *Angels Town* you read last week Cintron compares the two sections of the city. In today's reading he writes that the maps he analyzes the "most obvious characteristic is its division into wards" (25), in other words, how the two places separate people into different groups. After reviewing your mini-ethnography, think about how the two places you "mapped" separate people. What are the criteria for separation? When Cintron writes about the "public sphere" (which we will talk about in class today) he argues that "institutions" set the criteria for who is invited where. What institution set the criteria for the spaces you looked at in your mini-ethnography? As always, you are welcome to discuss these ideas with your teammates prior to and while you write.

4. The Public Sphere



 Description (click to collapse)

On Monday we began a discussion of public spheres, a discussion we will continue today. Cintron gives us a definition of public spheres on page 25. His definition is complex and full of detail.

For your daily, summarize Cintron's idea of public spheres. Though we often think that summaries are shorter versions of the original text, this summary should be a clearer version of the original text. Your task is to figure out what the key ideas are in the term public sphere in order to explain those ideas **in your own words** to someone who has never read the book.

- Remember that Cintron says there are two "levels" to public spheres.
- He uses maps and grids as an example of public spheres at work.
- Any phrases, even single words such as "citizenry," that you use from Cintron should be placed in quotation marks.

5. "Pseudoobjective Identity"



 Description (click to collapse)

In the quotation that begins this chapter, Paul Hernadi writes about "pseudoobjective identity," the relationship between who we are on paper and who we are in the flesh. To understand the implications of this word requires that we think about what "pseudo," "objective," and "identity" mean, and then put the words back together to mean something new.

- Cintron is interested in how this word applies to Don Angel, and how it shapes who Don Angel is.
- For today's writing, define "pseudoobjective identity" and explain why Cintron thinks it explains something about who Don Angel is.
- After we have finished writing this morning we will discuss how this term might apply to us.

6. Who Is Don Angel?


 Description (click to collapse)

On Monday I asked you to define pseudoobjective identity in your daily; we then discussed the term in class. By now you should have read enough about Don Angel to see how Cintron is using pseudoobjective identity as a way of exploring who Don Angel is, and who gets to say who Don Angel is, and how.

For today's posting, look through your reading so far and find a situation where someone has tried to define Don Angel. Explain in detail how they have tried to define Don Angel. Ask the questions

Who?

What?

When?

Where?

Why?

That last may be the most important question. Why is someone trying to define Don Angel?

7. Thinking about Research


 Description (click to collapse)

The DAILY For this morning can come from any section of *Angels' Town* we've read so far (up to page 97). We can look at every chapter and section of a chapter in *Angels' Town* as the result of several things:

- 1) Ralph Cintron noticed something interesting, unusual, confusing, or that was a problem, and

asked a question about it.

2) He then looked into the problem to try to understand it better. We call that research.

3) He then wrote about what he found out.

Choose a section of *Angels' Town*, a chapter or a part of a chapter, and speculate about what question Ralph Cintron might have been asking himself before researching this section. In other words, what did he want to know? Then, see if you can figure out how he tried to answer that question--that is, what research he did. Notice that often the type of research we do actually controls the kinds of answers we come up with. So, see if you can figure out how the way Cintron sought answers to his questions limited the answers he could get.

So,

Tell your reader what passage you are looking at. (Perhaps a one sentence summary.)

Explain the what question Cintron is asking.

Outline his research method.

Note his answer.

Finally, and most difficult of all, how did his research limit the possible answers.

8. How do we know what we know?



Description (click to collapse)

In the "A Boy and His Wall" Cintron writes about Valerio. In particular, Cintron is interested in the posters and pictures on Valerio's bedroom walls. Cintron thinks those pictures must mean something. In order to find out what they mean, he starts researching.

In the course of his research he talks to Valerio's "language therapist/pathologist," (beginning on page 101). So, one way of doing research is talking to experts--which is what we do when we read journal articles and books. However, when we read what Cintron finds out from the language therapist we learn that while there may be some things Cintron can find out from her, he can't find out everything. He has to examine her testimony and test it against what he knows.

For your daily, choose one of the bits of information that Cintron gets from the speech therapist. Explain, using quotations and summary, what the speech therapist tells Cintron and how that information helps Cintron understand Valerio better.

9. Creating Respect



Description (click to collapse)

On page 109 of *Angels' Town*, Cintron asks a question he has asked several times in the book:

"How does one create respect within conditions of little or no respect?"

In the previous chapter he explored this question with Don Angel.

In this chapter he is exploring this question with Valerio. Because Valerio has been placed in the LD program he feels like he is in a condition of "little or no respect" (107).

For your DAILY, answer Cintron's question.

First, answer it in terms of Valerio. Explain, using an example from the book, how Valerio tries to get respect.

Then, tell of a situation or person from your own observation or experience who is trying to "get respect."

Finally, does the tactic you have observed work? Does it in some way get respect? (Think about Valerio's attempts to get respect. Are they successful?) How does the tactic you have observed compare to Valerio's?

10. Gangs and their Walls



Description (click to collapse)

In the chapter from Angels' Town assigned for this week, "Gangs and their Walls," Cintron writes about gangs and how they try to achieve respect through their symbols. We tend to see gangs and their attempts to achieve respect as aggression and violence against society. Cintron, however, writes about gangs and their walls in the same way he writes about Valerio and his walls. He sees their symbols, graffiti, clothes, as attempts to gain respect in "conditions of little or no respect."

Using this chapter we're going to practice interpretation by examining how Cintron interprets gang symbols. Just as Cintron doesn't take the texts he is reading, in this case gang graffiti, at face value, we should not take the texts we are reading, even if they were written by some big shot professor, at face value. We should interpret them. We should analyze them.

For your daily, examine the ways Cintron interprets/analyzes graffiti on pages 163 through 174 (hint: lexical meanings, appropriation of mainstream symbols, negative morphemes, Old English). Explain in as much detail as possible how he uses at least one of these to interpret gang symbols and how he thinks gangs are using these symbols.

Then, interpret/analyze Cintron's text. Do you think he is right or wrong? Can you explain why you think he is right or wrong?

1302 Progressive Research Project

Stage 1

Complete the following sentence, explaining your research project; as you do research, your project will change. Every time it changes enough so that this sentence no longer describes your project, repost your new version.

I am studying _____;

Because I want to know _____;

Because I want my reader to understand _____.

Stage 2

Last week you started thinking seriously about your research project. In teams you worked on research ideas, discussed those ideas with me, and began some preliminary research. Today, it's time to test your research topic to see if you can sustain researching and writing a whole paper. The best way to do this is to simply start writing, to see if you can put your ideas on paper. Don't think of what you are going to write this morning as a rough draft; think of it as a test draft. This morning will be like test driving a car before you buy it.

At least once in the last two weeks I've said that the best way to write a 10 page paper isn't to write a ten page paper, but to write four 2.5 page papers or five 2 page papers—then string them all together. So, this morning, put together an outline of four or five points you'd like to make. Don't do one of those formal outlines with Roman Numerals—just write the numbers down and put a few words to describe what you're going to put on those two pages or so.

Then, choose one of the points you want to write about and write a rough draft for that point. Your goal is to have two pages (approximately 500 words) by the end of the class session. If you don't get that far, don't stress out. You can complete this task at home. But try to complete it before class on Wednesday so I can look these over and send feedback to you if I think you may be running into a problem.

If you haven't guesses already, I will not be in class today. I have been asked to attend and all day seminar at the Edinburg Annex on Closner. I will look over your discussion postings between now and Wednesday. This discussion posting will be worth three points instead of the usual one.

Stage 3

On Wednesday come to class prepared to write about and discuss Cintron's *Angels' Town*.

If you're like me, it takes you a little while to get back into the swing of things after Spring Break. So, for our daily we're going to jump right in and start writing, and exercise cognitive muscles we've let sleep for a week.

For your daily, review the 4 to 5 parts you broke your research project down into in "Research Project Test Draft." Choose one of the sections you haven't written on yet and write the rough draft for that section.

Jump right in. Don't spend a lot of time pre-thinking or planning. One of the strengths of the first Test Draft was that most of you didn't beat around the bush or give lengthy introductions, you jumped right into your topic. That's what we want to do this morning, get the creative juices flowing. While I won't give the whole hour over to this writing project, I will give more time than I usually do.

On Wednesday your daily will be on the chapter from *Angels' Town* assigned for this week and next week, "Gangs and their Walls." Come to class prepared to write about that chapter and discuss it in class.

Stage 4

A thesis is a statement that sets up a reaction from your reader. That reaction motivate your reader to ask one of the following questions

"I didn't know that. Can you tell me more?"

"I'm curious. Can you explain why you think that?"

"I don't understand. Can you explain?"

"That's not what I thought. Can you show me?"

"I couldn't disagree more. Can you prove it?"

The body of your paper should answer that question. If your thesis does not set up a question, you will have a difficult time writing your paper.

A good thesis should be a statement, not a question. Your readers should provide the questions. You should instigate the questions.

A good thesis should provide your perspective, your argument, your insight.

A good thesis should take risks. No risk, no interest from your reader.

A good thesis statement should incite the reader's curiosity, interest, even anger.

For your daily today, do the following:

- Write out your thesis statement.
- Pass it over to at least two other students in class.
- Ask them to ask you two questions that come to mind when they read your thesis statement.
- Revise your thesis in response to their questions so it leads to better questions.

Post:

1. Original thesis
2. Response questions
3. Revised thesis

Stage 5

Before class on Monday, April 12th, post your rough draft for your research paper here. Along with your classmates you will review research papers in this discussion area. After posting your draft project you should read and respond to as many drafts as you can during the hour using the following criteria:

- 1) Choose one draft at random, read it and respond. (Note that I have set this discussion area for anonymous posting. Which

means that you will not know who's draft you are reading, nor will they know who has posted a response to them. However, your names will show up on my computer--so I will know.)

2) After you have read one draft, read a second draft at random. You should look for a draft that does not have a response to it yet. The goal is for every draft to have three responses by the end of the hour.

3) Continue this process through to the end of the hour.

4) Use the following response formula:

+ Identify one plus in the draft. Identify that plus by page and line number and then write brief statement that tells the writer what you liked and why.

EX: Page 3 Line 7: The story you told here as an example of why people can't understand X clarified your thesis for me.

- Identify one negative in the draft in the same way.

EX: Page 6 Line 12: I couldn't really find a conclusion here. It was just as though your paper stopped.

Q Ask the writer one question about their paper. It could be about something you didn't understand, something you want to know more about, something that surprised you . . .

EX: Page 1 Line 1 You started your paper by talking about "love." How do you define love?

EX: Page 4 Line 10 You take a very strong stance on immigration. Why do you feel so strongly about it?

College Career Readiness Standards

WORKSHOP

Mar 8, 2010

8:30 – 8:45:	Welcome & orientation:	Dr. Ana María Rodríguez Pamela L. Anderson-Mejías
8:45 – 9:00	Meet & greet:	Darci Cather & Moriah McCracken
9:00 – 9:15	Glossary!	Joe Haske
9:15 – 10:00	What your students meet In 1301 at STC & UTPA	Speed “dating” 1
10:00 – 10:15	Break	
10:15 – 11:00	What your students meet	Speed “dating” 2
11:00 – 11:45	What your students meet	Speed “dating” 3
11:45 – 12:45	Lunch!	
1:00 – 1:30	End of Course Exam Update	Mark Noe
1:30 – 2:00	Q & A on EOC	
2:00 – 3:00	Favorite assignments from colleagues in the high schools	discussions guided by STC & UTPA faculty at tables
3:00 – 3:45	Break	
3:15 – 3:45	Sample 1301 syllabi	Jonikka Charlton
3:45 – 4:00	Wrap up & next time!	Pamela Anderson-Mejías & Joe Haske

<p>In an ideal situation, students who enroll in ENG 1301/02 at UTPA or STC would have experience . . .</p>	<p>These practices are extended by a number of courses goals outlined in the Reference Course Syllabus. For example, “ENG 1301 is designed to help students...”</p>	<p>Our practices and goals build directly from a number of CCRS standards, specifically those that ask students to...</p>
<p>Using writing to learn something new, not simply record or report on (content-based) information.</p>	<p>See that writing is an opportunity for learning (THECB 1-6).</p> <p>Gain more confidence in their abilities to engage in future writing tasks successfully (THECB 5).</p> <p>Develop their abilities to write in a variety of genres appropriate for their audience and purpose (THECB 2, 3).</p>	<p>Support or modify claims based on the results of an inquiry (C-DS B.4).</p> <p>Refine a research topic based on preliminary research and devise a timeline for completing work (C-DS C.3).</p> <p>Synthesize and organize information effectively (C-DS C.5).</p>
<p>Reading for questions and answers: to see themselves as participants in the ongoing conversations they encounter.</p>	<p>Become actively engaged readers, able to use multiple reading strategies for a variety of complex texts, including their own (THECB 5, 6).</p>	<p>Engage in scholarly inquiry and dialogue (C-DS A.1); Evaluate the validity and reliability of sources (C-DS C.4)</p>

<p>Actively engaging texts—scholarly articles and fiction and non-fiction works—as questioners who can draw from multiple reading strategies.</p>	<p>Identify their own purposes for writing (THECB 2).</p> <p>Learn about and effectively use the conventions of writing that govern a given writing situation (THECB 2, 3, 5).</p>	<p>Locate explicit textual information, draw complex inferences, and analyze and evaluate the information within and across texts of varying lengths (R A).</p>
<p>Understanding writing, revision, and assessment as interactive and recursive processes that depend on one another.</p>	<p>Develop an understanding of writing as an interactive and recursive process (THECB 1, 4).</p> <p>Know how to use various types of feedback (teacher, peer, self-assessment) to revise their texts effectively (THECB 1, 4).</p>	<p>Write in a variety of forms for various audiences and purposes (C-DS B.2).</p> <p>Compose and revise drafts (C-DS B.3).</p>
<p>Recognizing the rhetorical implications of document design and grammatical conventions.</p>	<p>Understand the rhetorical implications of writing style and grammatical conventions for a given writing situation (THECB 1).</p>	<p>Write clearly and coherently using standard writing conventions (C-DS B.1).</p>

CCRS Workshop
April 8, 2010

8:30 a.m. – 9:00 a.m.	Welcome Introduction IceBreaker	Dr. Ana María Rodríguez, Interim Provost, UTPA Pamela L. Anderson-Mejías Faculty—STC & UTPA
9:00 a.m. – 10:30 a.m.	Intensive group work on essay assignments & evaluation	Faculty—UTPA & STC
10:30 a.m.	Break	
10:45 a.m. – noon	Group work grading strategies & impact on value	Faculty—STC & UTPA
12:00 noon	Lunch	
12:45 p.m.	College/university faculty <i>wish list</i>	Pamela Anderson-Mejías
1:15 p.m. – 2:30 p.m.	Break out session 1	Teachers self-select from four
2:30 p.m.	Break as needed	
2:35 p.m. – 3:50 p.m.	Break out session 2	Teachers self-select from four
3:50 p.m.	Evaluation & Wrap up	Joe Haske

SESSIONS FOR AFTERNOON:

Rhetorical Reading: **Moriah McCracken & Darci Cather**, Mary Ann Chalaiare, Richard Coronado,
Shoney Flores, Rebecca Millan, Regine Pellicer

Genre/Essay expectations for the End of Course exams: **Liana & Robin Andreasen**, Marianita
Escamilla, Tom Fuschetto, Sharmila Nambiar

Revision & Editing Strategies: **Jessica Schnee & Mark Noe**, Robin Bell, Colin Charlton, Patrick
Hamilton, Kathy Sparrow

Managing the Workload: **Jonikka Charlton**, Sebastian Bennett, Laurence Dambreville, Carissa
Hayden, Chris Keller, Sharia Phillips

Background Information Pre- and Post Survey

Following are a number of appendices which report results from the Pre and Post Survey instruments eliciting knowledge of CCRS, basic qualities and expectations of freshman writing courses at both UTPA and STC, and faculty information/attitudes.

Spring 2010, when the Pre-Survey was sent to all faculty teaching ENG 1301 and ENG 1302 at UTPA as well as all faculty teaching ENGL 1301 and ENGL 1302 at STC, there were a total of 34 people at UTPA who were teaching in the freshman writing program; 5 of those were adjunct faculty. There were 28 respondents to the survey—15 for 1301 and 13 for 1302 which means that up to 13 faculty could have responded twice. From among the 34 UTPA faculty, 17 were faculty who did not attend the subsequent CCRS meeting with Dr. Rodriguez and rarely attend departmental meetings.

At STC, there were a total of 36 faculty teaching in the freshman writing program. Of these, 29 responded for 1301 and 23 for 1302; thus there was a total of 52 responses for the Spring survey from STC faculty.

In fall 2010, when the Post Survey was sent to those faculty who had previously responded to the Pre-Survey, the English department at UTPA had a total of 36 faculty involved in either 1301 or 1302—5 of those were adjuncts and 10 were new faculty teaching in the freshman writing program since spring. In the fall 2010, the English department at STC had a total of 40 faculty involved teaching either 1301 or 1302—five of whom are new.

Post surveys were sent only to those who had participated in the Pre-survey in order to avoid having faculty who either were not on campus or who refused to become involved enough to answer the freshman writing program survey and thus not confound the data collected. Thus we hope to have results only for those faculty who were engaged enough to participate at least minimally, and who could reasonably be expected to have learned about the College & Career Readiness Standards through our departmental meetings, serving as an associate faculty member for the workshops or otherwise becoming aware of alignment issues among the secondary schools, STC and UTPA.

Survey Results—Background

Status:	Pre-		Post	
	UTPA	STC	UTPA	STC
Teaching in first two yrs.	30%	29%	22%	23%
Three + yrs.	70%	70%	78%	77%
Training:				
1-2 courses	15%	12-15%	16%	14%
Advanced deg. in comp/rhet	11%	10%	9%	7%
Practice as TA	18%	14%	16%	12%
Practice as ESL TA or teacher	8%	8%	9%	8%
Teaching assignment:				
Teach theory	11%	dna	8%	dna
Usual FWP	18%	18%	23%	34%
Unusual FWP	4%	3%	2%	2%
Familiar w/CCRS:			scale is 0 = no familiarity, 1=not very, 2=somewhat, 3=very familiar	
	2.12	1.68	2.22	1.87
Comfort revising your SYLLABUS to CCRS:			scale is 0=no idea where to start, 1=not very, 2= somewhat, 3=very comfortable	
	2.47	1.97	2.33	2.00

Survey Results—Student Information
UTPA & STC—Pre- and Post Survey Information

All information is given as percentage of Means (X)

	Pre-				Post			
	UTPA		STC		UTPA		STC	
	1301	1302	1301	1302	1301	1302	1301	1302
Total # students:								
Raw X	25.80	27.62	22.79	22.30	25.37	28.00	23.75	23.75
X attending:	73.64%	84.40	79.11	79.15%	87.00%	89.00	83.49	86.32%
% unprepared For your course	23.04	13.28	37.39	34.49%	24.86	16.50	36.34	33.54%
% adequately Prepared	51.29	59.25	38.47	43.00%	47.59	53.90	38.94	35.98%
% well-prepared	24.88	24.93	24.14	22.46%	27.59	29.50	24.72	30.47%
% who will get A or B	44.17	55.04	37.45	42.99%	54.09	54.66	47.22	44.96%
% who will get C	36.38	28.25	37.60	30.27%	30.43	36.01	30.01	31.95%
% who will get D or F	19.46	16.71	24.95	26.74%	15.78	9.32	22.76	23.10%

Analysis of Background Information

From the background information, it appears that STC faculty responded more readily than those from UTPA. The majority of faculty from both institutions have been working in the respective college/university for over 3 years; approximately the same number at both institutions have at least one course specifically dedicated to rhetoric and composition, either theory or practice or both; similarly approximately the same number of faculty have taught as a Teaching Assistant in a Freshman Writing Program or with English as a second language student writing; the two faculties have nearly the same percentage of the sample group who teach in the FWP as a usual assignment; and the same percentage who teach in the programs but whose primary assignment is not usually in the FWP.

With respect to the College & Career Readiness Standards, both faculties are “somewhat” familiar with the standards in the Pre-survey, but interestingly, both DECREASE in the familiarity with the CCRS in the Post-survey. The decrease of 0.44 for UTPA faculty and 0.35 for STC faculty may not be significant. Both faculty are “somewhat comfortable” with modifying their syllabi to include the CCRS although again, both decrease slightly in comfort level between the Pre-survey and the Post (UTPA 0.50 and STC 0.33).

Student data as reported by the faculty are quite interesting. STC has smaller class sizes and smaller numbers who attend, as well as a smaller number throughout which makes up the totals upon which the percentages are figured. Faculty believe that their students are better prepared in general at UTPA than at STC. In addition, their faculty believe that the students are likely to receive higher grades at UTPA than at STC. Overall pass rate, as reported by the respondents, on the pre-survey for 1301 at UTPA are 80.55%; on the pre-survey for 1302 at UTPA are 83.29%; while at STC for 1301 pass rates are 75.05%; and for 1302 at STC pass rates are 73.26%. On the Post Survey, the overall pass rate, as reported by the respondents, for 1301 at UTPA are 84.52%; for 1302 at UTPA are 90.67%; for 1301 at STC are 77.23%; and for 1302 at STC are 76.91%.

Survey of Current Practice in FWP*
Pre- and Post Survey Results—UTPA and STC

Likert-type Scale

Item #: Prompt	Pre		Post	
	UTPA	STC	UPTA	STC
1. For students to write successful academic essays, they should practice writing in as many genres as possible over the course of the semester.	4.35	3.74	3.72	3.60
2. Students must learn to write a thesis sentence in their first paragraph	2.41	3.88	2.56	3.63
3. Students can best improve their writing by revising a single essay multiple times	4.18	3.81	3.83	4.00
4. Students can improve their own writing by participating in small-group workshops and/or peer review exercises	4.41	4.16	4.61	3.83
5. Students can improve their own writing by fixing errors marked in one essay in subsequent writings	3.06	3.77	3.41	3.93
6. To be ready for college-level writing, students need practice finding their own purpose for writing	4.29	3.84	4.11	3.93
7. The most important thing I can do for my students is teaching them to write error-free prose	2.12	2.84	2.28	2.80
8. To be ready for college-level writing, students need direct instruction in copy editing and proofreading	2.71	3.74	2.89	4.27
9. Students need practice in citing sources to prevent plagiarism	3.76	4.52	3.89	4.63
10. Students need practice integrating sources into their writing and demonstrating they can enter an academic conversation	4.53	4.55	4.11	4.60
11. I ask my students to revise their essays after receiving feedback from me on early drafts	4.71	4.35	4.17	4.60

* FWP = Freshman Writing Program (1301 and 1302)

Comparison of Current Practice in FWP between UTPA & STC Pre- and Post Survey Results—UTPA and STC

Likert-type Scale: 3.0 is neutral; below is DISAGREE, above is AGREE

Prompt	Pre			Post		
	UTPA	STC	diff.	UTPA	STC	diff.
For students to write successful academic essays, they should practice writing in as many genres as possible over the course of the semester.	4.35	3.74	0.61↓	3.72	3.60	0.12↓
Students must learn to write a thesis sentence in their first paragraph	2.41	3.88	1.47↑	2.56	3.63	1.07↑
Students can best improve their writing by revising a single essay multiple times	4.18	3.81	0.37↓	3.83	4.00	0.17↑
Students can improve their own writing by participating in small-group workshops and/or peer review exercises	4.41	4.16	0.25↓	4.61	3.83	0.78↓
Students can improve their own writing by fixing errors marked in one essay in subsequent writings	3.06	3.77	0.71↑	3.41	3.93	0.52↑
To be ready for college-level writing, students need practice finding their own purpose for writing	4.29	3.84	0.45↓	4.11	3.93	0.18↓
The most important thing I can do for my students is teaching them to write error-free prose	2.12	2.84	0.72↑	2.28	2.80	0.52↑
To be ready for college-level writing, students need direct instruction in copy editing and proofreading	2.71	3.74	1.03↑	2.89	4.27	1.38↑
Students need practice in citing sources to prevent plagiarism	3.76	4.52	0.76↑	3.89	4.63	0.74↑
Students need practice integrating sources into their writing and demonstrating they can enter an academic conversation	4.53	4.55	0.02↑	4.11	4.60	0.49↑
I ask my students to revise their essays after receiving feedback from me on early drafts	4.71	4.35	0.36↓	4.17	4.60	0.43↑

↑ indicates that STC faculty believe more strongly on this issue than do UTPA faculty

↓ indicates that STC faculty believe less strongly on this issue than do UTPA faculty

Particularly large differences (over 1.00) are indicated by **yellow highlight**

CHANGE in direction indicating a change in belief system between the two faculties is indicated by **green highlight**

CHANGE for UTPA on Survey of Current Practice in FWP Pre- and Post Survey Results—UTPA

Likert-type Scale: 3.0 is neutral; below is DISAGREE, above is AGREE

Prompt	Pre	Post	Change
For students to write successful academic essays, they should practice writing in as many genres as possible over the course of the semester.	4.35	3.72	0.63↓
Students must learn to write a thesis sentence in their first paragraph	2.41	2.56	0.15↑
Students can best improve their writing by revising a single essay multiple times	4.18	3.83	0.35↓
Students can improve their own writing by participating in small-group workshops and/or peer review exercises	4.41	4.61	0.20↑
Students can improve their own writing by fixing errors marked in one essay in subsequent writings	3.06	3.41	0.35↑
To be ready for college-level writing, students need practice finding their own purpose for writing	4.29	4.11	0.18↓
The most important thing I can do for my students is teaching them to write error-free prose	2.12	2.28	0.16↑
To be ready for college-level writing, students need direct instruction in copy editing and proofreading	2.71	2.89	0.18↑
Students need practice in citing sources to prevent plagiarism	3.76	3.89	0.13↑
Students need practice integrating sources into their writing and demonstrating they can enter an academic conversation	4.53	4.11	0.42↓
I ask my students to revise their essays after receiving feedback from me on early drafts	4.71	4.17	0.54↓

CHANGE for STC on Survey of Current Practice in FWP Pre- and Post Survey Results—STC

Likert-type Scale: 3.0 is neutral; below is DISAGREE, above is AGREE

Prompt	Pre	Post	Change
For students to write successful academic essays, they should practice writing in as many genres as possible over the course of the semester.	3.74	3.60	0.14↓
Students must learn to write a thesis sentence in their first paragraph	3.88	3.63	0.25↓
Students can best improve their writing by revising a single essay multiple times	3.81	4.00	0.19↑
Students can improve their own writing by participating in small-group workshops and/or peer review exercises	4.16	3.83	0.33↓
Students can improve their own writing by fixing errors marked in one essay in subsequent writings	3.77	3.93	0.16↑
To be ready for college-level writing, students need practice finding their own purpose for writing	3.84	3.93	0.19↑
The most important thing I can do for my students is teaching them to write error-free prose	2.84	2.80	0.04↓
To be ready for college-level writing, students need direct instruction in copy editing and proofreading	3.74	4.27	0.53↑
Students need practice in citing sources to prevent plagiarism	4.52	4.63	0.11↑
Students need practice integrating sources into their writing and demonstrating they can enter an academic conversation	4.55	4.60	0.05↑
I ask my students to revise their essays after receiving feedback from me on early drafts	4.35	4.60	0.25↑

Analysis: Survey of Current Practice in FWP

From the above tables one can see that before the collaboration between UTPA and STC and long before the alignment with public secondary teachers, there were some clear focus differences among the faculties. Items which UTPA faculty valued tended toward those which targeted variety in genre (item 1), revision process (items 3 & 11), workshops to revise (item 4), ownership of the writing process (item 6), and entering academic discourse/conversation appropriately (item 10). STC faculty, on the other hand, tended to value more format issues at the sentence and paragraph level. While STC faculty were very similar in some areas, they tended to emphasize thesis sentence in formatting a paragraph (item 2), sentence-level error editing/correction (items 5, 7, and 8), and format issues in citations (item 9).

Both groups started out with quite similar values on teaching many genres (item 1), importance of revising process (items 3, 11), and practice integrating sources into writing (item 10) while preventing plagiarism (item 9).

Following the collaboration and alignment with CCRS, several interesting shifts may be seen. First, UTPA faculty's investment in genres, multi-revisions, ownership and to some extent integrating sources into writing in order to enter academic discourse all shifted to lower value for them. Meanwhile some of the sentence and paragraph mechanical issues were seen to be more valuable. These faculty members did maintain the importance of workshops and peer review.

STC faculty continued to value sentence level formatting issues and strengthened their position on the importance of editing and citing sources. They did relax values somewhat on the location of a thesis statement, importance of workshop and peer review, and genre variety. Finally among these faculty members the value of revision increased.

Of particular interest from these results was the value of REVISION. Originally, UTPA faculty agreed even quite strongly with the two statements, yet they modified their views and shifted downwards while STC faculty, who originally agreed or nearly agreed with the two statements on revision, modified their positions upward. While both groups of faculty agree with the value revision, they exchanged places with reference to one another.

Were these shifts in attitude due to the CCRS alignment? That cannot be definitively stated as a causal relationship; however, without the interaction among these faculty from UTPA, STC, and the public secondary schools, it is likely that entrenched positions would have remained so rather than shifting.

Ranking Results
Pre- and Post Survey

The number of respondents who ranked each item FIRST by Institution on pre- or post-survey. RANKING 1 – 3 in SETS: Given in RAW NUMBERS

	UTPA		STC	
	Pre	Post	Pre	Post
<u>Set ONE:</u>				
Essay w/clear direction, position or argument that may not be organized systematically	21	12	26	11
Clear thesis statement, subordinated through topic sentences in subsequent paragraphs	7	6	25	18
Essay in which the “mode” can be clearly distinguished	0	0	1	1
<u>Set TWO:</u>				
Sentences that follow the rules of grammar & usage	3	2	29	15
Clear, though possibly simple, sentences	10	5	16	10
Complex sentence structures, with some errors in usage	15	11	7	5
<u>Set THREE:</u>				
Evidence of student engagement with topic	22	14	41	22
Evidence of student risk taking	6	4	6	3
Adherence to the rules of composition	0	0	5	5
<u>Set FOUR:</u>				
Position supported by logic and/or rhetoric	21	13	38	22
Position supported by data	5	3	8	3
Position supported by source quotations	2	2	6	5
<u>Set FIVE:</u>				
Essay that expresses the writer’s voice	26	18	31	15
Essay that is objective	2	0	12	10
Essay that covers the facts	0	0	9	5

ANALYSIS of the RANKING RESULTS Pre- and Post Survey

In the above table, it is clear that the UTPA faculty PRIOR to the CCRS information valued students writing more complex sentences even if those contained errors than did the STC faculty, who valued correct grammar and usage more than their UTPA peers. After the CCRS information, this same pattern emerges again.

On the other hand, prior to the CCRS information, UTPA and STC faculty both valued an essay with clear direction, position or argument even if it were organized systematically—although the difference between first and next choice for the STC faculty is most likely not significant (26 vs. 25). Following the CCRS information on the post-survey, the UTPA faculty continue to value an essay with clear direction, position or argument even if it is not systematically organized while STC faculty value the organization of the essay around a clear thesis statement, supported by topic sentences in subsequent paragraphs which are subordinated to that thesis statement. This distinction between IDEATION and FORM (TEXT) is seen again later in the statements (see part 3).

Five Most Important Skills
Pre- and Post Survey

Number of respondents who selected the item in the TOP FIVE in order/TOTAL NOTE: Rankings are from raw data. PRE-SURVEY is on top; POST SURVEY is below in italics.

PROMPT: From the list below, please select what you perceive to be the five (5) most important skills students need to write in college courses by completing the following sentence, "Students who are prepared for college writing courses must, above all else, be prepared to ..."

	UTPA/28 <i>UTPA/17</i>	STC/52 <i>STC/25</i>
Make direct connections between reading assignments and writing assignments (1) (1) <i>Post Survey (2) (1)</i>	12-3-4-2-2/23 <i>4-3-1-2-1/17</i>	27-3-4-3-2/39 <i>11-2-4-3-5/25</i>
Demonstrate familiarity with and/or reference canonical literary works (12) (11) <i>Post Survey (13) (11)</i>	1-0-0-1-0/2 <i>0-0-0-0-0/0</i>	2-4-1-1-1/9 <i>1-0-1-1-0/3</i>
Read scholarly articles (journal articles, academic monographs) written by academics for other academics(8)(8) <i>Post Survey (7) (5)</i>	1-5-0-2-1/9 <i>5-0-1-0-0/6</i>	4-3-2-4-0/13 <i>3-5-2-2-1/13</i>
Question the purpose of reading assignments(10) (12) <i>Post Survey (11) (13)</i>	0-2-0-3-1/6 <i>0-1-0-0-0/1</i>	1-1-4-0-1/7 <i>0-1-1-0-0/2</i>
Ask questions about the purpose of writing assignments (3) (10) <i>Post Survey (4) (9)</i>	4-4-2-1-3/14 <i>2-3-3-0-0/8</i>	3-1-1-2-4/11 <i>1-3-1-2-1/8</i>
Find reliable sources via online sites (13) (7) <i>Post Survey (12) (8)</i>	0-0-0-0-2/2 <i>0-1-0-0-0/1</i>	1-6-4-4-1/16 <i>2-3-2-0-2/9</i>
Compose in multiple genres (5) (5) <i>Post Survey (3) (6)</i>	1-3-5-2-1/12 <i>0-4-1-5-2/12</i>	5-6-6-6-3/26 <i>3-4-1-3-1/12</i>
Reflect on their individual writing process (2)(4) <i>Post Survey (1)(7)</i>	5-5-6-5-2/23 <i>5-4-4-3-1/17</i>	2-10-9-3-5/29 <i>1-3-4-1-3/12</i>
Revise writing for content-based arguments (4) (2) <i>Post Survey (5) (3)</i>	2-1-5-0-6/14 <i>1-2-5-0-0/8</i>	2-9-11-11-3/36 <i>4-5-2-4-4/19</i>
Edit writing for issues of correctness related to Standard English (9) (3) <i>Post Survey (9) (2)</i>	2-1-1-1-3/8 <i>1-0-1-1-2/5</i>	5-7-5-8-10/35 <i>3-2-6-9-2/22</i>
Ask for help with writing from other writers (7) (9) <i>Post Survey (6) (12)</i>	0-3-4-3-1/11 <i>0-0-1-3-5/9</i>	0-1-2-3-6/12 <i>0-1-0-0-2/3</i>
Give help to other writers about their writing (6) (13) <i>Post Survey (10) (10)</i>	0-1-1-6-4/12 <i>0-0-0-3-2/5</i>	0-0-1-2-4/7 <i>0-0-1-1-2/4</i>
Properly cite secondary sources in a bibliography or reference list (11) (6) <i>Post Survey (8) (4)</i>	0-0-0-2-2/4 <i>0-0-1-1-5/7</i>	0-1-2-5-12/20 <i>1-1-5-4-7/18</i>

**Analysis of FIVE MOST IMPORTANT SKILLS
Pre- and Post Survey Results**

RANKING **SAME/DIFFERENT (5 or more out of 13)** UTPA/STC

Pre-Survey UTPA RANKed (UTPA)(STC)

1. Make direct connections between reading assignments and writing assignments (1) (1)
2. Reflect on their individual writing process (2) (4)
3. Ask questions about the purpose of writing assignments (3) (10)
4. Revise writing for content-based arguments (4) (2)
5. Compose in multiple genres (5) (5)
6. Give help to other writers about their writing(6) (13)
7. Ask for help with writing from other writers (7) (9)
8. Read scholarly articles (journal articles, academic monographs)written by academics for other academics (8) (8)
9. Edit writing for issues of correctness related to Standard English (9) (3)
10. Question the purpose of reading assignments(10) (12)
11. Properly cite secondary sources in a bibliography or reference list (11) (6)
12. Demonstrate familiarity with and/or reference canonical literary works (12) (11)
13. Find reliable sources via online sites (13) (7)

Post Survey UTPA RANKed

1. Reflect on their individual writing process (1) (7)
2. Make direct connections between reading assignments and writing assignments (2) (1)
3. Compose in multiple genres (3)(6)
4. Ask questions about the purpose of writing assignments (4) (9)
5. Revise writing for content- based arguments (5) (3)
6. Ask for help with writing from other writers (6) (12)
7. Read scholarly articles (journal articles, academic monographs) written by academics for other academics (7) (5)
8. Properly cite secondary sources in a bibliography or reference list (8) (4)
9. Edit writing for issues of correctness related to Standard English (9) (2)
10. Give help to other writers about their writing (10) (10)
11. Question the purpose of reading assignments (11) (13)
12. Find reliable sources via online sites (12) (8)
13. Demonstrate familiarity with and/or reference canonical literary works (13) (11)

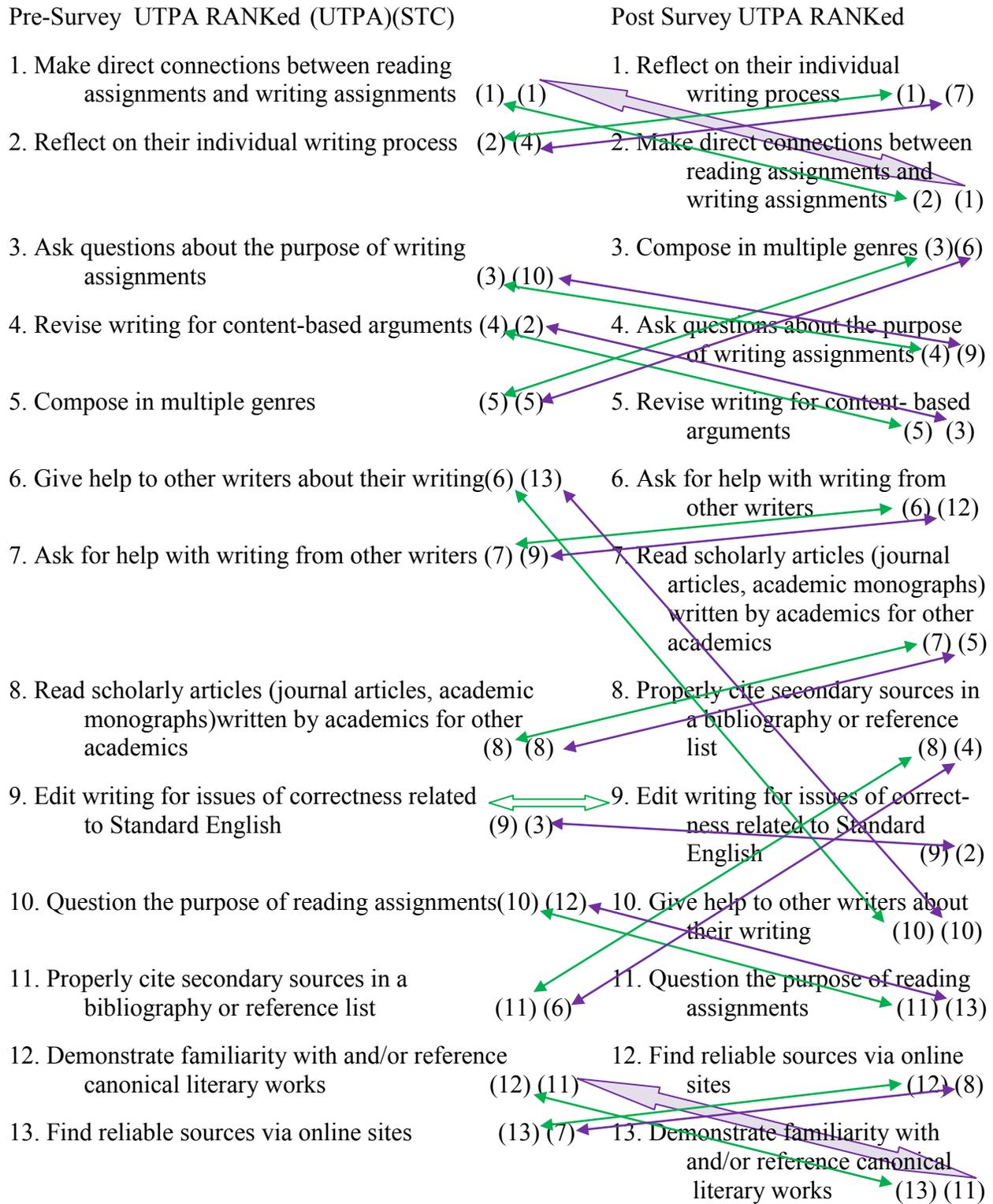
Pre-Survey STC RANKed (highlighted are very different from UTPA ranking)

1. Make direct connections between reading assignments and writing assignments (1) (1)
2. Revise writing for content-based arguments (4)
3. Edit writing for issues of correctness related to Standard English (9)
4. Reflect on their individual writing process (2)
5. Compose in multiple genres (5)
6. Properly cite secondary sources in a bibliography or reference list (11)
7. Find reliable sources via online sites (13)
8. Read scholarly articles (journal articles, academic monographs) written by academics for other academics (8)
9. Ask for help with writing from other writers (7)
10. Ask questions about the purpose of writing assignments (3)
11. Demonstrate familiarity with and/or reference canonical literary works (12)
12. Question the purpose of reading assignments (10)
13. Give help to other writers about their writing (6)

Post Survey STC RANKed (highlighted are very different from UTPA ranking)

1. Make direct connections between reading assignments and writing assignments (2)
2. Edit writing for issues of correctness related to Standard English (9)
3. Revise writing for content-based arguments (5)
4. Properly cite secondary sources in a bibliography or reference list (8)
5. Read scholarly articles (journal articles, academic monographs) written by academics for other academics (7)
6. Compose in multiple genres (3)
7. Reflect on their individual writing process (1)
8. Find reliable sources via online sites (12)
9. Ask questions about the purpose of writing assignments (4)
10. Give help to other writers about their writing (10)
11. Demonstrate familiarity with and/or reference canonical literary works (13)
12. Ask for help with writing from other writers (6)
13. Question the purpose of reading assignments (11)

Movement Pre-to Post Survey ◀UTPA▶ & ▶STC▶



NOTE: Because these are ordered by UTPA for both pre and post survey results, the ARROWS for STC (in purple) do not accurately indicate direction. See graph below for STC ONLY where order is by STC rankings.

Movement Pre-to Post Survey 

Pre-Survey UTPA RANKed (UTPA)(STC)		Post Survey UTPA RANKed
1. Make direct connections between reading assignments and writing assignments (1) (1)		1. Reflect on their individual writing process (1) (7)
2. Reflect on their individual writing process (2) (4)		2. Make direct connections between reading assignments and writing assignments (2) (1)
3. Ask questions about the purpose of writing assignments (3) (10)		3. Compose in multiple genres (3) (6)
4. Revise writing for content-based arguments (4) (2)		4. Ask questions about the purpose of writing assignments (4) (9)
5. Compose in multiple genres (5) (5)		5. Revise writing for content-based arguments (5) (3)
6. Give help to other writers about their writing (6) (13)		6. Ask for help with writing from other writers (6) (12)
7. Ask for help with writing from other writers (7) (9)		7. Read scholarly articles (journal articles, academic monographs) written by academics for other academics (7) (5)
8. Read scholarly articles (journal articles, academic monographs) written by academics for other academics (8) (8)		8. Properly cite secondary sources in a bibliography or reference list (8) (4)
9. Edit writing for issues of correctness related to Standard English (9) (3)		9. Edit writing for issues of correctness related to Standard English (9) (2)
10. Question the purpose of reading assignments (10) (12)		10. Give help to other writers about their writing (10) (10)
11. Properly cite secondary sources in a bibliography or reference list (11) (6)		11. Question the purpose of reading assignments (11) (13)
12. Demonstrate familiarity with and/or reference canonical literary works (12) (11)		12. Find reliable sources via online sites (12) (8)
13. Find reliable sources via online sites (13) (7)		13. Demonstrate familiarity with and/or reference canonical literary works (13) (11)

 UTPA stayed the same

 STC stayed the same

Major Movement Pre-to Post Survey ◀UTPA▶ Only

Pre-Survey UTPA RANKed (UTPA)(STC)		Post Survey UTPA RANKed
1. Make direct connections between reading assignments and writing assignments (1) (1)		1. Reflect on their individual writing process (1) (7)
2. Reflect on their individual writing process (2) (4)		2. Make direct connections between reading assignments and writing assignments (2) (1)
3. Ask questions about the purpose of writing assignments (3) (10)		3. Compose in multiple genres (3)(6)
4. Revise writing for content-based arguments (4) (2)		4. Ask questions about the purpose of writing assignments (4) (9)
5. Compose in multiple genres (5) (5)		5. Revise writing for content- based arguments (5) (3)
6. Give help to other writers about their writing(6) (13)		6. Ask for help with writing from other writers (6) (12)
7. Ask for help with writing from other writers (7) (9)		7. Read scholarly articles (journal articles, academic monographs) written by academics for other academics (7) (5)
8. Read scholarly articles (journal articles, academic monographs)written by academics for other academics (8) (8)		8. Properly cite secondary sources in a bibliography or reference list (8) (4)
9. Edit writing for issues of correctness related to Standard English (9) (3)	↔	9. Edit writing for issues of correctness related to Standard English (9) (2)
10. Question the purpose of reading assignments(10) (12)		10. Give help to other writers about their writing (10) (10)
11. Properly cite secondary sources in a bibliography or reference list (11) (6)		11. Question the purpose of reading assignments (11) (13)
12. Demonstrate familiarity with and/or reference canonical literary works (12) (11)		12. Find reliable sources via online sites (12) (8)
13. Find reliable sources via online sites (13) (7)		13. Demonstrate familiarity with and/or reference canonical literary works (13) (11)

Movement Pre-to Post Survey ◀STC▶ Only

Pre-Survey STC RANKed (UTPA)(STC)		Post Survey STC RANKed
1. Make direct connections between reading assignments and writing assignments (1) (1)	↔	1. Make direct connections between reading assignments and writing assignments (2) (1)
2. Revise writing for content-based arguments (4) (2)	↔	2. Edit writing for issues of correctness related to Standard English (9) (2)
3. Edit writing for issues of correctness related to Standard English (9) (3)	↔	3. Revise writing for content-based arguments (5) (3)
4. Reflect on their individual writing process (2) (4)	↔	4. Properly cite secondary sources in a bibliography or reference list (8) (4)
5. Compose in multiple genres (5) (5)	↔	5. Read scholarly articles (journal articles, academic monographs) written by academics for other academics (7) (5)
6. Properly cite secondary sources in a bibliography or reference list (11) (6)	↔	6. Compose in multiple genres (3) (6)
7. Find reliable sources via online sites (13) (7)	↔	7. Reflect on their individual writing process (1) (7)
8. Read scholarly articles (journal articles, academic monographs) written by academics for other academics (8) (8)	↔	8. Find reliable sources via online sites (12) (8)
9. Ask for help with writing from other writers (7) (9)	↔	9. Ask questions about the purpose of writing assignments (4) (9)
10. Ask questions about the purpose of writing assignments (3) (10)	↔	10. Give help to other writers about their writing (10) (10)
11. Demonstrate familiarity with and/or reference canonical literary works (12) (11)	↔	11. Demonstrate familiarity with and/or reference canonical literary works (13) (11)
12. Question the purpose of reading assignments (10) (12)	↔	12. Ask for help with writing from other writers (6) (12)
13. Give help to other writers about their writing (6) (13)	↔	13. Question the purpose of reading assignments (11) (13)

Major Movement Pre-to Post Survey ◀STC▶ Only

Pre-Survey STC RANKed (UTPA)(STC)		Post Survey STC RANKed
1. Make direct connections between reading assignments and writing assignments (1) (1)	↔	1. Make direct connections between reading assignments and writing assignments (2) (1)
2. Revise writing for content-based arguments (4) (2)		2. Edit writing for issues of correctness related to Standard English (9) (2)
3. Edit writing for issues of correctness related to Standard English (9) (3)		3. Revise writing for content-based arguments (5) (3)
4. Reflect on their individual writing process (2) (4)		4. Properly cite secondary sources in a bibliography or reference list (8) (4)
5. Compose in multiple genres (5) (5)		5. Read scholarly articles (journal articles, academic monographs) written by academics for other academics (7) (5)
6. Properly cite secondary sources in a bibliography or reference list (11) (6)		6. Compose in multiple genres (3) (6)
7. Find reliable sources via online sites (13) (7)		7. Reflect on their individual writing process (1) (7)
8. Read scholarly articles (journal articles, academic monographs) written by academics for other academics (8) (8)		8. Find reliable sources via online sites (12) (8)
9. Ask for help with writing from other writers (7) (9)		9. Ask questions about the purpose of writing assignments (4) (9)
10. Ask questions about the purpose of writing assignments (3) (10)		10. Give help to other writers about their writing (10) (10)
11. Demonstrate familiarity with and/or reference canonical literary works (12) (11)	↔	11. Demonstrate familiarity with and/or reference canonical literary works (13) (11)
12. Question the purpose of reading assignments (10) (12)		12. Ask for help with writing from other writers (6) (12)
13. Give help to other writers about their writing (6) (13)		13. Question the purpose of reading assignments (11) (13)

Analysis of Change & Comparison Pre- and Post Survey UTPA and STC Faculty

The previous charts indicate that training in the CCRS may have influenced change in rankings among the five most important skills necessary for entering the freshman writing classes according to both UTPA and STC faculty members.

For UTPA faculty, it appears that composing in various genres and properly citing sources has moved from lower to higher positions. For STC faculty, properly citing sources also moved to a higher position but so did the importance of reading scholarly works and giving help to other writers (peer/group work).

The area which moved down in rank for UTPA faculty was giving help to other writers; those which moved down in rank for STC faculty were reflecting on the individual writing process and asking for help from other writers.

Before the workshops on CCRS, faculty from UTPA seemed to put much more emphasis on peer/group learning strategies of asking questions about why they were writing or the purpose of a writing assignment and giving help to other writers (i.e., it appears that UTPA faculty were quite concerned with encouraging the students' confidence in their abilities). On the other hand, the STC faculty seemed to be more concerned with format and structure issues: editing for correctness, properly citing sources and finding (evaluating) reliable online sources.

Following the CCRS interactions among the two faculties and the workshops with teachers, the UTPA faculty and the STC faculty still differed significantly in the importance of editing (for sentence level grammar, usage, and mechanics as is indicated by comments from STC faculty), the importance of students asking questions about the purpose of their writing assignments, and students asking for help from other writers (the flip side of giving help to other writers). A new (and frankly disturbing) difference between the two faculties was the much lower ranking of reflection about the writing process by the STC faculty while the UTPA faculty still consider this one of the two most important skills which they wish to engender in their students.

It appears that the STC faculty concerns with genre and appropriate citation formats may have influenced the UTPA faculty somewhat through the workshops for CCRS. Likewise, it appears that the UTPA faculty concerns with requiring scholarly readings and work-shopping with students where they give other writers help with their writing may have influenced STC faculty. The importance of citation format increased for both faculties.

The UTPA faculty did not change their ranking on students editing their writing for issues of correctness related to Standard English usage; the STC faculty did not change their rankings on making direct connections between reading and writing assignments nor on the relatively low ranking of making connections with canonical literature through references in the students' writings.

Open-Ended Responses

Following is a Qualitative Content Analysis based on the responses given to the three open-ended questions

In order to analyze the responses, all were coded and organized using content analysis. No response was left out—coding can vary depending upon the analyst; however, I have followed the M.A.K. Halliday division based on TEXT, INTERTEXT (relationships) and IDEATION as a general basis with addition of PERSONALITY. **Please note: the questions were in slightly different order on the survey instrument. For ease in reporting and understanding, results from question 1 here have been concatenated.**

Question ONE: Please list your five most important responses to the following sentence in order of importance (with 1 being the most important):

“Students who are prepared for college writing courses such as 1301/2 must be able to...”

I. TEXTUAL:

A. Sentence-level textual issues (e.g., edit for grammar)

UTPA pre survey	21	UTPA post survey	7
STC pre survey	50	STC post survey	31

B. Discourse-level textual issues

Organization (e.g., students must write properly organized essay)

UTPA pre survey	8	UTPA post survey	7
STC pre survey	21	STC post survey	11

Clarity (e.g., must write clear understandable prose)

UTPA pre survey	4	UTPA post survey	1
STC pre survey	7	STC post survey	9

Argument structure (e.g., no fallacies)

UTPA pre survey	0	UTPA post survey	0
STC pre survey	7	STC post survey	11

Paragraph structure (e.g., must have thesis statement followed by supporting details)

UTPA pre survey	4	UTPA post survey	0
STC pre survey	13	STC post survey	5

Modes (e.g., student must know modes like comparison-contrast, definition)

UTPA pre survey	1	UTPA post survey	1
STC pre survey	7	STC post survey	4

Essay structure (e.g., must know how to write the 5 paragraph essay)

UTPA pre survey	0	UTPA post survey	1
STC pre survey	6	STC post survey	3

Preparation for structuring an essay (e.g., must know how to outline, initiate writing)

UTPA pre survey	1	UTPA post survey	4
STC pre survey	6	STC post survey	2

Include, use correctly citations & sources

UTPA pre survey	3	UTPA post survey	2
STC pre survey	18	STC post survey	7

II. IDEATIONAL:

A. Understanding and using the writing processes			
Talk about writing (including understanding prompts)			
UTPA pre survey	1	UTPA post survey	0
STC pre survey	1	STC post survey	1
Recursiveness of writing process			
UTPA pre survey	2	UTPA post survey	2
STC pre survey	6	STC post survey	3
Revision			
UTPA pre survey	7	UTPA post survey	6
STC pre survey	7	STC post survey	6
Writing as a means of learning, exploring, growth			
UTPA pre survey	6	UTPA post survey	2
STC pre survey	0	STC post survey	0
B. Personal Idea/Understanding/Knowledge			
Good, own, or original ideas			
UTPA pre survey	2	UTPA post survey	1
STC pre survey	5	STC post survey	2
Intellectual curiosity			
UTPA pre survey	5	UTPA post survey	0
STC pre survey	3	STC post survey	0
Critical thinking			
UTPA pre survey	13	UTPA post survey	9
STC pre survey	16	STC post survey	12
Understanding reading/critical reading			
UTPA pre survey	20	UTPA post survey	13
STC pre survey	24	STC post survey	19
Research (including create a research question, generalize findings)			
UTPA pre survey	4	UTPA post survey	6
STC pre survey	6	STC post survey	6
Evaluate sources (including internet and others)			
UTPA pre survey	5	UTPA post survey	3
STC pre survey	4	STC post survey	4

III. INTERTEXT (interpersonal relationships)

- A. Within the writing experience, decision-making
Socio-awareness (e.g., audience, voice, purpose for writing)
- | | | | |
|-----------------|---|------------------|---|
| UTPA pre survey | 4 | UTPA post survey | 3 |
| STC pre survey | 5 | STC post survey | 1 |
- B. Within the writing process, class procedures
- Use of peer feedback (including being a responsible peer, working in peer groups)
- | | | | |
|-----------------|---|------------------|----|
| UTPA pre survey | 5 | UTPA post survey | 6 |
| STC pre survey | 3 | STC post survey | 11 |
- Use of instructor feedback (including asking for help and using it)
- | | | | |
|-----------------|---|------------------|---|
| UTPA pre survey | 2 | UTPA post survey | 2 |
| STC pre survey | 4 | STC post survey | 0 |
- Use of class environment (including communicating in class, understanding discussion)
- | | | | |
|-----------------|---|------------------|---|
| UTPA pre survey | 0 | UTPA post survey | 2 |
| STC pre survey | 1 | STC post survey | 0 |

IV. PERSONALITY (technically this can belong to III above as relationship with the self)

- A. Self-knowledge (including setting goals for self)
- | | | | |
|-----------------|---|------------------|---|
| UTPA pre survey | 2 | UTPA post survey | 1 |
| STC pre survey | 2 | STC post survey | 0 |
- B. Confidence
- | | | | |
|-----------------|---|------------------|---|
| UTPA pre survey | 2 | UTPA post survey | 2 |
| STC pre survey | 1 | STC post survey | 0 |
- C. Accept confusion, challenge, criticism (i.e., the reality of writing in higher education)
- | | | | |
|-----------------|---|------------------|---|
| UTPA pre survey | 2 | UTPA post survey | 1 |
| STC pre survey | 1 | STC post survey | 0 |
- D. Set aside preconceived ideas, bias and adapt
- | | | | |
|-----------------|---|------------------|---|
| UTPA pre survey | 6 | UTPA post survey | 1 |
| STC pre survey | 1 | STC post survey | 0 |
- E. Be willing to learn the necessary skills (e.g., computer)
- | | | | |
|-----------------|---|------------------|---|
| UTPA pre survey | 1 | UTPA post survey | 0 |
| STC pre survey | 3 | STC post survey | 1 |
- F. Attend class, do the work, follow directions
- | | | | |
|-----------------|----|------------------|---|
| UTPA pre survey | 3 | UTPA post survey | 4 |
| STC pre survey | 12 | STC post survey | 9 |
- G. Be responsible
- | | | | |
|-----------------|---|------------------|---|
| UTPA pre survey | 2 | UTPA post survey | 1 |
| STC pre survey | 7 | STC post survey | 2 |
- H. Time management
- | | | | |
|-----------------|---|------------------|---|
| UTPA pre survey | 3 | UTPA post survey | 1 |
| STC pre survey | 9 | STC post survey | 5 |

OUTLIERS

- Pre survey UTPA & STC : Literary Analysis 1 & 1
- Pre survey UTPA: Analyze visual and multi-modal texts 1
- Pre survey UTPA: Reflect on writing 1
- Pre survey STC: Want to learn 1
- Pre survey STC: Desire to look good in writing 1
- Pre survey STC: Understand concepts not just memorize 1
- Pre survey STC: Recall ideas 1
- Pre survey STC: Respond to readings through writing 1

Question TWO: “What do you think the greatest strength of your students will be as they make the transition from high school to college, specifically in the context of writing-intensive and reading-intensive classes?”

A. Want to succeed/learn				
	UTPA pre survey	9	UTPA post survey	5
	STC pre survey	15	STC post survey	10
B. Not afraid to ask questions/humble				
	UTPA pre survey	6	UTPA post survey	2
	STC pre survey	3	STC post survey	0
C. Have basic knowledge of writing paragraphs/essays				
	UTPA pre survey	3	UTPA post survey	0
	STC pre survey	4	STC post survey	0
D. Inventiveness				
	UTPA pre survey	2	UTPA post survey	4
	STC pre survey	0	STC post survey	0
E. Energy				
	UTPA pre survey	0	UTPA post survey	0
	STC pre survey	1	STC post survey	4
F. Bring cultural variety to classroom				
	UTPA pre survey	1	UTPA post survey	1
	STC pre survey	1	STC post survey	0
G. None				
	UTPA pre survey	0	UTPA post survey	2
	STC pre survey	5	STC post survey	2

OUTLIERS—UTPA post survey: know MLA format, know TAKS skills

STC pre survey: ability to think critically in 1302, good listening skills, understand technology, know how to speak English, ready to express opinions, can memorize, familiar with reading strategies, respect for teacher, nice smiles

STC post survey: paragraphing, can be efficient, adaptable, can meet any standard if it is reinforced throughout their higher education classes, understand that writing is important, curiosity, some are willing to work hard

Question THREE: “What do you think is the biggest challenge facing your students as they make the

transition from high school to college?"

A. Lack of preparation from their high school

UTPA pre survey	13	UTPA post survey	5
STC pre survey	21	STC post survey	13

B. Autonomy

UTPA pre survey	6	UTPA post survey	1
STC pre survey	5	STC post survey	3

C. Responsibility

UTPA pre survey	7	UTPA post survey	1
STC pre survey	11	STC post survey	5

D. Time management

UTPA pre survey	0	UTPA post survey	2
STC pre survey	4	STC post survey	5

E. Outside obligations

UTPA pre survey	0	UTPA post survey	0
STC pre survey	3	STC post survey	1

F. Know formula but cannot generate ideas/no connection to their education

UTPA pre survey	4	UTPA post survey	1
STC pre survey	3	STC post survey	1

OUTLIERS: pre survey UTPA: workload, cannot move from answer mode to inquiry,
 comparing own opinions to scholarly research/work, understanding that things need time
 STC pre survey: Spanish to English language interference, fear of writing, understanding that
 they can learn by writing
 UTPA post survey: realizing they are underprepared, not prepared for different idea and
 fields at the university, staying focused, disconnect between high school and higher ed
 STC post survey: understanding academic honesty, do not take education seriously, produce
 poor work

Results of the workshop ONE evaluation: N = 55 (3 were Region I)

Positive aspects:

1. Speed dating w/ representative assignments, samples & expectations for our students: 43
2. EOC info: 37
3. Discussing/sharing writing ideas & lessons: 23
4. Sharing with other teachers & teachers from all levels: 18
5. Willingness to work together for student success; validating me; positive toward high school teachers; true collaboration, THANKS, considering our needs; allowing us to participate: 8
6. UTPA/STC goals clarification: 6
7. Giving input/feedback on our activities: 2

ONE person cited each of the remainder:

Humor
 Rationale for activities/outcomes
 Resources were helpful
 Good ideas for research from X
 Sharing what we high school teachers do
 Variety of information
 Eating & sharing during down town
 Meet & greet [sic]
 Liked movement
 Meeting UTPA & STC instructors
 Online documents coming

Ways to improve:

1. handouts: 19
2. syllabus with scoring guide from each professor/syllabus not just assignments: 5
3. more time for discussion during speed dates: 4
4. need more space in room: 4
5. papers everywhere; better organization: 4
6. allow lunch outside workshop: 4
7. rubrics: 3
8. better communication from you to us (late notice/no e-mails about bringing activities): 3
9. force our administration to listen so they can learn: 3
10. see your graded essays: 3
11. more info on the EOC: 2
12. Dr. Noe revealing test secrets/specific information: 2
13. no overhead: 2
14. more focused discussion on how to align hs to college/univ: 2
15. less abstract/college talk (more plain speaking): 2
16. auditing courses offered by profess UTPA/STC & visiting your classes: 2

ONE person cited each of the remainder:

A lot of sitting
 Bring a representative who is actually creating the EOC exam
 More info on problems STC/UTPA teachers have & how high school teachers can help
 Longer lunch
 More speed dating
 More breaks
 Produce something from workshop
 Give textbook suggestions for high schools
 Implementation of technology (maybe means use of OHP??)
 More time to meet with more/all professors
 Professional development (ongoing)
 Contact info
 Professors should attend high school to see how classes differ
 3 not 2 workshops like this
 How to get all students to pass the new test
 Current writing research
 Recap at the tables not as whole
 High school input too
 Provide sample syllabus for high schools
 Address the ELL population
 Seating with back to front of room (in circle) is uncomfortable
 More Q&A on EOC
 Collaborate on EOC assignments & preparation
 More actual strategies per goal
 More professors per table
 Practical advice
 Have copies of the strategies
 Enough materials
 Mike for everyone so better communication
 How can UTPA/STC lessons help Eng I – IV plan their lessons
 Address ESL & LD needs

various comments (I did not include the number of happy faces):

Enjoyed extended conversation with other teachers at all levels; overall excellent; very useful; I appreciate that this is taking place; great!; very useful workshop, thank you!; highly informational; need more of this!; very helpful info!; very useful insights!; enjoyed!!!; nice lunch, thanks; very nice professors—positive and helpful; very informative & looking forward to the next time; thanks for the healthy lunch; very informative, thanks; THANK YOU!; appreciate the collegiality ... how could I get something like this for my high school English teachers? ; ongoing professional development—looking forward to more of these meetings; well done, very interesting, lots of changes coming & it's good to be working together.

I feel there is still a bridge to gap [sic] between UTPA & STC; by April need more concrete info on EOC exam for us 9th grade teachers & THANKS; where do we go from here?; What are the colleges doing for ESL?; we need to know – on what areas would college teachers like high school teachers to concentrate

Results of the workshop TWO evaluation:

1. Please list 3 things you found most useful (Ap 8)
 - Sharing among colleagues 20
 - Sample grading 12
 - Handouts 8
 - PM workshop—revision & editing 7
 - PM workshop—rhetorical reading 7
 - Sharing of gaps in morning 6
 - Faculty wish list 6
 - Peer review strategies 6
 - Activities found in college/univ classes 5
 - Dialog with college & university faculty 5
 - PM workshop—Genre/EOC 5
 - PM workshop on workload 4
 - Breakout sessions 4
 - Lessons from teachers 3
 - EOC 3
 - Blogger website 3
 - Resources pages 3
 - Approaches to writing assignments 3
 - Types of writing for EOC 3
 - Seeing how closely aligned hs & utpa are 3
 - Sample essays & strategies for EOC 2
 - Importance of feedback 2
 - Lots of collaboration 2
 - Well-organized 2
 - Having university faculty feedback on the feedback I give my students 2
 - Small groups so we had greater focus 1
 - Portfolio 1
 - Self-editing strategies 1
 - Grading expectations 1
 - Peer conferencing 1
 - Affirmation we're doing the same things 1
 - Loved the intensive AM 1
 - Connections among modeling, peer review, etc 1
 - Resources from the breakout sessions

2. Please list anything which you found unhelpful/un-useful (Ap 8)
 - Noise level 5
 - Some am faculty were NOT organized 3
 - Breakout session presenters styles poor 3
 - Didn't like being with ONE group all morning 3
 - Revision & editing asked US—we need THEIR help so it was useless 2
 - There was a lot of complaining about TAKS & the faculty in charge should have stopped this so we could focus on the positive aspects of the workshop 2

need more on actual high school alignment from 9 – 12 now 1
 teachers did not bring their essays! 1
 AM form needed more explanation 1
 Some profs were calling books “junk” (twilight) 1
 Need detailed activities, content focused on 1
 Need more HELP to bridge the game before high school (P-8) – when we get
 them the students are already behind 1
 Too much time to complete the tasks in the morning (small table) 1
 PM EOC session too fast and not enough handouts 1
 We appreciate all the effort expended. 1

3. Additional comments (Ap 8)

It was a great opportunity to collaborate!!! 3
 So valuable! 3
 Very positive environment 3
 Individual break out rooms would help 2
 Add more conversation time, less structure (like AM) 1
 Right direction—how do we pass on to the rest of the teachers? 1
 More interactive—great! 1
 There were some nuggets, but a lot of complaining was allowed 1
 Just right amount combining theory & practice 1
 Assemble copies before the sessions—wasted too much time passing them out 1
 Enjoyed it & it was exactly what I needed 1
 Would like to see the 1301 or 1302 classes as models 1
 EOC training for June at UTPA! 1
 Many teachers discussed AP; what about the regular students? 1
 It was nice that we could pick up copies of what WE wanted 1
 Communication from the schools about #s so you could prepare copies 1

Total N = 55

attended March 8 = 44

attended April 8 = 54 (one did not answer this so it was, in fact, 55)

of teachers = 51

of Region I specialists = 3

3/8 workshop 1 = excellent, 2=good, 3=average, 4=fair, 5=poor (if all comments were
 positive but the numbers were 4/5s I reversed them—apparently teachers need to
 read more!!!) %
 excel & good

a. Learning about 1301 college/univ expectations:	28	(1)	12	(2)	4	(3)	0	(4)	0	(5)
91%										
b. Sharing favorite prompts with teachers from other districts	22	15	6	0	0					
84%										
c. Info session on End of course exam*	31	19	0	0	1					
98%										

- | | |
|--|-------------|
| d. Goals clarification & assignment variety
91% | 20 20 3 1 0 |
| e. overall goal of collaboration for benefit of RGV students#
91% | 27 16 4 0 0 |

*note total here is 51 so many who were at only the AP 8 workshop answered for EOC exam

#note total here is 47 so some answered who were only at the AP 8 workshop...

The above section was just to see which teachers from before showed up—if it were all #1s then we had only those who were really impressed last time in this new group—and to check how the two workshops compared in general. Looks like we didn't just get those who loved the Mar 8 workshop!

4/8 workshop

- | | |
|--|-------------|
| f. seeing assignments & grading by peers from other districts
85% | 29 18 6 2 0 |
| g. seeing assignments & doing worksheet for faculty grading
89% | 28 21 5 1 0 |
| h. discussion of similarities, surprises, differences, gaps
89% | 34 15 4 2 0 |
| i. whole group sharing of ONE key issue discussed per table
87% | 30 17 6 1 0 |
| j. sharing info from faculty on WISH LIST
80% | 27 17 9 2 0 |
| k. break out sessions (not all answered this for some reason)
77% | 20 13 7 1 2 |
| l. overall goal of collaboration for benefit of RGV students
93% | 29 13 3 0 0 |

Break-out sessions attended:

Genre/EOC essay types: 28

Rhetorical Reading: 29

Revising & editing: 26

Workload mgt.: 17

Please comment on any ways you see that we might improve these workshops for math, science & social studies teachers in the future ...

THANKS! (lots of those & smiley faces here)

1 each of the following comments:

Need more high school teachers of regular & LEP students—not all AP & dual enrollment which are sent by their districts

ELL's needs for all areas should be included

Different rooms for breakout sessions

Enough copies for breakout handouts—better communication with districts on attendance

Promote writing across the curriculum

Include faculty for ALL content areas in one workshop—prepare for college

Emphasize cross-curricular connections

Have teachers from all subjects to get wider perspectives

Separate out dual enrollment teachers who have to address TAKS & 1301/02 & AP issues

Appendix L

Alignment of National & State Expectations for “College Readiness” in Writing

Prepared by Dr. Jonikka Charlton, on behalf of the UTPA-STC Alignment Efforts, CCRS Grant

Introduction

The Texas College and Career Readiness Standards attempt to “specify the knowledge and skills necessary to succeed in entry-level community college and university courses,” and, as such, they provide Texas’ secondary (and postsecondary) faculty, K-12 students, and parents with a much clearer idea of what students “must know and what intellectual skills they must possess to be successful beyond high school” (iii). It is equally important, however, for us to place our state and local work in a larger context of the national conversation about college readiness. In February 2011, the “Framework for Success in Postsecondary Writing” was published; according to the Executive Summary of the document, the Framework:

describes the rhetorical and twenty-first-century skills as well as habits of mind and experiences that are critical for college success. Based in current research in writing and writing pedagogy, the Framework was written and reviewed by two- and four-year college and high school writing faculty nationwide and is endorsed by the Council of Writing Program Administrators, the National Council of Teachers of English, and the National Writing Project. (1)

With the full weight and support of our national organizations behind it, this “Framework for Success in Postsecondary Writing” will be an important touchstone for any future state and local discussions about college readiness. We believe the habits of mind and rhetorical and twenty-first-century skills addressed in this document correspond well to our own discussions of what we’d like to see in our students when they *enter* our first-year writing classes at the University of Texas-Pan American and South Texas College. In the spirit of aligning these national expectations for college-readiness with our state and local ones, then, we offer the following chart, which keys the eight “habits of mind” and five “writing, reading, and critical analysis experiences” outlined in the Framework to Texas’ College and Career Readiness Standards, focusing specifically on the ELA and Cross-Disciplinary Standards.

Framework for Success in Postsecondary Writing	Corresponding Texas College and Career Readiness Standards (ELA and Cross-Disciplinary)
Habits of Mind	
Curiosity —the desire to know more about the world	Cross-Disciplinary IA1
Openness – the willingness to consider new ways of being and thinking in the world.	Cross-Disciplinary IA, IB1&4, IF3
Creativity – the ability to use novel approaches for generating, investigating, and representing ideas.	Cross-Disciplinary IC2, IIB2, IID3, IIE
Engagement – a sense of investment and involvement in learning.	Cross-Disciplinary IA1, ID, IE, IIA8
Persistence – the ability to sustain interest in and attention to short- and long-term projects.	Cross-Disciplinary IA1, ID2&4, IE
Responsibility – the ability to take ownership of one’s actions and understand the consequences of those actions for oneself and others.	Cross-Disciplinary ID, IF
Flexibility – the ability to adapt to situations, expectations, or demands.	Cross-Disciplinary IA2, IB4, ID
Metacognition – the ability to reflect on one’s own thinking as well as on the individual and cultural processes used to structure knowledge.	Cross-Disciplinary IF3, IIB3
Writing, Reading, and Critical Analysis Experiences	

Rhetorical knowledge – the ability to analyze and act on understandings of audiences, purposes, and contexts in creating and comprehending texts	ELA IA, IIA, IIC3, VB2-4, VC1 Cross-Disciplinary IA; IIA3; IIA5; IIB2&3; IIC5, 6, & 8; IID3; IIE4
Critical thinking – the ability to analyze a situation or text and make thoughtful decisions based on that analysis, through writing, reading, and research	ELA 1, 3-5; IIA; IID1; VA2&3; VB1&2 Cross-Disciplinary IA, IB, IC, IF2&3, IIA5, IIB2&3; IIC1-5, IID, IIF2
Writing processes – multiple strategies to approach and undertake writing and research	ELA IA, VA Cross-Disciplinary IC2, IIB2&3, IIC1-5, IIE
Knowledge of conventions – the formal and informal guidelines that define what is considered to be correct and appropriate, or incorrect and inappropriate, in a piece of writing	ELA IA4 Cross-Disciplinary IIB1&3
Abilities to compose in multiple environments – from using traditional pen and paper to electronic technologies.	ELA IA1 Cross-Disciplinary IIE2&3

Works Cited

Council of Writing Program Administrators, National Council of Teachers of English, and National Writing Project. "Framework for Success in Postsecondary Writing." Wpacouncil.org. Council of Writing Program Administrators, n.d. Web. 17 Feb. 2011.

Texas Higher Education Coordinating Board. "Texas College and Career Readiness Standards." Austin, TX: UT Press, 2008. Print.

**Upper Rio Grande Valley P-16 Council
College and Career Readiness Standards (CCRS) Initiative
South Texas College—April 3, 2009
Agenda**

8:00 – 8:30 a.m. Continental Breakfast

8:30 – 8:45 a.m.

I. Welcome

Juan Mejia
Vice President for Academic Affairs—South Texas College

Purpose and Goals of Workshop

Sharon Roberts
Coordinator Advanced Academic Services
Mission ISD

Overview of Morning
Housekeeping Details

Ana Maria Rodriguez
Senior Vice Provost—UTPA
Facilitator, P-16 Council

Introductions at Each Table

Jaime Garza
Coordinator, P-16 Council

8:45 – 9:45 a.m.

II. College and Career Readiness Standards

Evelyn Hiatt
Director, CCRS, THECB

9:45 – 10:15 a.m.

III. Small Group Discussion

Rachel Arcaute
Assistant Superintendent, McAllen ISD

“Reaction to State Initiatives: Implications of State CCRS Initiative for Public Schools and Higher Education?”

Reports from Small Groups

10:15 – 10:30 a.m. BREAK BREAK BREAK

10:30 – 11:00 a.m.

IV. Closing the Gaps and College Readiness
Upper RGV P-16 Council Initiatives

Ana Maria Rodriguez

11:00 – 11:15 a.m.

V. Training for English Language Arts Teachers

Janice Wiley
Deputy Director for Instructional Support, Region I ESC
Eunice Garza
Language Arts Coordinator, Region I ESC

11:15 – 11:30 a.m.

VI. Curriculum Alignment Initiative and Vertical Teams
Next Steps

Ana Maria Rodriguez

11:30 a.m.

VII. Closing and Adjournment



The University of Texas-Pan American

Model Vertical Alignment
Financial Expenditure Report
FY2010 - FY2011

Expenditure Report **MUST BE** completed as an electronic worksheet. Expenditure Reports completed manually will not be accepted. Worksheet contains formulas for calculating totals. Adjust row heights to fit contents.

Budget Category	Purpose and Explanation	Percent of Time on Project	Approved Budget	Actual Expenditures (FY10)	Actual Expenditures (FY11)	Projected Expenditures (August 2011)	Actual + Projected Expenditures
Project Director, Co-Director	UTPA Curriculum Alignment Facilitator	100%	\$33,000.00	\$2,500.00			\$2,500.00
Other Professional Staff	UTPA & STC Faculty Participant Stipends for Curriculum Alignment Workshops	100%	\$37,200.00	\$18,400.00	\$2,000.00	\$10,000.00	\$30,400.00
Support Staff							\$0.00
Fringe Benefits	Benefits for Facilitator and UTPA and STC Faculty Participant Stipends.		\$15,800.00	\$2,841.86	\$77.10	\$500.00	\$3,418.96
Travel			\$0.00				\$0.00
Professional, Consultant Fees							\$0.00
Subcontract Grants							\$0.00
Meeting Costs	Name badges and Folders for Curriculum Aligment Workshops and Postage			\$265.56	\$5.69	\$100.00	\$371.25
Other Direct Costs	Substitute Pay for Public School Teachers		\$14,000.00		\$11,959.00		\$11,959.00
Total Approved Budget			\$100,000.00				
				\$24,007.42	\$14,041.79	\$10,600.00	
				Total FY11 Actual Expenditures			\$48,649.21
Total Projected Expenditures							
Total Actual + Projected Expenditures							
Total Contract Amount				\$100,000.00			
Total Expenditures Over Contract Amount (No Additional Funds to be Disbursed)				(\$51,350.79)			
Total Unexpended Funds (RETURN TO CB)							

Comments:

Martin Baylor/Vice President for Business Affairs Name/Title of Authorized Institutional Agent
Martin Baylor Signature
(956)665-2121/(956)665-2307/baylormv@utpa.edu Phone/Fax/Email Address of Authorized Institutional Agent
8/10/2011 Date

For CB Use Only	
Approved ()	Disapproved ()
By: _____	Date: _____
Comments:	