



Course Design

English 101
Crossing Borders:
Language, Learning, and
Writing Journeys

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Pennsylvania

Course Design Rationale

OVERVIEW

This course design represents an embodiment of many of my core pedagogical practices and theoretical orientations, from the critical feminist pedagogy I espouse in my Teaching Philosophy, to my transmodal linguistic and rhetorical orientations. In particular, I designed this First Year Composition course with an aim to demystify concepts like translingualism and transnationalism in ways that are accessible and discernable to first-year writers and composers. I believe deeply, as a matter of principle and praxis, that first-year students are fully capable of nuanced uptakes of complex concepts like translingualism, not in the least because many of these students already are and have been translanguaging or transcending borders and boundaries in their every day lives. Even self-described monolingual students have likely transgressed borders through acts like sending a message to someone in another country on social media, or placing an order from an international company. Crossing borders, of course, does not refer only to nation-states, but can also represent, as one of my mentors, Dr. Cristina Sánchez-Martín, once put it to me so poetically, crossing a bridge over a river, or the way light disperses across a plane regardless of politically-ascribed borders. This class seeks to engage first-year students in these conversations about “trans”-ing, about building and crossing bridges, from the literal to the conceptual, to foster critical thought around the role of borders and what it means – critically, humanly, and rhetorically – to cross these borders.

COURSE AIMS

In many ways, this course design reflects the realization of a course I’ve been yearning to teach for years, since returning from my time volunteering in a refugee camp in Greece in late 2017 – one which centers on the voices of

refugees and immigrants. In that interstitial space between my MFA and PhD programs, even without institutional affiliation, I began a reading list, dedicating myself (between cleaning houses, waitressing, and adjunct teaching) to read as many written and hybrid works by contemporary refugee authors as possible. Some readings from this “Contemporary Refugee Writing” course made their way into this Composition 1 course design, including for example the Khakpour video in week 3 (Hugo House). The core of that planned class, though, was always to be literary magazines made by refugee youth, like the *Youth UnMuted* magazine that is featured in Week 6 of this Composition I design. I sought in this course design, as I do in all of my work, to center the experiences of BIPOC and especially, in this case, those who have traversed borders. Thus, contemporary works by refugees, immigrants, and others who occupy what Gloria Anzaldúa calls “nepantla” spaces, are given precedence on this course’s reading list. My hope in this class is to bring students into such nepantla spaces of critical thinking about learning, language, and writing.

ASSIGNMENT SEQUENCE

For this course, I adapted the “Academic Journey Podcast” assignment to be spread throughout three assignments: a Personal Narrative (“Who I Am” story), a Rhetorical Analysis, and a final Podcast Project based on each student’s prior assignments. I begin with a Personal Narrative as a way to bridge personal writing with the academic. As we continue to discuss rhetorical situations -- including audiences, purposes, and contexts -- the next assignment is a rhetorical analysis. This assignment is also scaffolded off of the *Youth UnMuted* magazine, a core “text” I wanted to use throughout this course (“About the Magazine”). This module also features units on language and conventions, providing students with the opportunity to critically think through these things now and as they continue in their academic coursework and professional journeys. Finally, students can adapt one of their first two projects -- the Personal Narrative or the Rhetorical Analysis -- for a short podcast episode. This assignment is designed to help students continue thinking through audience, purpose, and context, and how they might adapt a message they’ve already worked on for a more general, public audience. It was important to me to include a culminating project that engages more with public rhetoric and community audiences.

PEER REVIEW & COLLABORATIVE LEARNING

Each assignment is sequenced to include core aspects of peer review and revision, which I find to be important parts of the writing process to demystify. Each assignment has at least a proposal, rough draft, and final draft due, with some projects including other components, such as an outline or mind map for the Personal Narrative unit. These assignments are always due on Thursdays, to help students with a sense of structure and routine, and are always accompanied by a peer review workshop of some sort, so that students receive not only my substantive feedback as the instructor, but can also learn from each other's wisdom and insights. Examples of peer review workshops include silent workshops completing "know, want, learn" tables, walk-and-talks, and what I call the "blue blob" – an all-class problem-solving workshop. I believe very much in the process(es) of writing and helping students to find their own process(es) -- something I think is very important in a 101 course.

GRADING CONTRACT

I utilize a grading contract, based on Asao Inoue's *Labor-Based Grading Contracts: Building Equity and Inclusion in the Compassionate Writing Classroom* and the ethics of labor-based grading. In particular, as a white, "native" English speaking teacher who seeks to be an anti-racist ally and co-conspirator, I believe that anything I can do as a teacher to orient away from White language supremacy, including shifting to a labor-based grading contract, is a necessary act of social justice (Inoue).

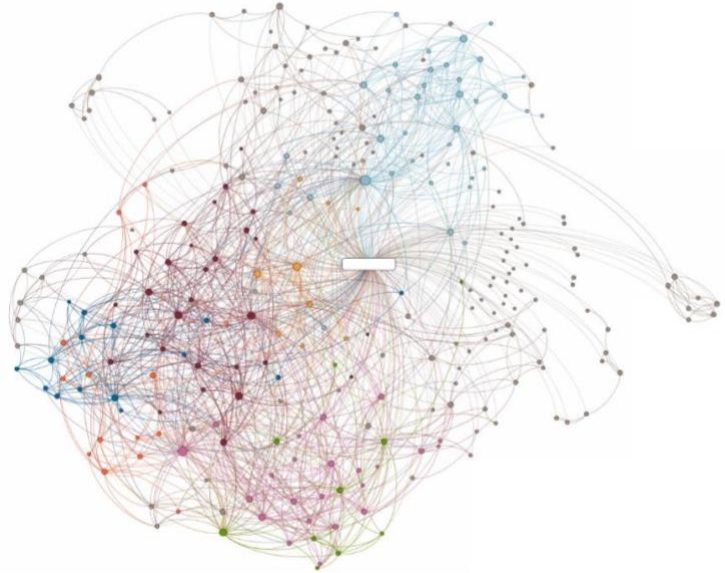
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Crossing Borders: Language, Learning, and Writing Journeys

English 101 Composition I

Section A, CRN 12345
Indiana University of Pennsylvania
Fall 2021 | TR 10-11:15 am
Location: Building Room 123
Instructor: Professor Heise
Email: zzjbc@iup.edu
Office Location: Building Room 456
Office Hours: TR 12 – 1 pm



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Course Description

Welcome to English 101: Crossing Borders: Language, Learning, and Writing Journeys! In this class, we will learn from each other how to cross borders in our writing and multimodal composing as we share our language, academic, and writing journeys. This course will focus on the processes of multiple academic writing genres, and will include brainstorming, organizing, writing, revising, peer review, and presentation strategies. We will encourage one another to think critically through this work as we continue on our respective language, learning, and writing journeys in and beyond class.

IUP Course Catalog Description

In this first-year writing course, students compose projects in multiple written genres that address specific rhetorical situations. Students use memory, observation, critical reading and viewing, analysis, and reflection as they draft, peer review, revise and edit their projects.

Required Course Texts and Materials

- Cucinella, Catherine. *Border Crossings: A Bedford Spotlight Reader*. Bedford/St. Martin's, 2016. ISBN 978-1-319-02014-9. (abbreviated in course schedule as *BC*)
- Readings from *Writing Spaces*: <http://writingspaces.org/> (abbreviated as *WS*)
- Readings from *Bad Ideas About Writing* (abbreviated as *BIAW*): <https://textbooks.lib.wvu.edu/badideas/badideasaboutwriting-book.pdf> and Podcast excerpts from the *Bad Ideas About Writing* podcast at <https://anchor.fm/bad-ideas-about-writing/>.
- Other resources as shared in D2L as PDFs and website links

Student Learning Outcomes

At the conclusion of English 101, students should be able to:

1. Identify and apply writing processes including drafting, sharing, developing, revising, editing, and proofreading to both short and more sustained writing tasks.
2. Write in a variety of genres in response to specific rhetorical situations (i.e., recognize the role of audience, purpose, and context in creating and analyzing text) that take place in diverse print and digital environments.
3. Analyze their own writing and the writing of others for rhetorical effectiveness and rhetorical choices (i.e., read like a writer), and integrate the writing of others into their own writing.
4. Reflect critically on their own writing process, rhetorical effectiveness, and how learned skills and concepts can be applied in other writing contexts by cultivating effective habits of mind (e.g., curiosity, openness, metacognition).
5. Demonstrate critical thinking (through reading, discussion, and/or writing) by interpreting, responding, critiquing, and acknowledging diverse perspectives in relation to their own.

Major Assignments

1. Personal Narrative: Who I Am Story

- *Overview*: For this assignment, you will learn about Personal Narratives (“Who I Am” Stories) and how to effectively write one. In reflecting on your language, learning, and writing journeys, and engaging with our course readings, you will select a personal story to tell in narrative form. Since this is a *personal* narrative, the use of the first-person perspective (“I”) is encouraged.
- *Length*: 3-4 pages
- *Sources*: None required aside from personal observation, though you are welcome to incorporate some based on your audience and purpose
- *Audience & Purpose*: We will discuss different audiences and purposes in class beyond simply “the teacher” and “to get a grade,” respectively. You will choose your ideal audience and accordingly your purpose, and tailor your narrative to that audience for that purpose.
- *Assignment Sequence*: This assignment consists of a proposal, outline or mind map, first draft, and final draft with a short reflective cover letter (see below)

- *Reflective Cover Letter:* In this 1-page letter, you will reflect on the assignment process and make clear who your ideal audience is and what your purpose is. You may also explain any challenges or successes you encountered along the way. We will review conventions of Reflective Cover Letters in class.

2. Rhetorical Analysis

- *Overview:* For this project, you will learn about different ways of conducting a “rhetorical analysis” – a genre that pays close attention to particular persuasive moves and choices a writer/composer makes when crafting a text or object. We will discuss how to make a rhetorical analysis, and review examples for inspiration. Then, you will choose an object to analyze (like a poem or art piece) and conduct a rhetorical analysis of your own.
- *Length:* 3-4 pages
- *Sources:* You will need to select an object of analysis as your primary source, and draw upon course materials to help frame your analysis. You may also use other sources if you so choose.
- *Audience & Purpose:* The audience for this essay is myself (the professor) as well as yourself and your college classmates. This is a more “academic” genre than the Personal Narrative, so be sure to follow citation and format conventions as discussed in class.
- *Assignment Sequence:* This assignment consists of a proposal, first draft, and final draft with a short reflective cover letter (see below)
- *Reflective Cover Letter:* In this 1-page letter, you will reflect on the assignment process and the choices you made in selecting an object to analyze, and rhetorical framework with which to analyze it. You may also explain any challenges or successes you encountered along the way.

3. Final Podcast Project

- *Overview:* In this project, we will make a class podcast with mini episodes from each class member. You will pick a topic based on either your Personal Narrative or Rhetorical Analysis and adapt it for the podcast genre. We will learn about podcasting as a genre, and learn basic tools for recording podcasts and sourcing open-access material like images, audio, and video. The end result can be as multimodal as you like (ie audio-only, audio-visual, video, etc.). For this assignment, the technical quality of the podcast doesn’t matter – we are focused instead on content and the rhetorical moves made in revising a prior course assignment for a public audience.
- *Length:* 5 minutes, more or less
- *Sources:* Sources will vary depending on which assignment you choose to adapt, but any outside sources used should be cited in a Works Cited addendum page.
- *Audience & Purpose:* The audience for this podcast is the general public, though you may also select a secondary, more specific audience, for your particular episode. We will discuss these options in class.

- *Assignment Sequence:* This assignment consists of a proposal, written podcast script, first “draft” of a podcast recording, and final recorded project with a short reflective cover letter (see below)
- *Reflective Cover Letter:* In this 1-2 page letter, you will reflect on the assignment and state your secondary audience and purpose, and why you chose the mode(s) you did (such as video, audio, audio-visual, etc.). You will also explain how you adapted a prior assignment to this purpose, audience, and genre, and explain any challenges or successes you encountered along the way.

Other Assignments

- **Weekly reading responses** on D2L are due 11:59 pm the day before class. Most D2L posts are due Mondays (for readings assigned to Tuesdays), but sometimes a D2L post is also due Wednesday (for readings assigned to Thursdays) – refer to course schedule below for details.
- **Peer review workshops** are conducted in-class on weeks that assignments are due, usually on Thursdays.
- At the end of each assignment, when “final” drafts are due, the class will share their work in **informal presentations**, including reading excerpts aloud and talking about their experiences in the writing/composing process.

Grading Contract

The Grading Contract

Any student in this class is capable of earning the grade they want. Students will automatically begin with a B, and any student can earn an A either by doing extra work or through assessment of the quality of writing. So long as a student upholds the grading contract (details below), they maintain a B and can be considered for an A. Students can also earn C, D, and F grades if they choose to adhere to some but not all aspects of the grading contract. Details of how to earn each grade are spelled out in this contract. I encourage you to decide at the beginning of the semester which grade you would like to earn and to then perform the work required.

My reason for using a grading contract is based on a philosophy of learning that I feel is most appropriate for college-level work. Grades can be problematic, especially in a college writing class, where learning should be a process of discovery, curiosity, experimentation, and creativity. When we follow our curiosity and engage in the creative process, we are bound to make mistakes - mistakes are a necessary part of learning! However, the fear of grades can make us cautious, following what we “know works” rather than engaging in the messy process of learning. This is why, rather than traditional grades, we will use a grading contract in this course.

I hope you will see many advantages to a grading contract. The grading contract allows me to give you authentic feedback on your writing rather than to focus my comments on justifying a grade. It also allows you to rely on a wider audience for your writing than your instructor, including your self- assessment of your own writing, feedback from peers, etc.

Further, the contract rewards your engagement with the course rather than your mastery of the course. We will discuss and sign the grading contract during the first week of class.

“A” Grades

Any student in this class is capable of earning an A grade. Students can be awarded A grades in the course if they fulfill all contract requirements and 1) completes additional labor (must complete three of the four items below) 2) and/or demonstrates A level writing in the course.

Extra Labor. In addition to the labor outlined in the assignment commitments and classroom commitments (those include discussion boards and peer responses), students who wish to earn an A in the class may do so by completing extra labor. Students can combine extra labor items or complete the same item three times:

1. **Writing Center:** Visit the writing center (online) and revise your paper using the tutor’s feedback. To get credit for this labor, you must ask the writing tutor to send confirmation of the appointment to your instructor.
2. **Peer Review:** Give additional peer feedback on their writing. To get credit for this labor, please send me the feedback you sent to your peer. The peer may be a member of our class or a member of another class.
3. **Conference:** Attend a video or in-person conference with your instructor.
4. **Revise and Resubmit:** Revise and resubmit a major project. To get credit for this labor, you must revise and resubmit a project within 7 days of receiving feedback from your instructor. You must submit with it a reflective cover letter that outlines the changes you made to the new draft and how these changes have improved your writing/you as a writer.
5. **Friend/Family Paper Review:** Ask a friend or family member to give you feedback on your writing. To get credit for this labor, ask your friend/family to use Track Changes in Word or the Suggesting Mode in Google Documents, and to send their feedback to both you and your instructor (zzjbc@iup.edu) from their own email address.

A-Level Writing. To assess A- level writing, I will evaluate the student’s growth throughout the semester. For each assignment, you’ll receive a complete or incomplete grade, as well as my feedback. At the end of the semester, I will carefully and thoughtfully reread each students’ work in this course. As I read, I will ask three questions:

1. Did the student demonstrate a pattern of openness to feedback?
2. Has the student consistently applied feedback to improve their writing?
3. Does the student’s writing typically demonstrate a strong grasp of the writing assignments and rhetorical situation (audience, purpose, context) and genre expectations?

“B” Grades

Students who fulfill the course contract are guaranteed at least a “B.” If you do all that is asked of you in the manner and spirit of the grading contract, you will earn a “B” in the course. B grades are not based on an assessment of your writing, although I do expect that you will commit to composing the highest quality work you’re capable of.

“C” Grades

C grades will be appointed to students who have 1) not fulfilled 1 assignment commitment or 2) not fulfilled 4-7 classroom commitments (discussion boards and peer reviews included). Any student who has a C grade can improve their grade by at least a full letter for every three extra labor credits earned and/or through the students' assessment of the writing quality.

“D” Grades

D grades will be appointed to students who have 1) not fulfilled 1 assignment commitment AND 4-7 classroom commitments, 2) not fulfilled 2 assignment commitments, or 3) not fulfilled 8-11 classroom commitments. Any student who has a D grade can improve their grade by at least a full letter for every three extra labor credits earned and/or through the students' assessment of the writing quality.

“F” Grades

Failing grades will be appointed to students who have 1) not fulfilled 2 assignment commitments AND 8-11 classroom commitments, 2) not fulfilled 3 assignment commitments, or 3) not fulfilled 12+ classroom commitments. Students who earn an F are eligible for extra labor credit but not for a higher grade through the quality of their writing.

Contract Commitments

Below is the contract that spells out the two kinds of commitments for this course: assignment commitments and classroom commitments. I hope that all students will choose to keep the contract commitments; A- and B-level students must adhere to the contract **in full**.

As a member of the ENGL 101 course community in the Fall of 2021, I agree to:

Assignment Commitments:

1. **Assignments:** Complete **all** major assignments with commitment and engagement according to the criteria on the relevant assignment sheet, turn in all related parts of major assignments, which should also demonstrate commitment and engagement, and do so by the assigned due dates;
 1. For an assignment to be marked “complete,” the student must complete a draft, peer review, revision, and reflective cover letter. The guidelines below must be followed.
 2. Students may miss one draft or one peer review on an assignment this semester without resulting in an incomplete grade.
 3. Follow the correct format: correct font size, citation guide, etc. Align your work correctly: make it presentable on the page. Use paragraph breaks. Double spaced. 1” margins.
 4. Submit work on time to fulfill your contract responsibilities. The instructor will grant extensions when there is a legitimate and compelling excuse and the request is made *prior* to the original due date. Late work does not fulfill the contract.

5. Assignments may be completed using either APA or MLA format. If a student would like to use another style guide, please talk to the instructor. Write your style guide choice on each paper.
2. **Peer Review:** Write helpful, thoughtful, and clear responses to peer drafts according to the directions for individual projects, and by the assigned due dates;
 1. All required peer reviews will take place during class time. If peer review or group meetings are required outside of class, class will be cancelled to accommodate.
 2. An outside class member can review your paper for extra labor.
 3. Peer review responses should use correct punctuation, readable font and alignment, and legible handwriting.
 4. Give the writer feedback on what could be improved in their paper: react like a reader to your peer's writing.
 5. Make suggestions for corrections to grammar and punctuation, but don't feel obligated to "correct" grammar. You're a reader, not an editor.
 6. Return feedback to peers in a timely manner (before the due date).
 7. Respond to your peer's texts/emails/etc. to coordinate peer review.
3. **Drafts:** Turn in drafts for Workshops/Peer Review for **all** Major Projects by the assigned due dates.
 1. Use Microsoft Word, Times New Roman, 12-point font, double spaced. PDFs and pages documents don't allow the instructor to provide written feedback in the document.
 2. A complete draft is required because complete drafts give students the opportunity for more thorough feedback on their writing from peers and the instructor.
 3. Drafts should be a good faith effort -- they should be clear and understandable and should attend to the purpose and audience for the assignment.

Classroom Commitments

1. **Participation** in this class is crucial and will take a variety of forms: in-person class sessions, online learning activities in D2L, student-instructor conferences, and small group meetings.
2. **Meeting Attendance:** Be on-time for and attend any appointments, whether with peers or the instructor, online or face-to-face;
 - a. When meeting with peers for projects bring everything, you need and show up ready to get work done.
 - b. Ask questions.
 - c. Take notes during meetings.
 - d. Give your peers feedback and be a good group member; don't just benefit from the group.
 - e. Groups may determine how they'd like to meet: face-to-face, using video, using Google hangouts, using email, etc.
3. **Readings:** Complete all reading assignments and be prepared to discuss them in class, bringing all texts, articles, and other materials relevant to the reading (when applicable);

- a. Read the assigned texts before class.
 - b. Take notes on readings.
 - c. Annotate your readings by writing comments, questions, and unfamiliar vocabulary in the margins.
 - d. Bring either a digital or print version of the reading, with your annotations/notes, to class.
 - e. If you didn't get to the reading, say so.
4. **Discussion Board and Peer Response:** In total, you have to submit 11 discussion boards on D2L due assigned date. Discussion Board requirements are posted above.
5. **Ethics:** Maintain high ethical standards of courteous and civil behavior toward all members of the class, including actively listening to others, asking questions, and using technology in ways that support the learning environment.
- a. Pay attention during class.
 - b. Put technology away.
 - Students may tell the instructor (discreetly) if other students' technology use is a distraction; the instructor will intervene.
 - If a phone call or text is a necessity, excuse yourself from the classroom and then return upon completion.
 - Students may read/access assignments on their laptops, phones, or tablets.
 - c. Treat others the way you want to be treated.
 - d. Be respectful when participating in class discussions: Hand raising isn't required; you can call out your response. However, don't jump ahead or call out in front of someone else. The instructor will monitor this and make sure we are all taking turns without interrupting.
 - e. Do talk during class discussions. It's one way to set a positive environment.
 - f. Be respectful when addressing the instructor. Use "Professor Heise" or "Professor Megan"

Instructor Commitments

As Instructor, I will do my best to help students meet the outcomes and succeed in the course and to fulfill my own responsibilities as outlined in the syllabus. In addition to my responsibilities outlined in my student evaluation instrument, I will provide thoughtful and constructive feedback for all major work. I will be prepared to course meetings to lead discussion of course readings and to teach course material, and I will speak clearly and audibly during class. I will facilitate student interaction and class discussion to promote learning. I will also be available outside of class to meet with students one-on-one in person or via email, phone, or video chat. I am committed to creating an atmosphere in which all students have an equal opportunity to learn.

Commitment Fulfillment Agreement

If and when the Student has fulfilled all commitments as specified above, the Instructor will submit the Student's grade for the course as no lower than a B. The Instructor may submit a grade higher than a B if the Student's writing and fulfillment of course objectives and outcomes have been of superior quality, as determined by a holistic assessment of the

student's work, and/or through the student's extra labor. Superior writing, as assessed by the Instructor, and extra labor, may improve grades by up to one full grade except an F. The Instructor may submit a grade lower than a B if the Student fails to meet the terms of the contract in full. In that case, the Instructor will submit grades according to the following stipulations:

One failure to meet an Assignment Commitment will lower the Student's course grade from a B to a C; or 4-7 failures to meet Classroom Commitments will lower the Student's course grade from a B to a C.

Two failures to meet any Assignment Commitment will lower the grade to a D; or 1 failure to meet an Assignment Commitment and 4-7 failures to meet Classroom Commitments will lower the Student's course grade to a D; or 8-11 failures to meet Classroom Commitments will lower the Student's course grade to a D.

Three failures to meet of any Assignment Commitment will result in an automatic F for the course; or two failures to meet any Assignment Commitment and 8-11 failures to meet Classroom Commitments will lower the Student's course grade to an F; or 12+ failures to meet Classroom Commitments will lower the Student's course grade to an F.

If you are missing classes and behind in work, please stay in touch with me about your chances of passing the course.

I am grateful to Dr. Matthew Vetter, Dr. Krista Sarraf, and Oksana Moroz for the phrasing of the above Grading section.

Assessment

The grading contract allows us to focus less on a quantitative (numbers) judgment of your writing, and more on qualitative feedback. It might seem strange at first to not receive a grade on your essay, but remember that one of the goals of this course is to have a complex discussion about your writing and that we'll accomplish that goal through meta-commentary about how each of your projects succeeds and what you can work on in the future. I'll spend a lot of time thinking about and commenting on your work, and I expect you engage equally with my comments and to be constantly reflecting on your growth as a writer. I'll use Microsoft Word's comment feature to provide feedback and will also write a short letter at the end of your essay discussing what could be improved. If grammatical errors are numerous/distracting, I may ask you to rewrite the essay for credit.

Furthermore, if your essay is not meeting the criteria of the assignment in terms of content, length, etc., I may ask you to rewrite the essay. For some of the essays, you will also be responsible for a review of a peer's project. I expect a high level of critical review here, one that earnestly attempts to help improve your partner's writing. If you fail to offer substantial advice, you won't receive credit for these (major) obligations.

I am grateful to Dr. Matthew Vetter for the phrasing of the above Assessment section.

Other Course Policies

Attendance Policy

Each Absence in this course will result in a minor violation. 4 minor violations = reduction of final course grade by a full letter. This means you may have 3 unexcused absences before any grade penalty, but on the fourth absence, your grade will be reduced by a full letter (from B to C, for instance). I will consider, but not guarantee, excusing absences with written documentation, but they must be legitimate, e.g. severe illness, another extracurricular event. Participation is required in this course as well. We'll do a lot of small group work and frequent class discussions. Please come to class prepared to discuss the reading for that day. Bring your textbook and any notes that will benefit our discussion. Do the reading and be prepared to contribute to, but not dominate, the discussion.

Plagiarism Policies & Academic Honesty

I define plagiarism as deliberate cheating, whether by claiming another's ideas or work as your own (fraud) or making up or falsifying information (fabrication). Intentional plagiarism will result in a course grade of F and a report to the office of the Provost. You are at all times responsible for handling sources ethically by acknowledging the author and source of directly borrowed ideas and language in your writing. As a writing teacher, I also acknowledge that the conventional and ethical treatment of sources is a skill that must be learned. At some time in the learning process, students may inadvertently fail to correctly credit a source. I will use my own judgement to identify plagiarism and determine the best course of action. Typically, I will ask a student to re-write the project or essay and devote more time in class to conventions for borrowing from and crediting sources.

Writing Center

Trained peer and graduate tutors at the Kathleen Jones White Writing Center can help you at any stage in the writing process, from developing a topic to drafting and revising. Tutors are available to help you with any genre of writing for any course as well as applications, employment documents, and more. The Writing Center is available online and for limited walk-in tutorials in the Fall 2021 term. For in person, socially-distant tutoring, visit Room 218 in Eicher Hall, or visit the Satellite Writing Center in the Library, first floor most evenings. You can also make an appointment for an online tutoring session (at least 24 hours in advance). Visit the KJW Writing Center Website for hours and appointments: www.iup.edu/writingcenter.

Accessibility

The Office of Advising and Testing, in Pratt Hall, room 216, offers evaluation and support for students with disabilities. Please let me know as soon as possible if you need an accommodation in order to work successfully in this class. This classroom strives for full accessibility, and it is not necessary for you to have an official accommodation letter from Disability Services in order to request changes to the classroom that will better serve your needs as a student, although you are encouraged to explore the possible supports they can offer if you are a student with a disability. Both able bodied students and students with disabilities are encouraged to suggest any improvements to the learning environment.

Learning Differences Support and Reasonable Accommodations

Indiana University of Pennsylvania provides reasonable accommodations to students with disabilities who have self-identified and been approved by the Department for Disability Access and Advising (D2A2). If you have any kind of disability, whether apparent or non-apparent, learning, emotional, physical, or cognitive, chronic or short-term, please make an appointment to meet with me as soon as possible in order to discuss your accommodations and your access needs. All discussions will remain confidential.

You must be registered with D2A2 and have requested them to provide your accommodation letter to me, before I can accommodate you. If you have not yet contacted D2A2, and would like to request accommodations or have questions, you can make an appointment by emailing (preferred) D2A2 at disability-access@iup.edu or calling 724-357-4067. The office is located in Pratt Hall, Room 216, 201 Pratt Drive. All services are confidential.

IUP Sexual Violence Policy

Indiana University of Pennsylvania and its faculty are committed to assuring a safe and productive educational environment for all students. In order to meet with commitment and to comply with Title IX of the Education Amendments of 1972 and guidance from the Office for Civil Rights, the University requires faculty members to report incidents of sexual violence shared by students to the University's Title IX Coordinator. The only exceptions to the faculty member's reporting obligation are when incidents of sexual violence are communicated by a student during a classroom discussion, in a writing assignment for a class, or as part of a University-approved research project. Faculty members are obligated to report sexual violence or any other abuse of a student who was, or is, a child (under the age of 18 years of age) when the abuse allegedly occurred to the person designated in the University protection of minors policy.

I am grateful to Dr. Matthew Vetter for the phrasing for parts of these Course Policies (Attendance, Plagiarism Policies & Academic Honesty, Writing Center; and Accessibility).

Course Schedule

Date	Topic & Activities	Assignments Due
Week 1		
T 8/24	Introduction to Class – Ice Breakers, Syllabus Review, Class Discussion Guidelines	Read: - Syllabus
R 8/26	Introduction to Class – Borders & Border Crossings Theme; Reading Like a Writer; Introduction to podcasts	Read: - <i>BC</i> pp. 1-7: Cucinella, “Introduction for Students” - <i>WS</i> vol. 2., pp. 71-86: Bunn, “How to Read Like a Writer” - D2L Reading Response In-class Podcast Listening: <i>BIAW</i> episode 9, Myatt Barger, “Reading is not Essential to Writing”
Week 2		
T 8/31	Personal Narratives – The “Who I Am” Story: Introduction	Read: - <i>WS</i> vol 2. pp. 270-285: Ramsdell, “Storytelling, Narration, and the “Who I Am” Story” - <i>BC</i> pp. 143-156: Anzaldúa, “How to Tame a Wild Tongue” - D2L Reading Response
R 9/2	Personal Narratives – Introduction to Peer Review & First Peer Review Workshop	Due: - Personal Narrative: Informal Proposal Read: - <i>WS</i> vol. 3 pp. 40-51: DePeter, “How to Write Meaningful Peer Response Praise” - Elbow & Belanoff, “Summary of Kinds of Responses” PDF
Week 3		
R 9/7	Personal Narratives – Merging the Personal with the Academic, Part 1	Read: - <i>WS</i> vol 3. pp 162-174: Stewart, “Weaving Personal Experience into Academic Writing” - <i>BIAW</i> pp. 131-138: Rodríguez, “Leave Yourself Out of Your Writing,” and Parker, “Response: Never Use ‘I’” - D2L Reading Response In-class Podcast Listening: Khakpour, “13 Ways of Being an Immigrant” video
R 9/9	Personal Narratives – Peer Review Workshop	Due: - Personal Narrative: Outline/Mind Map Read: - Lamott, “Shitty First Drafts” PDF - <i>BIAW</i> , pp. 104-108: Giovanelli, “Strong Writing and Writers Don’t Need Revision”

Week 4		
T 9/14	Personal Narratives – Merging the Personal with the Academic, Part 2: Differences between Personal Narratives and “Standard” Essays	Read: <ul style="list-style-type: none"> - <i>BC</i> pp. 36-49: Stein, “How the States Got Their Shapes - <i>BC</i> pp. 58-63: Cantú, “Living on the Border: A Wound That Will Not Heal” - D2L Reading Response
R 9/16	Personal Narratives – Peer Review Workshop	Due: <ul style="list-style-type: none"> - Personal Narrative, First Draft Read: <ul style="list-style-type: none"> - Moore, “Radical Revision” PDF - <i>WS</i> vol 1, pp. 191-204: Giles, “Reflective Writing and the Revision Process: What Were You Thinking?”
Week 5		
T 9/21	Personal Narratives – AMA (Ask Me Anything) In-Class Writing Day	Due: <ul style="list-style-type: none"> - Bring a copy of your paper-in-progress (online or printed out) to work on revising in class In-class Podcast Listening: Youth UnMuted, “Now You Hear Us” podcast, episode 2, video
R 9/23	Personal Narratives – Sharing Our Stories	Due: <ul style="list-style-type: none"> - Personal Narrative, Final Draft & Reflective Cover Letter
Week 6		
T 9/28	Rhetorical Analysis – How to Analyze Rhetorically	Read: <ul style="list-style-type: none"> - <i>WS</i> vol 1, pp. 45-58: Bolin Carroll, “Backpacks vs. Briefcases: Steps toward Rhetorical Analysis” - <i>BC</i> pp. 55-57: Anzaldúa, “To Live in the Borderlands Means You” - D2L Reading Response
R 9/30	Rhetorical Analysis – How to Write a Rhetorical Analysis; Incorporating Sources in Academic Writing; Mini-practice exercise	Read <ul style="list-style-type: none"> - <i>BC</i> pp. 222-233: Leimer, “Cruel Beauty, Precarious Breath: Visualizing the U.S.-Mexico Border” - <i>WS</i> vol 2, pp. 242-256: Stedman, “Annoying Ways People Use Sources - D2L Response In-Class Workshop: Rhetorical Analysis Mini-practice with the <i>Youth UnMuted Magazine</i> , issues 1-5, online

Week 7		
T 10/5	Rhetorical Analysis – Choosing Works to Analyze; The Place of Pop Culture	Read: - <i>BC</i> pp. 199-207: Turner, “Digitalk: A New Literacy for a Digital Generation” - <i>BIAW</i> pp. 194-201: Williams, “Popular Culture is Killing Writing” - D2L Reading Response
R 10/7	Rhetorical Analysis – Peer Review Workshop	Due: - Rhetorical Analysis Proposal
Week 8		
T 10/12	Rhetorical Analysis – Audiences and Purposes; Language and Conventions	Read: - <i>BC</i> pp. 157-162: Muñoz, “Leave Your Name at the Border” - <i>BC</i> pp. 163-169: Tan, “Mother Tongue” In-class Podcast Listening: <i>BIAW</i> podcast, episode 15, Pattanayak, “There is One Correct Way of Writing and Speaking”
R 10/14	Rhetorical Analysis – Peer Review Workshop	Due: - Rhetorical Analysis, First Draft
Week 9		
T 10/19	Rhetorical Analysis – AMA (Ask Me Anything) In-Class Writing Day	Due: - Bring a copy of your paper-in-progress (online or printed out) to work on revising in class In-class Podcast Listening: WriteCast, episode 39 & 40: Positive Writing Affirmations, Parts 1-2
R 10/21	Rhetorical Analysis: Sharing Our Work	Due: - Rhetorical Analysis, Final Draft & Reflective Cover Letter
Week 10		
T 10/26	Final Podcast Project – Introduction to Podcasts and Multimodal Composing	Read: - <i>WS</i> vol. 3. pp. 65-83: Gagich, “An Introduction to and Strategies for Multimodal Composing” - Rhetorical Roots and Media Future podcast, episode 6: “Other Writing Skills—Audience, Purpose, Context, and Tone” - D2L Reading Response
R 10/28	Final Podcast Project – Peer Review Workshop	Due: - Final Podcast Project Proposal

Week 11		
T 11/2	Final Podcast Project – How to Podcast; Finding Open Access Resources	Read: - Buzzsprout, “How to Make a Podcast” Guide, through Step 1/Video 1 - Stedman, “Plugs, Play, Pedagogy,” episode 3, “Using Creative Commons to Make Stuff In-class Podcast Listening: Deedy, “#Why I Write Podcast,” episode 11, through 18:00
R 11/4	Final Podcast Project: Peer Review Workshop	Due: - Podcast Script with Media
Week 12		
T 11/9	NO CLASS: CONFERENCES	Due: - Sign up for a conference slot during this week to check in about your final project
R 11/11	NO CLASS: CONFERENCES	Due: - Sign up for a conference slot during this week to check in about your final project
Week 13		
T 11/16	Final Podcast Project – AMA (Ask Me Anything) In-Class Writing Day	Due: - Bring your project-in-progress to work on revising in class
R 11/18	Final Podcast Project – Peer Review Workshop	Due: - Podcast first “drafts”
Week 14		
NO CLASSES: Thanksgiving Break		
Week 15		
T 11/30	Class Celebration: Sharing Our Podcasts, Group 1	Due: - Final Podcast Project & Reflective Cover Letter (both Groups) - Group 1 Presentations
R 12/2	Class Celebration: Sharing Our Podcasts, Group 2	Due: - Group 2 Presentations