

ENGLISH 250: INTERMEDIATE COMPOSITION SYLLABUS[®]
DR. DAVID ROLOFF
SPRING 2020

Section 1: T, R 9:30 - 10:45 CCC 323

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****Keep this syllabus – Syllabi are considered legal documents.
You are responsible for ALL MATERIALS outlined here-in.**

The beautiful part of writing is that you don't have to get it right the first time – unlike, say, brain surgery.

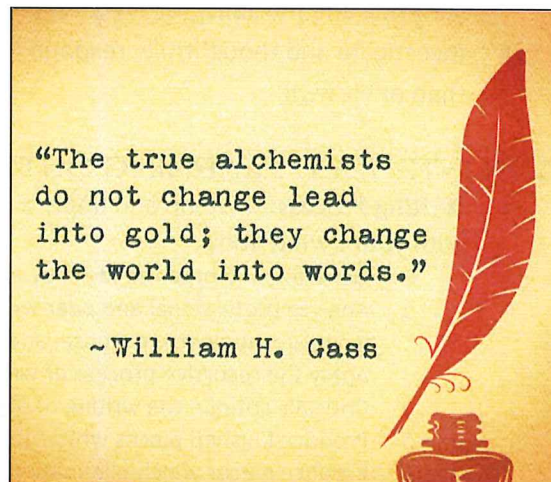
– *Robert Cormier*

Sitting around waiting for inspiration is for amateurs.

– *Tom Robbins*

Writing is the act of saying *I*, of imposing yourself upon other people, of saying *listen to me, see it my way, change your mind.*

– *Joan Didion*



COURSE PURPOSES

The UWSP catalog describes English 250:Intermediate Composition as “practice in exploratory, expository, and persuasive discourse” beyond what you have accomplished in first-year composition courses. That is exactly the purpose of this course: to help you take next steps in your development as a writer. For all writers, both professionals and novices, this *practice* is key, and is the only real way to grow as an author. Given that you’ve signed up for the course I’m assuming that you’re interested in improving as a writer; I’m also assuming you have at least some ideas of where you might need to improve and what you might like to write.

Here, then, you will have daily opportunities to play with words, experimenting with language in ways that help you figure out who you are and who you would like to become as a writer; writing is, after all, about putting into words the constant dialogue that you are having with yourself and the world around you across time. Sometimes this play and practice will take the form of informal personal noodling in your writer’s notebooks. At other times you will take some of these seed ideas and grow them into something more, nurturing them into larger and more complete pieces. Mature writers regularly wrestle with what it is they are actually trying to say, who it is they think most needs to hear it, and what genre they feel will best help them communicate their intent; as authors you will be faced with these same decisions and will be able to write in genres *almost* exclusively of your own choosing.

You will organize your writing around an essential question of your choice, something you care passionately about, probably already know something about, likely are somehow personally connected to, and yet... it’s something that you also want to learn more about as well. What does the world need to hear *about* you or *from* you? What question about your own life or the world do you want to investigate?

By the end of the course you will come to understand that your energies are best spent focusing on the stages of pre-writing and revision, not drafting and editing. You will figure out who you are as a writer and learn what works for you and what you sound like. You will develop the writing processes of generating ideas, analyzing and evaluating your own work, looking at models for ideas and structures, cutting it all apart and putting it back together again, asking for feedback and critique from others, and then polishing and proofreading your work for final publication. In essence, you will learn to think, to analyze, to reflect, and to live as a writer.

GENERAL EDUCATION INVESTIGATION LEVEL LEARNING OUTCOMES

- Read closely, think critically, and write effectively about texts or cultural artifacts that reflect on perennial questions concerning the human condition (such as the search for truth and meaning, the confrontation with suffering and mortality, or the struggle for justice, equality, and human dignity).
- Investigate and thoughtfully respond to a variety of ideas, beliefs or values held by persons in situations other than one's own.

OUR INTENDED LEARNING OUTCOMES FOR THE COURSE

- **Writing Process:** Develop and apply a recursive and individual writing process that allows you to experiment with your own writing.
 - Generate and organize ideas by applying the varied writing strategies practiced in class.
 - Analyze professional and peer writing samples from various genres to better understand their structure, content, language, audience, purpose, and context and use this knowledge to inform your choices as a writer.
 - Apply the recursive process of writing when composing the major writings in the course
 - Critically critique the writing of others, both professionals and peers, verbally and in writing.
 - Produce finished pieces which utilize constructive feedback.
 - Produce pieces which eliminate problems of usage, mechanics, diction, punctuation, spelling and grammar that undermine your ability to communicate effectively.
 - Apply an authentic research process which asks important questions, organizes and synthesizes relevant information from reliable resources, and properly cites information using MLA guidelines.
- **Compose Professional and Polished Pieces:** Compose thoughtful, effective, and complete pieces of writing organized around your essential question that achieve individual and collective purposes.
 - Specifically determine the audience, purpose, message and context for major pieces of writing; craft effective responses.
 - Develop thorough, thoughtful, and insightful content that engages a reader.
 - Apply skills in rhetoric, word choice, and sentence structure in order to effectively and engagingly communicate your ideas.
 - Apply writing structures that meet reader's needs and expectations, adhering to the major elements of form, layout, language, and style common to selected genres.
- **Reflection:** Develop skills in metacognition (thinking about your thinking) and reflection in order to objectively evaluate your own writing and ensure that you are communicating in effective ways; consciously track what you are learning and how you are improving as a writer.
 - Differentiate between beneficial and detrimental feedback to your written work and decide which best suits your purpose.
 - Improve upon your understanding of your writing past, the ways in which you've grown as a writer, and the ways in which this growth will impact future writings.

COURSE WORK/ASSESSMENT

The “Intended Learning Outcomes” will be assessed in the following manner; individual handouts, descriptions, and rubrics will be provided as the semester unfolds.

<p>Writing Process Develop and apply a recursive and individual writing process that allows you to experiment with your own writing.</p>	<p>Out of Class Writer’s Notebook: Gather and keep ideas and inspiration for future writing.</p>	100 points	30%
	<p>Canvas Writer’s Notebook Postings about Readings: Reflect on course readings before class (as indicated).</p>	40 points	
	<p>Revision: Make significant and purposeful revisions throughout the drafting process.</p>	40 points	
	<p>Genre Study: Analyze how specific genres work, using concrete examples to form and support your conclusions and inform your writing.</p>	40 points	
	<p>Peer Revision Group: Come prepared to peer revision groups with the necessary drafts of your own writing; stay involved and give others useful constructive feedback to help them move their writing forward.</p>	40 points	
	<p>Research Process: Ask important questions, collect valid sources, determine helpful information, and synthesize notes in order to determine new conclusions or develop useful insights.</p>	40 points	
<p>Compose Professional and Polished Pieces Compose thoughtful, effective, and complete pieces of writing organized around your essential question that achieve individual and collective purposes.</p>	<p>Narrative Memoir: Write a memoir that reflects on a story or cohesive set of stories that reflects on your essential question.</p>	150 points	60%
	<p>Self-Selected Genre: Write in one or more genres of your choosing about a topic that reflects on your essential question.</p>	150 points	
	<p>Self-Selected genre, with Research: Write a piece in a self-selected genre using research to support your reflection on your essential question.</p>	150 points	
	<p>Self-Selected Genre: Write in one or more genres of your choosing about a topic that reflects on your essential question.</p>	150 points	
<p>Reflection Develop skills in metacognition (thinking about your thinking) and reflection in order to objectively evaluate your own writing, ensure that you are communicating in effective ways; consciously track what you are learning and how you are improving as a writer.</p>	<p>Beginning of Semester Reflection and Introduction Screencast: Analyze your current writing strengths and areas for growth, then set goals for the course.</p>	20 points	10%
	<p>Mid-Term Reflection Screencast: Analyze your progress and process as a writer to date.</p>	20 points	
	<p>End-of-Semester Reflection Screencast: Analyze your progress and process as a writer at the conclusion of the course.</p>	20 points	
	<p>End-of-Semester Introduction to the Multigenre Narrative: Order and sequence your multigenre narrative and write an introduction to your topic and the purpose of each piece.</p>	40 points	
COURSE TOTALS		1000 Points	100%

ASSESSMENTS: WRITING PROCESS

Out of Class Writer's Notebooks – WN (100 points)

We will use the writer's notebook for a number of purposes, though it's primarily about giving you a place for **15+ minutes each and every week** to practice getting words on paper and playing with language. The goal of the writer's notebook is really just to develop the habit of writing regularly, of discovering what you notice and what you think about, to discover your own writing style, and to collect and potentially develop "seed ideas" so that you can turn them into something larger in the future. You can write whatever you'd like in your writer's notebook, and you can also keep anything you'd like private. You can complete your 15+ minutes of writing in one fell swoop or split it up into multiple entries throughout the week. We'll practice a number of different techniques, but beyond making sure that there's at least *some* variety, what it is you're writing, and how, is completely up to you... As long as you're writing regularly!

Canvas Writer's Notebook Postings about Readings – C-WN (40 points)

You will often read sections from our textbooks or other course readings in order to build foundational skills, get background about how writing works, and look carefully at examples of the kinds of pieces we'll be writing. **Almost every time** there is an assigned reading for class you have an accompanying Canvas writer's notebook (C-WN) assignment due by the beginning of the period so that you can bring a considered understanding of the day's reading to each class and so that we can begin with discussion and application. Your C-WN should be a **single running document of all postings to date**; add to this document each time an assignment is due, putting the **most recent** posting at the **top** of the file. You should **resubmit this ever-expanding file** to the Canvas Assignment space each time we have a reading where a C-WN response is assigned. Please back up this document periodically!

Postings Basic Requirements:

After each assigned reading, complete a posting following the directions/prompts outlined in the Canvas Assignment directions; they will be updated regularly in a similar *running list* fashion.

1. Add new responses to the beginning of the document (i.e. reverse chronological order)
2. Submit your response by the beginning of each class.

Canvas Postings will be graded entirely on completion. If your posts are complete, on time, and thoroughly respond to the provided prompts your postings will receive full credit; late or incomplete postings may have points deducted or may not count at all.

Revision (40 points)

Each piece of writing for the multigenre portfolio will come in the form of multiple drafts and revisions. You'll often first start a draft, complete peer feedback and make a plan for revision, and practice a revision strategy in class which you then apply to your draft as you improve your writing and skill. I'll expect you to use peer feedback, my feedback, and the skills we're practicing in class to improve your work and make the final draft as effective as is possible. Looking at the progress made in each draft is one of the key ways I assess your writing process.

As you draft and revise you will become familiar with our process. Generally, for each submission:

1. You'll complete the initial draft of your writing. Prior to uploading it to the Canvas Assignment space you will include **your comments** noting areas of strength as well as areas where you're struggling and would like specific feedback to help your writing improve.
2. I will return draft first drafts with constructive comments. You'll be asked to reflect in class and will have plenty of opportunities to conference as you revise.

3. We'll practice revision strategies, structure peer revision groups with peers, and continue to conference as you revise and edit your pieces; as you revise each piece the newest version is uploaded to the Canvas Assignment space.
4. After you've turned in the final version of each piece I will provide you with additional feedback; pieces do not receive *official* scores until they are submitted for the midterm and end-of-semester portfolios.
5. You may *continue to revise your pieces for improved scores* up until the end of the semester; these revisions **must be clearly indicated using the *Review/Comment* function if they are to be considered.**

Genre Study (40 points)

While writing each of your major writing pieces you'll conduct a genre study using a format I'll provide to you. Here you'll first find two professional examples of the specific genre or kind of writing you're doing, looking for examples that are closely aligned to your current work. Then, you'll analyze those examples, looking at their content, structure, language, and format, and synthesizing what you've learned. This work helps you better understand how to more effectively meet the aims of your current writing, and you'll therefore be expected to use what you've learned as you revise your draft to make it as authentic and true to form as is possible. Both the *examples* and the *genre study* will be uploaded to the provided Canvas Assignment spaces so that I can provide you with further feedback.

Peer Revision Group (40 points)

As we work through the writing process, we will have one or more **peer review group** meeting; after all, the only way to find out if your writing is working out as you intend is to get feedback from a real audience. I expect you to have completed the most recent revisions to your draft(s) prior to each group meeting and to have made them available to your peers in the Canvas Discussion spaces provided. As you work, I expect you to stay involved, to participate and encourage others to participate, and to offer useful constructive feedback that helps others move their writing forward. Not having updated or shared your draft, or not actively contributing to these conversations, will result in a reduction of peer revision group points.

Research Process (40 points)

For your third self-selected piece in class, you'll conduct some research in order to inform your writing. You'll first ask important questions to drive your research, then consult a variety of sources, organize your notes and ideas in a structured way, and synthesize your notes into new findings as you integrate these ideas into your writing. You'll use MLA formatting and endnotes in order to organize your research in your finished piece. This additional research process will be assessed separately from the accompanying writing.

ASSESSMENTS: COMPOSES PROFESSIONAL AND POLISHED PIECES

Multigenre Portfolio (600 points)

You will compose various pieces over the semester, one a narrative memoir, and three others in genres of your choosing; you should choose to write in one or more different genres for each of these self-selected pieces. The topics of each piece contained in your portfolio will be your choice; the one central requirement is that all pieces tie together to investigate, explore, or try to answer one *unifying essential question* so that your combined writing develops around this *unifying theme*.

Mid-Term Portfolio

- Narrative Memoir
- Self-Selected Genre(s) #1 -One **or more** genres totaling at least 1000 words
- *Plus* Midterm Portfolio Reflection Screencast

Final Portfolio

- Narrative Memoir (optional revision)
- Self-Selected Genre(s) #1 (optional revisions)
- *Research Informed* Self-Selected Genre #2 - One **or more** genres totaling at least 1000 words, informed by research, with citation
- Self-Selected Genre(s) #3 -One **or more** genres totaling at least 1000 words
- *Plus* Introduction to Portfolio
- *Plus* End-of-Semester Portfolio Reflection Screencast

ASSESSMENTS: REFLECTION

Reflection Screencasts (60 combined points)

Research shows that the only way we truly learn (i.e. understand and retain in the long term vs. memorize and immediately forget) anything is to consider the new information and purposefully surface, reflect on, and connect these ideas to other ideas and concepts that we've already internalized. To help you learn to be a better writer, therefore, I will ask you to analyze and reflect on your progress and process as a writer at various points throughout the semester.

1. Beginning of Semester Reflection and Introduction Screencast (20 points)

Right away as the semester begins, you'll make a screencast of yourself analyzing or reflecting on two previous pieces of writing you've composed for other courses, professionally, on your own time, or for work. You'll look at what you feel you do well, what you feel you need to work on, and what you want to learn in our semester together. This Beginning of Semester Reflection is completed in the provided Canvas Assignment space and is graded entirely on completion.

2. Mid-Term Reflection Screencast (20 points)

- **Part 1:** At mid-term, you'll turn in a mini-portfolio, with your first two pieces completed. You have the opportunity to go back and revise the first piece again, if you choose, for the portfolio. If you make changes to your first piece, the memoir, please indicate those changes using the *Review/Comment* function in the uploaded version of your document so that I can easily see them.
- **Part 2:** Then, you will make another screencast where you examine and evaluate your own writing, detailing what you learned so far in the course, what skills you found particularly challenging and how you overcame them, what you still need to work on to improve your writing, what the writing process looks like for you, how you are now a better writer, how you've found meaning in this process to better understand your writing and its power, and how you might apply all of that in the future, with specific evidence from your course writings to date.

3. End of Semester Revision and Final Reflection Screencast (20 points)

- **Part 1:** At end of term, you will do a final revision to every piece to prepare it for your final portfolio. You'll apply what you've learned throughout the course and implement teacher, peer, and self-feedback from the previous final draft to make this/these piece(s) true reflections of your skill as a writer. In addition, perhaps you'll tweak some pieces so as to enhance their cohesiveness as a collection; such work helps you more fully tell a story, leads your reader through an experience, and helps them consider your essential question/unifying theme in a more comprehensive and engaging way. Please indicate all changes you make to previous pieces using the *Review/Comment* function in the uploaded version of your document.
- **Part 2:** Now, again, you'll make a screencast of your portfolio, talking through and reflecting on at least two pieces in detail, determining your strengths, discussing areas for continued growth, and deciding if you met your goals for the semester.

End-of-Semester Introduction to the Multigenre Narrative (40 points)

Finally, you will decide upon the best final order for all of your multigenre pieces. Having thoroughly reviewed and ordered each piece, you will compose an introduction to the overall narrative exploring your essential question. The introduction first reflects on your development as a writer over the semester, then introduces and reflects upon your essential question/unifying theme, introduces each piece, and makes explicit the reasons for the choices you've made in each writing this semester. Expect more detailed prompts as we get closer. You'll put these parts together as your final portfolio.

GRADING SCALE

93-100% A	87-89% B+	77-79% C+	66-69% D+
90 - 92% A-	83-86% B	73-76% C	60-65% D
	80-82% B-	70-72% C-	0-59% F

COURSE MATERIALS

Textbooks

- **Rental:**
 - John Trimbur. *The Call to Write*, Sixth Edition.
 - Jack Rawlins and Stephen Metzger. *The Writer's Way*, Eighth Edition.
- **To Locate/Suggested:**
 - Diana Hacker, *Rules for Writers*, various editions.
 - **You may have *already purchased this text*** in English 101/150/202; it's a helpful reference. If you know you have it, please locate it; if not, you do NOT need to buy it just for this course

Other Materials

- A physical notebook and folder dedicated to this course.
- Frequent access to Canvas.

CLASS POLICIES & OTHER IMPORTANT RESOURCES

Attendance/Tardiness

Please come to class and participate fully; I hope that you'll find that frequent attendance is necessary for effective learning. Please do contact me ahead of time if you know you are going to be absent; I *do* notice and *do* wonder where you are. Being physically present but unprepared for the period, or engaging in activities not conducive to learning (e.g. texting, sleeping, being disruptive to other students, etc.), may result in being considered absent for the day; being repeatedly and/or excessively tardy may also result in being counted absent. If you are tardy, please see me after class; it's only polite. If you miss a class, please check the class presentation on Canvas, email me (see separate policy on responses), visit my office hours, or make an appointment to discuss what you've missed.

If you are absent more than 10% of the time (3 periods or more), I may lower your overall letter grade a half of a grade (B to a B-). If you are absent more than 25% (7 periods or more) of the time, I may lower your overall letter grade a full grade (B to a C). If you are absent more than half the time (15 periods or more), you will *not be able to pass* the class.

Classroom and Canvas Discussion

Some of the issues that we discuss in class may be controversial and may challenge your accepted beliefs or understanding of the world, so highly charged exchanges should therefore be expected and welcomed; such exchanges can help us think critically about issues and our written responses to them. However, I trust that you will not let disagreement become disrespect and that you will remain *respectful* in your language, behavior, and

actions at all times. It is perfectly acceptable for us to disagree on an issues and to voice opposition as long as we remember that individual perceptions are shaped by individual backgrounds and experiences, and that differences should be approached with respectful and tolerant attitudes; disrespectful actions or the use of language inappropriate for the college classroom will not be acceptable at any time.

Timeliness/Late Work

Please turn work in on time. All work is due *before* class on the due date. The work we do in class is carefully scaffolded and sequenced in order to ensure your learning. When you do not come to class with a draft of an essay or when you do not turn a final essay in on time, you are really cheating yourself out of the learning sequence. If you have trouble turning in an assessment on time, *if you are proactive in arranging alternate due dates when complications arise*, I am likely to help you work through these situations without penalty. Absent these conversations, late assignments are subject to being downgraded, having points taken off, or not being accepted for credit. Speak to me when needed, but please don't make late work a habit; it hurts us all.

Plagiarism and other Academic Misconduct

Whenever you borrow ideas and materials from outside sources, it is necessary to acknowledge the source of your borrowing. Failure to do this constitutes plagiarism--a serious offense that, legally, is a felony. Writers generally borrow from others in two ways:

- 1) Paraphrasing, quoting directly, or using a combination of paraphrasing and direct quotation. Please use the MLA citation guidelines to properly cite the types of borrowing outlined above. We'll discuss the MLA guidelines in class.
- 2) Deliberately placing your name on someone else's written work--using file papers, copying and pasting from the internet without citation, letting friends or hired professionals write your papers, etc. This type of "borrowing" will be treated in accordance with the University policy on Academic Misconduct. See the Academic Misconduct Policies and Process link at <https://www.uwsp.edu/dos/Pages/stu-conduct.aspx>

Canvas

Canvas is the web-based course management software used by UWSP; you can access it by going to your MyPoint page, clicking the "Academic" tab and selecting "Canvas" on the right of the page. We will use Canvas for a number of purposes including the completion and submission of a number of the aforementioned assignments. I will regularly post class reminders in the Announcements section, will include relevant materials in the Modules section, and will update scores and grades as the semester unfolds semi-regularly to help you track your progress.

Cell Phones, Electronic Devices and Video

Electronic devices are distracting and their use while others are speaking is impolite; unless you are asked to use them for a class activity, turn off cell phones and put them out of sight. While we might regularly use laptops for coursework, unless directed they are other allowed unless you have an Accommodations Request requiring use for a disability. Violating the device policy will result in an absence for the day.

Additionally, to respect the privacy of those in the class students may not make *audio, video, or photographic recordings* of lectures or other class activities **without written permission** from the instructor. Anyone violating this policy will be asked to turn off the device being used. Refusal to comply with the policy will result in the student being asked to leave the classroom, and possibly being reported to the Dean of Students.

Email

I will do my best to respond to emails within 24 hours (or within 48 hours on weekends), except in the following situations: 1) you are asking for information that can be found on the syllabus or in our Canvas class site; 2) you are asking me to cover an entire class period via email because you have missed a class (please visit my office hours or make an appointment to discuss what you've missed); or 3) the tone of your email is rude or disrespectful.

Available University Resources

- **Tutoring Learning Center (TLC):** In addition to meeting with me and engaging in peer feedback in class, you can also get help on your papers from the in the basement of the University Library, room 018, x3568.
- **UWSP's Office of Disability Services:** Students with learning differences can visit the Office of Disability Services on the 6th floor of the University Library, room 609, x 3365 to work with that office to develop a Request for Accommodation Form or a referral to Assistive Technology.

Campus and Community Resources – Support for Long-Term Challenges and Short-Term Struggles

I understand fully that life outside of the classroom can impact our ability to function effectively or focus on the learning tasks at hand; I understand that “life happens” and that we sometimes have to face challenges that seem insurmountable or that are simply beyond our control. It is *important to me* that each and every one of you feel safe and cared for in your personal life; it is the only way you can get the most out of our learning experiences together. I repeatedly tell my pre-service teachers to never forget that we teach *people* first and *content* second. That said, while I *genuinely* want to support you in every way possible, I also know that my training and resources are limited. So, if there are any special needs, worries, concerns or accommodations that you need, whether they be long-term struggles you've experienced for years or an unexpected event which you're suddenly facing, please talk to me ASAP; I will do all that I can to accommodate you or get you any help you might need. When I reach my limit, I will do my best to refer you to the **extensive campus and community resources** available to you; you will find a list of these resources at <https://tinyurl.com/yg4gnfjg>

Emergency Procedures:

- In the event of a medical emergency call 9-1-1 or use a Red Emergency Phone. Offer assistance if trained and willing to do so. Guide emergency responders to victim.
- In the event of a tornado warning, stay in place. See www.uwsp.edu/rmgt/Pages/em/procedures/other/floor-plans.aspx for floor plans showing severe weather shelters on campus.
- In the event of a fire alarm, evacuate the building in a calm manner and meet in the parking lot or sidewalk across the street. Notify instructor or emergency command personnel of any missing individuals.
- Active Shooter/Code React – Run/Escape, Hide, Fight. If trapped hide, lock doors, turn off lights, spread out and remain quiet. Call 9-1-1 when it is safe to do so. Follow instructions of emergency responders. See UW-Stevens Point Emergency Procedures at www.uwsp.edu/rmgt/Pages/em/procedures for details on all emergency response at UW-Stevens Point.

COURSE SCHEDULE

All reading and writing assignments indicated on the syllabus are to be completed **BEFORE** you come to class on the date indicated. The course schedule uses the following abbreviations:

- **WN** – an assignment in your **physical** Writer’s Notebook
- **C-WN** - an assignment that should be submitted to your **electronic** writer’s notebook in Canvas
- **WW** – reading from *The Writer’s Way*
- **Call** – reading from *The Call to Write*
- **Rules** – resources available in the ENGL 101/150/202 text *Rules for Writers* (optional text; if you’ve found it); other resources will also be available to address these topics

Any other readings or resources referenced will be available as handouts and can be found in our Canvas site in the Module for that week/day.

The schedule may be modified, though advanced notice will, of course, be given. If you miss a class, it is your responsibility to complete the assignments and find the materials you missed while absent in addition to **contacting the instructor**; a friend in class and Canvas would be a good location to start.

Week (Monday Dates)	Tuesday	Thursday
1 1/20	WELCOME TO ENGLISH 250: INTERMEDIATE COMPOSITION!	Reading Due: “On Keeping a Notebook” (handout) WW: Pgs. 3-18 <u>and/or</u> WW: Pgs. 59-69 Other Due: C-WN Post on readings (Canvas Assign. space) <i>Locate</i> two writings for potential use in Beginning of Sem. Reflection and Introduction Screencast assignment for use in class
	Introduction and Syllabus “Why I Write” Writer’s Notebook: Introduction & Practice	Conversations & Practice: Writer’s Notebooks & Breaking Writer’s Block Beginning of Semester Reflection and Introduction Screencast Recap *Reminder: WN 15+ min. <u>weekly</u> in physical WN
2 1/27	Reading Due: “The Ideal English Major” (handout) WW: Pgs. 19-27 Other Due: Beginning Reflection & Intro Screencast C-WN Post on readings (Canvas Assign. space)	Reading Due: “A Place to Start” Multigenre Background w/“Cosmetic Clips” example (handout) + one of Dr. Roloff’s MG examples (Canvas Mod.) Other Due: C-WN Post on readings (Canvas Assign. space)
	Living as Writers: Nurturing Seed Ideas Being, Becoming and Points of Divergence	What is Multigenre? Considering Your Writing Portfolio & the Role of Your Essential Question *Reminder: WN 15+ min. <u>weekly</u> in physical WN

3 2/3	<p>Reading Due: WW: Pgs. 45-59 Call: Pgs. 3-19</p> <p>2+ ENGL 250 student MG examples (Canvas Mod.)</p> <p>Other Due: WN – Essential Question/Theme Reflection weighing options C-WN Post</p>	<p>Reading Due: WW: 211-223 Call: 125-127, 146-149</p> <p>1+ Additional memoir examples (Canvas Mod.)</p> <p>Other Due: C-WN Post</p>
	<p>Continued... Understanding Multigenre & Arriving at a Guiding Essential Question</p>	<p>Introducing Memoir & Planning Your Own</p> <p>*Reminder: <i>WN</i> 15+ min. <u>weekly</u> in physical <i>WN</i></p>
4 2/10	<p>Reading Due: Call: 150-157 WW: Pgs. 106-115, 19-28 (skim <i>both</i> readings)*</p> <p>Other Due: *NO C-WN Post Memoir – Draft 1 + Strength/Struggle Comments (Canvas Assignment upload)</p>	<p>Reading Due: Examples <i>You Find</i> for Memoir Genre Study WW: Pgs. 131-148* (read content, skim examples)</p> <p>Other Due: *NO C-WN Post Memoir Genre Study (upload with examples to the designated Canvas Assignment space)</p>
	<p>Peer Revision Group Protocol & Peer Revision Groups Based on <i>Topic</i></p> <p>Writer’s Workshop & Conferencing</p> <p>Introducing Genre Study Assignment</p>	<p>Debriefing Genre Studies & Memoir as Genre</p> <p>Revision & Expectations</p> <p>*Reminder: <i>WN</i> 15+ min. <u>weekly</u> in physical <i>WN</i></p>
5 2/17	<p>Reading Due: WW: Skim Pgs. 74-98 “One Hundred Miles Away” (handout)</p> <p>Other Due: C-WN Post Memoir – Draft 2 (Canvas Assignment upload)</p>	<p>Reading Due: WW: Pgs. 152-162* (prior to final revisions)</p> <p>Other Due: *NO C-WN Post Memoir – Final Draft (Canvas Assignment upload ...and <i>optional</i> print copy)</p>
	<p>Peer Revision Groups Based on <i>Topic</i></p> <p>Mini-Lesson: Verbiage, Nouns, Simile, Metaphor, and Dialogue</p> <p>Mini-Lesson: Editing</p>	<p>Building Metacognitive Awareness: Personal Reflections on Memoir</p> <p>Getting Your Multigenre Bearings: Self-Selected Genre(s)</p> <p>Writer’s Workshop: Brainstorming & Genre Switch Activity</p> <p>*Reminder: <i>WN</i> 15+ min. <u>weekly</u> in physical <i>WN</i></p>

6 2/24	<p>Reading Due: Preview the “Multimodal Composition” pages outlined below, then pick 3+ to read in detail <i>Call:</i> 146-149, 185-190, 227-231, 271-272, 296-300, 361-365</p> <p>Other Due: C-WN Post Self-Selected #1 Genre(s) – Draft 1 + Strength/Struggle Comments (Canvas Assignment upload)</p>	<p>Reading Due: <i>Your Examples</i> for Self-Selected #1 Genre Study</p> <p>Other Due: Self-Selected #1 Genre Study (upload with examples to the designated Canvas Assignment space)</p>
	<p>Peer Revision Groups Based on <i>Topic</i></p> <p>Genre Study Requirements Revisited</p> <p>Writer’s Workshop & Conferencing</p>	<p>Debriefing Genre Studies & Honing Intentions</p> <p>Writer’s Workshop: Genre Study Integration & Take Ten</p> <p>*Reminder: WN 15+ min. <u>weekly</u> in physical WN</p>
7 3/2	<p>Reading Due: <i>Revisit WW:</i> Pgs. 74-98*</p> <p>Other Due: *NO C-WN Post Self-Selected #1 Genre(s) – Draft 2 (Canvas Assignment upload)</p>	<p><u>CLASS CANCELLED</u></p> <p>Dr. Roloff @ Wisconsin Department of Public Instruction Standards Review Committee Meeting in Madison</p> <p>*Reminder: WN 15+ min. <u>weekly</u> in physical WN</p>
	<p>Peer Revision Groups Based on <i>Genre</i></p> <p>Writer’s Workshop & Conferencing</p>	
8 3/9	<p>Reading Due: <i>WW:</i> Pgs. 291-300</p> <p>Other Due: C-WN Post Self-Selected #1 Genre(s) – Draft 3 (Canvas Assignment upload)</p>	<p>Reading Due: None</p> <p>Other Due: - <i>By the end of class</i> - Mid-Term Portfolio (print and Canvas uploads) Mid-Term Reflection Screencast Out of Class Writer’s Notebook (any “private” writes stapled)</p>
	<p>Mid-Term Portfolio Requirements</p> <p>Mid-Term Reflection Screencast Requirements</p> <p>Looking Ahead to Research</p> <p>Writer’s Workshop: Final Revisions and Editing</p>	<p>Writer’s Workshop: Time to Complete and Submit Mid-Term Requirements</p>
9 3/16	<p>Spring Break</p>	

Week	Tuesday	Thursday
10 3/23	<p>Reading Due: <i>WW:</i> Pgs. 228-246 Read: Intro, Where Do We See, Three Challenges > Don't Feel Knowledgeable, Boring, COIK < and Eight Teaching Tips SKIM THE EXAMPLES</p> <p>Other Due: C-WN Post</p>	<p>Reading Due: <i>WW:</i> Pgs. 317-323 Call: Pgs. 241-272 (Intro & 2+ most appealing genres)</p> <p>Other Due: C-WN Post</p>
	<p>Research: Checking Up & Checking In</p> <p>Writer's Notebooks: Kneading the Notebook</p>	<p>Understanding Research Process Requirements: Note-taking, Source Eval, Citation, & Research Review</p> <p>Writer's Workshop: Charting a Course & First Steps</p> <p>*Reminder: <i>WN</i> 15+ min. <u>weekly</u> in physical <i>WN</i></p>
11 3/30	<p>Reading Due: Reading for your Research</p> <p>Other Due: Research Questions entered in chosen notetaking structure and started Research Notes</p> <p>Bring Rules and Research (if you still have it)</p>	<p>Reading Due: Call: Pgs. 273-282* Continued Reading for your Research</p> <p>Other Due: *NO C-WN Post Continued Updating of Research Notes Self-Selected #2 Genre(s), w/Research – Draft 1 + Strength/Struggle Comments (Canvas Assignment upload)</p>
	<p>Writer's Workshop: Research Workday</p>	<p>Writer's Workshop: Research & Revision Workday</p> <p>Conferences with Dr. Roloff</p> <p>*Reminder: <i>WN</i> 15+ min. <u>weekly</u> in physical <i>WN</i></p>
12 4/6	<p>Reading Due: Continued Reading for your Research</p> <p>Other Due: Self-Selected #2 Genre(s), w/Research – Draft 2 (Canvas Assignment upload)</p>	<p>Reading Due: Your Examples for Self-Selected #2 Genre Study</p> <p>Other Due: Self-Selected #2 Genre Study (upload with examples to the designated Canvas Assignment space)</p>
	<p>Peer Revision Groups Based on <i>Topic</i></p> <p>Sorting and Sifting Notes & Endnoting Information</p> <p>Writer's Workshop</p>	<p>Debriefing Genre Studies & Honing Intentions</p> <p>Writer's Workshop: Final Research & Revision Workday</p> <p>*Reminder: <i>WN</i> 15+ min. <u>weekly</u> in physical <i>WN</i></p>

13 4/13	<p>Reading Due: Continued Reading for your Research <i>WW</i>: Pgs. 179 - 208</p> <p>Other Due: C-WN Post Self-Selected #2 Genre(s), w/Research – Draft 3 (Canvas Assignment upload)</p>	<p>Reading Due: None</p> <p>Other Due: Research Materials (submitted in physical or electronic form) Self-Selected #2 Genre(s), w/Research – Final (Canvas Assignment upload ...and <i>optional</i> print copy)</p>
	<p>Peer Revision Groups Based on <i>Genre</i></p> <p>Mini-lessons: In-text Citation & Endnoting</p> <p>Writer’s Workshop & Conferencing</p>	<p>Building Metacognitive Awareness: Reflections on Writing with Research</p> <p>Final Multigenre Bearings & Brainstorming</p> <p>*Reminder: <i>WN</i> 15+ min. <u>weekly</u> in physical <i>WN</i></p>
14 4/20	<p>Reading Due: None</p> <p>Other Due: Self-Selected #3 Genre(s) – Draft 1 + Strength/Struggle Comments (Canvas Assignment upload)</p>	<p>Reading Due: <i>Your Examples</i> for Self-Selected #3 Genre Study</p> <p>Other Due: Self-Selected #3 Genre Study (upload with examples to the designated Canvas Assignment space)</p>
	<p>Peer Revision Groups Based on <i>Topic</i></p> <p>Writer’s Workshop & Conferencing</p>	<p>Debriefing Genre Studies & Finalizing Intentions</p> <p>Writer’s Workshop: Genre Study Integration & Conferencing</p> <p>*Reminder: <i>WN</i> 15+ min. <u>weekly</u> in physical <i>WN</i></p>
15 4/27	<p>Reading Due: <i>Revisit WW</i>: Pgs. 152-162</p> <p>Other Due: Self-Selected #3 Genre(s) – Draft 2 + Strength/Struggle Comments (Canvas Assignment upload)</p>	<p>Reading Due: None</p> <p>Other Due: Out of Class Writer’s Notebook (Any “private” writes stapled)</p>
	<p>Peer Revision Groups Based on <i>Genre</i></p> <p>Writer’s Workshop: Multigenre Organization & Final Considerations</p>	<p>Writer’s Workshop: Multigenre Organization & Cohesion</p> <p>Overview: End-of-Semester Introduction to the Multigenre Narrative</p>

<p>16</p> <p>5/4</p>	<p>Reading Due: None</p> <p>Other Due: Multigenre Organization and Introduction to the MG Narrative Outlining</p>	<p>Reading Due: None</p> <p>Other Due: - <i>By the end of class</i> - FINAL Portfolio print copies of intro & all MG pieces in order + Canvas uploads of all pieces and all updates</p> <p>End of Semester Reflection Screencast due no later than end of scheduled <u>exam period</u></p>
	<p>Writer's Workshop:</p> <ol style="list-style-type: none"> 1. Time to complete/edit Self-Selected #3 Genre(s) – Draft 2 > reminder to upload 2. Time to revise previous pieces to improve overall cohesiveness of final portfolio 3. Time to organize and compose End-of-Semester Introduction 4. Time to consider End-of-Semester Reflection Screencast >>> <i>very last thing you do after portfolio is submitted</i> 	<p>Writer's Workshop: Time to Complete and Submit Final Semester Requirements*</p> <p><i>*The End-of-Semester Reflection Screencast should be the very last thing that you finish. If you are unable to submit it today you should submit it ASAP, but no later than the end of our scheduled <u>exam period</u></i> 5/13 @ 2:30</p>
<p>17</p> <p>Finals</p> <p>Week</p>	<p>Wednesday, May 13th 12:30-2:30</p> <p>EXAM CANCELLED</p> <p>No need to report anywhere for an English 250 exam</p>	

