

First-Year Writing for Multilingual Writers

Syllabus

Section Details: Ryder 264, TF 8:00 a.m. - 9:40 a.m., Jan 12, 2014 - Apr 22, 2014

Instructor: Steven S. Kapica

Office: 427 Lake Hall

Email: s.kapica@neu.edu

Virtual/Office Hours: T 11:00 a.m. - 1:00 p.m., or by appointment

Catalog Entry

Designed for students whose first or strongest language is not English. Parallels ENGW 1111 but focuses on the concerns of multilingual writers. Students study and practice writing in a workshop setting; read a range of texts in order to describe and evaluate the choices writers make and apply that knowledge to their own writing; explore how writing functions in a variety of academic, professional, and public contexts; and write for various purposes and audiences in multiple genres and media. Offers students an opportunity to learn how to conduct research using primary and secondary sources and to give and receive feedback, to revise their work, and to reflect on their growth as writers. *Prereq.* Requires "satisfactory" in ENGW 1101 or in ENGL 1101 or special placement.

Course Description

Let's face it. We're undone by each other. And if we're not, we're missing something... One does not always stay intact. It may be that one wants to, or does, but it may also be that despite one's best efforts, one is undone, in the face of the other, by the touch, by the scent, by the feel, by the prospect of the touch, by the memory of the feel.

- Judith Butler, *Undoing Gender*

[Translingual] communication involves all of us, both native speakers and multilinguals, and finds representation in textual products with different types and degrees of language mixing. I stress the prefix in my definition of translingual to focus on communication a) beyond separate languages and b) beyond language as a medium to accommodate other semiotic resources, such as color, images, and symbols.

- A. Suresh Canagarajah, "Negotiating Translingual Literacy: An Enactment"

Your identity is not stable. Who you are now is not who you were yesterday, the day before, or years ago. You change, adapt, evolve. You take on different identities in different situations. In the classroom you are the student. I am the teacher. When we leave the classroom, we shed our identities for others. You become a Starbucks barista. I become a street performer.

We navigate and negotiate our identities depending on our needs and responsibilities. The level of control over our identities also changes. I shape my role as teacher through my education and my experience. I constantly strive to become a better teacher. As a student you strive to learn and synthesize, all with the goal of evolving from student to professional.

Canagarajah's emphasis on translingual writing's mixing—crossing, melding, blending—of not just *languages* but 'other semiotic resources' serves as the rallying point for this course, which will stress the multimodal nature of contemporary communication. We are not just writers; we are composers. Language is not a tool we use; it is one of multiple modalities through which we compose, communicate, act, *exist*.

One of the primary ways we will (re)learn to compose is through reading and responding to texts that challenge our assumptions about identity and technology. We will watch, read, listen, synthesize, *remediate*. And we will strive to present our multiple selves *transmodally* through words and media, in critical, creative, and dynamic ways.

Comment [k1]: Northeastern University offers sections of first-year writing populated only by second-language writers/users. The course objectives and outcomes are the same as the general first-year courses; however multilingual sections provide an environment tailored to international student needs and concerns.

My first year teaching in the NU Writing Program, I was assigned general first-year writing courses. During my second and third year, I taught advanced writing in the discipline courses exclusively. After expressing interest in teaching a wider range of students, I was fortunate to be offered courses in Northeastern's General Studies Program, which "is a one-year, full-time academic program for selected first-year students who the University believes will excel in a small, structured, rigorous learning environment. Students entering the GSP become part of community dedicated to success, with a combination of strong student-centered values, personalized advising, and excellent support services. The GSP offers students a great opportunity to grow, learn, and achieve in their first year at NU."

My work with the GSP tapped into my previous experiences with developmental reading and writing instruction (at Davidson County Community College) and led to focused research and collaboration with other faculty on teaching multilingual writers. This made me an ideal candidate for teaching first-year writing for multilingual writers, which I began doing in the fall of 2014. It also prepared me for teaching in NU's College of Professional Studies and their Global Pathways program (fall 2015).

This particular syllabus and course is similar to courses I developed for the GSP, keeping with my interest in using science fiction (novel, television, film) to explore identity and posthumanism. I have returned to these thematics time and again because they serve as an excellent bridge between not only high school and college expectations, but as a common entry point for a wide variety of students and majors. Refer to my teaching philosophy statement for more regarding my use of popular culture and science fiction in first-year writing.

I generally provide students with feedback during drafting and revising stages; for final products, I use rubrics designed to make clear learning objectives. These rubrics are available upon request.

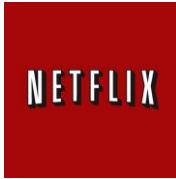
Comment [k2]: Canagarajah's statement here speaks to how I approach writing instruction—how I embrace concepts of translingualism and transdisciplinarity.

Required Reading**How to Write a Sentence: And How to Read One**

Stanley Fish (New York: Harper Paperbacks, 2012)

The Adoration of Jenna Fox

Mary E. Pearson (New York: Henry Holt and Co., 2009)

**“Responding—Really Responding-to Other Students' Writing”**Richard Straub (*Writing about Writing: A College Reader*, ed. by Elizabeth Wardle and Douglas Downs, Boston: Bedford/St. Martin's, 2014, pp. 16-26)**“Argument as Conversation: The Role of Inquiry in Writing a Researched Argument”**Stuart Greene (*Writing about Writing: A College Reader*, ed. by Elizabeth Wardle and Douglas Downs, Boston: Bedford/St. Martin's, 2014, pp. 27-38)**“‘Create a Research Space’ (CARS) Model of Research Introductions”**John Swales (*Writing about Writing: A College Reader*, ed. by Elizabeth Wardle and Douglas Downs, Boston: Bedford/St. Martin's, 2014, pp. 12-15)**Required Viewing****Writing Across Borders**Wayne Robertson, director and writer
(Oregon State University, 2010)**Transcendent Man**Robert B. Ptolemy, director
(Ptolemaic Productions, 2009)**Caprica**Remi Aubuchon and Ronald D. Moore, creators
(SyFy, 2009)

Required Materials

Laptop computer or tablet (*bring to class every day*)
NEU e-mail account (check this at least once a day)
Blackboard (grades and feedback)
Flash drive or cloud storage (back up all your work)
Google Drive account (manageable through NU G-Apps)

**Writing Program Learning Goals and Policies**

Learning Goals: The Writing Program comprises First-Year Writing courses, Advanced Writing in the Disciplines courses, and the Writing Center. The goals below apply to all three sites, but expectations for how well and to what extent students will accomplish these goals vary in each.

1. Students write both to learn and to communicate what they learn.
2. Students negotiate their own writing goals and audience expectations regarding conventions of genre, medium, and situation.
3. Students formulate and articulate a stance through and in their writing.
4. Students revise their writing using responses from others, including peers, consultants, and teachers.
5. Students generate and pursue lines of inquiry and search, collect, and select sources appropriate to their writing projects.
6. Students effectively use and appropriately cite sources in their writing.
7. Students explore and represent their experiences, perspectives, and ideas in conversation with others.
8. Students use multiple forms of evidence to support their claims, ideas, and arguments.
9. Students practice critical reading strategies.
10. Students provide revision-based response to their peers.
11. Students reflect on their writing processes and self-assess as writers.

Collection of Student Work for Program Assessment: Your instructor may be asked to submit one or more samples of your writing to the Writing Program Assessment Committee for the purpose of program assessment. Student work is randomly selected and used solely for the purpose of program-level assessment. Looking at student writing from a programmatic perspective helps us improve our program.

Student writing collected for this purpose is never circulated outside the Writing Program for any reason. While we cannot guarantee that all identifying information will be removed from all materials read by Writing Program evaluators, we report only aggregate data to those outside the program; no teachers or student are identified in these reports.

If you have any questions or concerns about our program assessment, feel free to contact Professor Chris Gallagher, Writing Program Director, at c.gallagher@neu.edu or 617-373-2193.

Writing Program Minimum Grade Requirement: A student must receive a grade of C or better in order to pass all required writing courses in the Department of English (C is required for Graduation). Any student earning a C- or lower will need to repeat the course in order to fulfill the writing requirement. The instructor makes the final decision with respect to any grade between A-C. Any portfolio receiving lower than a C must be reviewed and signed off on by a committee of 3-6 Writing Program instructors.

Attendance & Lateness: Writing Program policy requires regular attendance at class meetings. You are allowed **three (3) unexcused absences**; after that, your grade will suffer. You also have the right to a limited number of excused absences due to religious observance, illness, death in the family, required participation in athletic events, or other serious and unavoidable life circumstances. **You are**

responsible for notifying instructor when you must miss class for any reason. I will decide whether or not your absence counts as an excused absence or unexcused absence.

Chronic lateness will also adversely affect your grade. It is necessary, both as a courtesy to others and in order to maintain a smooth workshop environment, that you be present at the beginning of each class. **Three (3) late arrivals = one (1) unexcused absence.** Excessively late arrivals (after 15 minutes) or unnecessarily long or frequent “breaks” during or toward the end of class will be counted as unexcused absences as well.

You are always responsible for missed assignments and activities. Even if you miss a class, you must not come to the next class unprepared; if you are unprepared (no homework, no draft, etc.) that also constitutes an unexcused absence. **Bottom line:** you need to be physically and mentally present—and prepared—to pass this class.

Because writing classes are conducted workshop-style and focus on revision, a student who misses too many class meetings or falls too far behind in making up work, even with a legitimate excuse, is not earning credit for the same course as the rest of the class. In that case, I may suggest, but not require, that the student withdraw from rather than fail the course.

Academic Honesty: Northeastern University is committed to the principles of intellectual honesty and integrity and to respecting intellectual property. All members of the Northeastern community are expected to maintain complete honesty in all academic work, presenting only that which is their own work on tests and assignments. In required writing classes, this definition of plagiarism applies not only to borrowing whole documents (other students' projects, internet articles, published articles) but also to borrowing parts of another's work without proper acknowledgment and proper paraphrasing or quotation. In these courses, students will receive instruction on using sources properly as well as feedback from instructors and peers. They will also be directed to important resources on avoiding plagiarism.

However, students bear the responsibility for writing, revising, editing, and proofreading their own work. Writing instructors who determine that plagiarism has been committed are obligated to respond. In cases of student error, instructors may provide additional instruction, require the student to repeat the assignment, and warn the student about the consequences of further infractions. If instructors determine that an incidence of plagiarism is intentional, they consult a Writing Program administrator. Based upon the severity of the infraction, the student may a) fail the assignment, b) fail the course, c) be reported to the Office of Student Conduct and Conflict Resolution, or d) any combination of these. Students may be failed regardless of whether the matter has been sent to OSCCR and regardless of that office's finding.

Classroom Etiquette: Students are expected to behave with respect in the classroom, both to each other and to the instructor. Inappropriate language or tone of voice, interruptions, dominating class discussion, and other behaviors that might impede the creation of a safe and comfortable learning environment will not be tolerated.

Instructors will use their discretion on permitting the use of laptops and other electronics, but these devices should always be used in support of classroom activities and never for personal reasons during class. Students' failure to follow this rule may result in their being marked absent for the class.

Writing Center: The Northeastern University Writing Center is located in 412 Holmes (x4549; for current hours see <http://www.northeastern.edu/english/writing-center/>) in the English Department and offers free and friendly help for any level writer, including help with conceptualizing a writing project, refining your writing process (i.e., planning, researching, organization, drafting, and revising), and using sources effectively. Furthermore, the Writing Center offers same-day appointments at 136 Snell Library, online appointments, and asynchronous e-tutoring. You can receive feedback during regular hours or via online/email response. For writing tips and updates, follow the Writing Center on Facebook: www.facebook.com/NEUWritingCenter. Questions about the Writing Center can be directed to Assistant Director Mina Nikolopoulou (nikolopoulou.as@husky.neu.edu) or Interim Director Kat Gonso (k.gonso@neu.edu).

Course Delivery, Evaluation, and Instructor Expectations

This course will rely heavily on computer-based learning technologies and we will work partly in the classroom and partly online. The “e” component of this class is designed to enhance your experience and facilitate more effective writing and discussion. To this end, these protocols will be followed:

- This will be a primarily “paperless” course.
- All assignment details and guidelines, grades and feedback, will be handled electronically through **Blackboard**.
- We will use additional web resources (**Google Drive**, **Google Docs**, and other web platforms); work conducted outside of Blackboard will require transparency for evaluation and monitoring purposes.
- *Email should be used for genuine communication and problems.* During weekdays, I will get back to you within 24 hours; on the weekends, I will respond at my discretion. I want to make myself as accessible as possible; however, please use your best judgment.
- All drafts and final versions of essays must be submitted via Google Drive. I reserve the right to ask you for hard copies, but electronic versions will always be used for grading purposes. Feedback and grades will not be emailed; grades will be posted through Blackboard.
- **Technical difficulties are never an excuse for missed, late, or lost work.** Make multiple copies of all materials throughout the course. Backup your work frequently. File losses/problems are your responsibility and all technological problems should be handled *far in advance* of all deadlines.

Drafts: Document your writing process by saving all drafts related to every assignment, including pre-writing, notes, outlines, etc. Save everything. Make sure to upload drafts to **Google Drive** in a timely manner so that your work can be read and reviewed by your classmates.

Peer Work: I take peer work very seriously and I expect you to do so, as well. Responding to classmates’ work serves several functions: it helps your classmates get a sense of how an audience interprets what they wrote, it helps you become a more careful reader, it helps you to think about how others have read and thought about the same issues, and it gives you an opportunity to think about how others might read *your* writing.

Sometimes we will read and discuss a classmate’s work as a whole class; sometimes you will work in pairs or small groups. In both instances, you need to focus on the work of reading and responding to the writing. You might not be familiar with some of the techniques for peer response that we do, so I’ll explain them before we try them. If you have any questions about how to navigate peer response, be sure to ask. Peer response done incorrectly (or poorly) will be of little or no help to your partner; as a result grades for both your partner’s writing and your own peer work will suffer.

As a writer, you need to bring your work in on time. We can’t help you with your writing if you don’t bring it to class. For that reason, late work will hurt your grade. Be sure to save your work frequently and keep backup copies of it.

As part of the whole class, or as part of a small group, you need to focus on the tasks at hand. If you are not prepared for class, or if you are not paying attention, I reserve the right to mark you absent and/or dismiss you from class.

Peer work needs to be done in a timely fashion. You need to respond to your partners’ work early enough so that they have time to revise based on your feedback. For that reason, late peer responses will receive a zero (0) grade. Also note that if you are absent from class on a day when we are doing peer work, you are still required to complete your peer response in a timely fashion.

Grading: Grades will be based on successful completion of ALL assignments. Evaluation will occur through rubrics and assessment of process. You will be able to keep track of your grades through Blackboard.

Your grades will be a combination of all project elements (prewriting/drafting, workshops and peer review). The “Final E-Folio” will include reflection and self-evaluation of your performance; it will require you to consider the total of your work for the term as evidence of your growth as a writer and communicator. This final assignment will carry its own weight (30%); however, it will have a holistic effect on all of your grades for the course.

Because this course focuses on writing processes, failure to turn in drafts on time will result in serious and non-negotiable grade-based consequences.

Course Breakdown

Project	Assignment	Points
1. Who Are You? <i>(Part 1)</i> (10%)	SOCG	25
	Reflection Letter	25
	Presentation	50
2. “I Don’t Feel Like A Copy” <i>(20%)</i>	INQ Notes	100
	INQ Spots	100
3. Beyond Sentences <i>(20%)</i>	INQ Notes	100
	Consultation Report	100
4. Who Are You? <i>(Part 2)</i> (20%)	Review	50
	Final Composition	100
	Presentation	50
Final E-Folio (30%)		300
Total		1000

Who Are You? (Part 1): In preparation for our course’s overall agenda, you will begin this semester by creating and shaping a statement about yourself—creating a self for presentation to our classroom community. This statement—this **presentation** of yourself will not be the whole story of you. However, it will help guide us into a discourse community of our making. You will tell us who you are now, here, in this moment.

“I Don’t Feel Like a Copy”: This **UNIT** will explore the notion of identity as fluid (unstable) social construction and consider it through works of science and science fiction. We will concern ourselves with deep reading and heavy classroom conversation. Your writing will be personal, critical, reactionary. You will also participate in writing revision, peer review, and shaping personal statements into writings for an “outside” audience.

Beyond Sentences: Sentences and written arguments are ways of organizing and framing your thoughts. Throughout this semester, we will do quite a bit of this: We will write responses to readings and viewings; we will share our thoughts and opinions in class discussion; we will shape some of those thoughts into coherent statements for wider audiences and we will craft and compose sentences and extended arguments. In **UNIT 3** we will continue writing in the ways we did for **UNIT 2**. However, we will

focus on Stanley Fish's *How to Write a Sentence*. The unit will conclude with a visit to the Writing Center and the creation of a Consultation Report.

Who Are You? (Part 2): In the course description I quoted gender scholar Judith Butler. Butler claims "one does not always stay intact." Following this notion, our final unit will revisit our first to see how we've changed—how the texts and writings we've read and written have altered our senses of self and our places in the world. This final unit, then, will ask you to present yourself to the class *again*—but *in a different way*. It will also ask you to select a piece of writing to elevate to a "Final Composition" that will serve as a representation of your growth throughout the term.

Final E-Folio: Your **Final E-Folio** will be representative of the work you've produced this semester. You will select and compile samples of your work for this course, write reflections about those samples, and discuss how they illustrate what you have learned this semester. Your **Final E-Folio** will be explicitly intended for an outside audience and it will include evidence of your learning and growth.

Peer Review and Daily Work: Working in small groups, you will conduct peer review throughout the semester. Peer review is some of the most important work you will be completing this semester, as it will teach you not only how to critique the work of others, but how to notice areas that need improvement in your own work.

Daily work includes regular attendance, timely uploading of work to **Google Drive**, and participation in larger class discussions and in small groups. Participation also means completing short assignments, listening respectfully to classmates and to me, taking turns talking (i.e., not "hogging the spotlight") and finding appropriate ways to disagree with someone. If you are shy or uncomfortable speaking in front of others, come talk to me about strategies you can use.

1. "Who Are You?" (Part 1)

Project	Assignment	Points
1. "Who Are You?" (Part 1) (10%)	SOGC	25
	Reflection Letter	25
	Presentation	50
Total		100

Let's face it. We're undone by each other. And if we're not, we're missing something... One does not always stay intact. It may be that one wants to, or does, but it may also be that despite one's best efforts, one is undone, in the face of the other, by the touch, by the scent, by the feel, by the prospect of the touch, by the memory of the feel.

-- Judith Butler, *Undoing Gender*

Your identity is not stable. Who you are now is not who you were yesterday, the day before, or years ago. You change, adapt, evolve. You take on different identities in different situations. In the classroom you are the student. I am the teacher. When we leave the classroom, we shed our identities for others. You become a Starbucks barista. I become a street performer.

Comment [k3]: This is an example of one of my multimodal projects. I borrow Jody Shipka's "Statement of Goals and Choices" idea (*Toward A Composition Made Whole*) and use it as a way to balance media and writing in a composition class (as a way to manage concerns about writing instruction through multimodal projects that may, on the surface, not appear to be "writing" in a traditional sense).

This particular iteration has been tailored to multilingual needs and has two parts (see part two below). The general idea: At the very beginning of the semester, students are asked to do simple presentations about themselves. These are mostly biographical and serve as entry points into thinking about who they are and how they came to be in my class. This assignment also helps me establish class community. The second part is a revision of this first presentation in that students are asked, again, to present about themselves. However, in their second presentation, they must avoid the biographical and attempt to define themselves through a specific identity point (I am a dancer. I am an engineer.). These presentations are shaped by our careful dismantling of identities through science fiction texts and readings on posthumanism.

I would be happy to share examples of responses to this project.

We navigate and negotiate our identities depending on our needs and responsibilities. The level of control over our identities also changes. I shape my role as teacher through my education and my experience. I constantly strive to become a better teacher. As a student you strive to learn and synthesize, all with the goal of evolving from student to professional.

However...

Some things cannot be changed. I cannot change the fact that I was born in Baltimore and raised in North Carolina by parents from New Jersey. My cultures shape me as much as I try to shape my culture.

The same is true for you.

So, in preparation for our course's overall agenda, you will begin this semester by creating and shaping a statement about yourself—creating a self for presentation to our classroom community. This statement—this presentation of yourself will not be the whole story of you. However, it will help guide us into a discourse community of our making. You will tell us who you are now, here, in this moment.

ASSIGNMENT

For **UNIT ONE**, create a **5 to 7 minute multimedia presentation** about yourself. This presentation should focus on some carefully selected **background information** (your name, where you're from, and why you have chosen to study at Northeastern). It should provide a **dominant impression** for our classroom community.

Length: 5 to 7 minutes

Audience: Classroom community

Format: Multimedia presentation

REQUIREMENTS

- Presentation must include background biographical information and information that creates a dominant impression of you as a person.
- Presentation must be between 5 and 7 minutes long.
- Presentation must include a variety of media (images, music, video, etc.) and should be organized using a multimedia presentation program (Prezi, PowerPoint, etc.)
- Presentation must be accompanied by a Statement of Goals and Choices (**SOGC**) and a **Reflection Letter**.

GUIDELINES

Your presentation has two main goals:

- *Provide background information about you*
The one thing that members of your class have in common is that English is not your first language. Our class is composed of students from all over the world. And while some of you may be from the same country, it is very likely that you are from different towns and regions. So, in order to navigate the variety and difference in our classroom community, your presentation should tell us where you are from, what your first language is, and how you came to be here at Northeastern.

This background information should be specific to you (“My family is from New Jersey but I was raised in North Carolina”), but it should also be culturally contextualized (“Even though I grew up in the south, I was always treated as a ‘Yankee’ because I was from New Jersey”; “Most North Carolinians love NASCAR and country music. As a kid, I couldn’t stand either. I hated sports. I identified with Bruce Springsteen more than I did Hank Williams, Jr.”)

- *Create a dominant impression of you*

Your presentation should balance background biographical information with information that you think 'defines' you. Think about it this way: I am an American because I was born and raised in America. However, the phrase "I'm an American" typically connotes a certain kind of patriotism. I may be an American, but I do not consider myself patriotic in the same way that many conservative Republicans are 'patriotic.' A good way to make this distinction (and give the class a better sense of who I am) might be to show a clip of Bruce Springsteen's "Born in the U.S.A.," which is a protest song critical of blind patriotism and capitalism.

This example is a good way to think about how to 'define' yourself in your presentation. Think about who you are in relationship to where you are from and how you were raised—and how those things help to define you.

GRADING CRITERIA

- Presentation provides appropriately contextualized background (biographical) information about you.
- Presentation leaves audience with an adequately developed dominant impression of you.
- Presentation demonstrates careful crafting, including formatting, organization and time management, with respect for student's primary audience.
- Presentation makes adequate use of a variety of media (images, video, music, etc.).
- Composer has clearly demonstrated college-level effort and presentation is error-free.
- Presentation is accompanied by thoughtful reflection and acknowledgments.

SOGC & REFLECTION LETTER

- You will have very little time to plan, create, and revise before presenting. For this reason, we will not spend much time "workshopping" drafts, and you will not have time for me to provide feedback during the drafting process. However, I do expect you to keep notes regarding your presentation's creation.
- Your notes and drafting should be documented in a **SOGC** (Statement of Goals and Choices). This statement should cover what you did, how and why you did it, and should include a self-assessment of your presentation's success. (Example: I chose to do this because I thought it would say this about me. I originally envisioned including this, but because I couldn't get this to work, I opted to do this instead...).
- Your **SOGC** should be between 300 and 500 words long, and must be submitted electronically to your individual Google Drive folder on the day of your presentation.
- Note: **SOGC & Reflection Letter** combined count for 50 of **UNIT 1**'s 100 points. This means half of your **UNIT 1** grade will come from your documentation of your process, your **SOGC**, and your **Reflection Letter** (described below). Be sure to keep track of all of this!
- We will spend some class time preparing presentations (in pairs and groups). During this workshop time you should keep notes, ask questions, and solicit advice from your classmates.
- After you present, you will need to write a **Reflection Letter** addressing what you've gained from this assignment in terms of its stated goals and the Writing Program learning goals. Include in your letter acknowledgements that let us know where you found your 'media' and how you used it, as well as who helped you with this assignment. Your letter should be 250 to 500 words long.

PRESENTATION

- The order of presentations will be determined randomly, so be sure to have your presentation completed by the first day of presentations.
- Submit a final version of your presentation through Google Drive and appropriately label the file (i.e.: Kapica Presentation.docx).
- Make sure your presentation is fully accessible to me. If I click on your file or link, I should be able to view your entire presentation.

- Carefully proofread for editing mistakes (spelling, grammar, and mechanics).

2. "I Don't Feel Like A Copy"

Unit	Assignment	Points
2. "I Don't Feel Like a Copy" (25%)	INQ Notes	100
	INQ Spots	100
Total		200

What embodiment secures is not the distinction between male and female or between humans who can think and machines which cannot. Rather, embodiment makes clear that thought is a much broader cognitive function depending for its specificities on the embodied form enacting it.

-- N. Katherine Hayles

The human brain contains roughly a hundred terabytes of information. Not much when you get right down to it. The question isn't how to store it; it's how to access it. You can't download a personality. There's no way to translate the data, but the information being held in our heads is available in other databases... People leave more than footprints as they travel through life: medical scans, DNA profiles, psych evaluations, school records, e-mails, recording - video, audio, cat scans, genetic typing, synaptic records, security cameras, test results, shopping records, talent shows, ball games, traffic tickets, restaurant bills, phone records, music lists, movie tickets, T.V. shows, even prescriptions for birth control.

-- Avatar Zoe, *Caprica*

UNIT 1 was a trick.

A set up. An exercise in identity formation that **UNIT 2** will work hard to dismantle.

If you look closely at the quote from Judith Butler (at the beginning of **UNIT 1**'s assignment information) you'll notice that she considers the notion of stable, finite identity (we often speak of identity in terms of 'autonomy') to be a social fiction. **UNIT 2** will explore this notion of identity as fluid (unstable) social construction and consider it through works of science fiction.

We will concern ourselves with deep reading and heavy classroom conversation. Your writing will be personal, critical, reactionary. **UNIT 2** will focus on reading, talking, thinking, and thinking *through* writing.

ASSIGNMENT

Read and engage a variety of texts dealing with identity and technology. Discuss readings and perform a variety of writing tasks.

Requirements

- Write **four (4)** Inquiry Notebook (INQ NOTE) entries.
- Write **two (2)** Inquiry Spot (INQ SPOT) statements.

Comment [k4]: This is an example of how I approach assignment sequencing. I have found success in having students write mostly "free" journal entries that are then mined for essay ideas. For this particular course, students were asked to select specific journal entries that they then turned into short essays. Of those short essays, they then had to choose one to develop into a longer, final essay. This approach to writing development highlights students' idea growth, the ways in which writers can arrive at ideas (through recursive writing) and, on a practical note, has proven to be an effective plagiarism deterrent. When I can see the birth of the idea in a journal entry and its evolution into a developed, structured, polished essay, then I can more easily spot (and discourage) plagiarism.

INQ NOTES

Writing, like human language, is engendered not only within the human community but between the human community and the animated landscape, born out of the interplay and contact between the human and the more-than-human world.

-- David Abram, "Animism and the Alphabet"

For UNITS 2 and 3, you will write Inquiry Notebook entries (INQ NOTES). The goal of this "journaling" is to write through ideas, ruminate on problems and questions, and generate prewriting for Inquiry Spot statements (INQ SPOTS). INQ NOTES will NOT be evaluated for grammar and mechanics; they will be evaluated by length and engagement with readings. INQ SPOTS, however, WILL BE evaluated for grammar, mechanics, and organization.

- Entries **MUST** be **500 words** in length. This does not include quotes from outside sources and end questions (see below).
- Entries should demonstrate engagement of and facility with our readings and/or discussions. These entries do not need to be logical, organized, or "polished" in any way. I will look for your thinking in your writing. I will gauge your ability to talk with and back to our readings.

Consider writing your entries as if you were speaking (writing) to the author of the reading (text, film, image, etc.). This is important point because if you are writing back to the author, you don't need to summarize!

DON'T DO: "Jenna Fox doesn't know what's going on and her grandmother doesn't like her..."

DO: "Jenna questions her identity for a variety of reasons. The fact that her grandmother, someone who used to love her unconditionally, distrusts her and is 'cold' to her speaks volumes to Jenna's fears about who she is now, post coma, post accident..."

Keep in mind: I will not evaluate grammar and mechanics. I will, however, need to see or hear your thoughts. So, while they don't need to be complete thoughts composed in grammatically flawless prose, I do need to be able to understand what you are saying. As long as I can understand you, I will be happy.

- Entries must conclude by providing two questions. End your entry with
 - a **constructive discussion question** directed to the class and based on a specific passage from the reading, and
 - a **question directed to me** that you would like me to answer.

PLEASE NOTE: These questions do not count toward your 500 word requirement!

INQ NOTE Composing Process

- First: Read assignments for the week. Read them thoroughly and completely. Digest them. Annotate and jot down ideas, thoughts, etc.
- Underline, highlight, or copy into a notebook (or electronic document) key passages. I call these "quotables." Trust your instincts. Underline passages and phrases that intrigue, excite, anger, confuse you.
- After you've completed your reading, go back and read through those passages you underlined. Pick one that most intrigues you—one that really gets your brain cooking.
- Type this passage out at the top of a Microsoft Word document, or a new Google Doc. **Be sure to include the page number of where it came from.**

- After you've typed out your passage or phrase, respond to it in writing. Trust where your writing takes you. Write, respond, engage, combat, etc.
- After you've fully exhausted your thoughts (in writing) about the passage, check your word count. If you've hit (or written beyond) 500 words, you're done! If not, you can either keep writing about the same passage, or you can copy out another passage and write about it. Keep in mind that quotes do not count toward your 500 word requirement!
- Read back through what you've written and consider how your thoughts might prompt class discussion. You might even have asked questions in your writing. Compose a question for class discussion out of what you've written. Then compose a question you would like me to answer.
- Remember, these compositions are about YOU engaging with our readings. As long as you engage, you are free to take your writing and thinking wherever it leads you...

INQ SPOTS

- Select **TWO** previously written **INQ NOTES** and re-write them into concise, grammatically and mechanically fluent, self-contained statements.
- Incorporate **INQ NOTE** quotes into your writing using proper MLA format.
- Give your **INQ SPOTS** descriptive titles.
- **SPOTS** must be between **750 and 1200 words in length**. Unlike **INQ NOTES**, your word count includes your quote(s). **INQ SPOTS** do not need to include two questions at the end.
- **SPOTS** should demonstrate engagement of and facility with our readings and/or discussions. **HOWEVER:** Your writing should "work" **without** your reader having read what you are writing about.

Think about it this way: Your **INQ NOTES** are like personal journal entries written for yourself—and for me. **INQ SPOTS** are statements written for an **explicitly outside** audience—**anyone** who can read in English should be able to read and understand your **SPOTS** without additional reading or research.

- **INQ SPOTS** need to be logical and organized. Keep in mind, however, that **your thinking** should still be the primary focus of your statement(s). I will evaluate your writing based on how "polished" your statements are (and by how well you've translated your "private" journal writing into "public" statements).

Consider writing your **INQ SPOTS** as if you were **speaking** them—as if you were standing in front of a large crowd giving short speeches.

- **SPOTS** WILL BE evaluated on grammar and mechanics. I WILL be looking for grammatically flawless prose!

3. Beyond Sentences

Unit	Assignment	Points
3. Beyond Sentences (20%)	INQ Notes	100
	Consultation Report	100
Total		200

Comment [k5]: The inspiration for much of this assignment sequence comes from my work as a mentor for writing center consultant trainees. Working with Neal Lerner, I first encountered his book (with Paula Gillespie) The Longman Guide to Peer Tutoring. I have since adapted key chapters from this book to instruct first-year writing students in peer review.

One of the ways I "train" writing students is by having them visit a writing center and report on their experience. This serves three main purposes: 1. It connects students to outside services. 2. It provides context for differences in writing feedback. In their "Consultation Reports," they compare their consultation experiences with their in-class peer review sessions and reflect on the strengths and weaknesses of both types of writing assistance. 3. It reinforces appropriate and effective peer review strategies. One of my main goals as a writing instructor is to help students discover ways to seek, receive, and give assistance outside my sphere of influence. By connecting students with professional consultants and engaging them in more effective peer review, I provide them with a support system that (eventually) can function without me.

[Sentences] promise nothing less than lessons and practice in the organization of the world. That is what language does: organize the world into manageable, and in some sense artificial, units that can then be inhabited and manipulated. If you can write a sentence in which actors, actions, and objects are related to one another in time, space, mood, desires, fears, causes, and, effects, and if your specification of those relationships is delineated with a precision that communicates itself to your intended reader, you can, by extrapolation and expansion, write anything: a paragraph, an argument, an essay, a treatise, a novel.

-- Stanley Fish, *How to Write a Sentence*

For the most part, all composition starts in the same place: with thoughts. Those thoughts can be the result of a number of things—a reaction to a conversation, to something you've read, or a nagging feeling about something you've encountered, a firmly held belief that needs to be shared, validated—but they always come from the same place. You. When you begin to compose, you simply (or tortuously) build upon your initial thoughts and ideas. No matter how complicated your compositions become, how much evidence you uncover, use, manipulate to make your points, at the core are those initial thoughts.

We've done quite a bit of writing already—we've done what Fish is talking about in the quote above. For this unit, however, we will focus on how we do what we've already done. We will look at language and sentence construction and unpack the ways we've learned to write and why we do what we do in order to better understand our processes and do better—to write better sentences and essays.

So, like **UNIT 2**, you will write **INQ NOTES**. However, for this unit, you will not turn any of them into **INQ SPOTS**. Instead, you will carry forward one of your previous **SPOTS** and use it as the basis for a Writing Center consultation. Two things will emerge out of this consultation: One, you will write a report about your experience; two, you will begin to work on and shape your **SPOT** into the major writing for the last unit of this term, aptly called your **FINAL COMPOSITION**.

ASSIGNMENT

Write four INQ NOTES, visit the Writing Center, and compose a Consultation Report.

Requirements

- Write **four (4) INQ NOTE** entries.
- Visit a Writing Center Consultant to discuss one of your two **INQ SPOTS** from the previous unit.
- Write a **Consultation Report** after your visit with the Writing Center Consultant.
- **Consultation Report** must be a logically organized, 3+ page essay in 12pt Times New Roman or Arial font.

INQ NOTES

- Follow the same guidelines from **UNIT 2**.

CONSULTATION REPORT

Guidelines for Consultation

- After you've completed and submitted your **UNIT 2 INQ SPOTS**, arrange an appointment with a Writing Center Consultant. Follow this link to make an appointment: [The Writing Center](#).
- Take your **INQ SPOT** to the Writing Center for your consultation. Share with your consultant the **INQ SPOT** guidelines AND the guidelines for your **FINAL COMPOSITION**. If you've already received feedback from me, consider taking it with you as well. Work with the consultant to shape, revise, and expand your **INQ SPOT** into a fully developed academic essay in the researched argument genre.

- Be sure to take notes and mind what the consultant has to say about your writing. Make sure you write down the consultant's name, as well as the time and date of your appointment (I will follow up with the Writing Center to make sure that you met with the consultant.)
- You will need these notes to write a report about your experience with the consultant.
- Be mindful of two things when you meet with the consultant: Pay attention and make sure that you get 'the most' out of your consultation; pay attention to how the consultant approaches your writing and what he/she focuses on.
- While you don't need to take a hard copy of your writing to your appointment, you might consider doing so. This way you can have physical evidence of what you and the consultant talked about.
- I'll say it one more time: Take lots of notes! A successful report will have lots of details and reflection. You will have a hard time trying to recreate the experience if you don't have any notes to refer to!

Guidelines for Consultation Report

- Your **Consultation Report** should be an adequately developed report of your experience visiting the Northeastern Writing Center for a writing consultation.
- Report must be double-spaced and submitted in 12pt Times New Roman or Arial font.
- Be sure to include your name, the date, and your class section in the upper left-hand corner. Title your essay and number the pages.
- This should be a "final version" of your essay. It should be carefully proofread for editing mistakes (spelling, grammar, and mechanics).
- Submit report to your personal folder on Google Drive (be sure to appropriately label it; i.e., "Kapica Consultation Report").

INFORMATION FOR WRITING CONSULTANTS

(Handout for students to take to Writing Center to assist consultation)

For **ENGW 1102 16**, students are required to write what I call a "Final Composition," which is, generally (and generically) speaking, an 'academic, research-based argument essay.' The important thing to note, however, is that this composition evolves out of previous writings for my course and does not necessarily need to follow any strict, argumentative essay format or rhetorical strategy. In search of 'good writing,' I encourage both experimentation and (successful) disruption of 'rules.'

Simply put: My students write journal entries (called "INQ NOTES") from which they select two to develop into short, slightly more developed and polished essays. From these two essays (called "INQ SPOTS") they choose one to develop even further into a "Final Composition."

At the beginning, their writing is reactionary and personal, intended for an "inside" audience (writer, classmates, and me). In the middle stage (INQ SPOT), this writing is turned to an "outside" audience (any interested reader of English outside our classroom environment). The final stage is meant to 'beef up' the middle stage writing for a more explicitly academic audience (you know, the one that doesn't really exist but we pretend does because the fiction of it keeps us employed), one that would expect a moderate amount of reliable research to back up bold statements.

Finally, I require them to visit a Writing Center consultant for guidance and assistance with the transition from INQ SPOT to Final Composition. (I also require them to write a report about their visit!) When they arrive at the Writing Center, they should have with them completed INQ SPOTS that have likely already been graded by me. I encourage them to bring their graded writings to their appointments, along with assignment information and notes from class.

Below are brief distillations of each phase of the writing described above, as well as my very general requirements for the Final Composition.

INQ NOTE: These are like journal entries that focus specifically on personal and critical engagement with course texts. Entries should demonstrate facility with our readings and discussions. These entries do not need to be logical, organized, or "polished" in any way; rather, I look for thinking in the writing and gauge the writer's ability to talk with and back to our readings. I ask students to base their writing on quotes they pull from the readings. They do not need to incorporate these quotes into their writing.

INQ SPOT: Students select two previously written INQ NOTES and re-write them into concise, grammatically and mechanically fluent, self-contained statements that incorporate INQ NOTE quotes using proper MLA format. SPOTS must be between 750 and 1200 words in length. Writing should "work" without a reader having read the text(s) to which the students refer. (I have in mind something a little more involved than a "This I Believe" essay; Google "this I believe essays.")

FINAL COMPOSITION: Should be an adequately developed revision of an INQ SPOT, a logically organized, 6+ page essay in 12pt Times New Roman or Arial font. Composition must include at least four MLA formatted citations from outside course readings. Paper must be double-spaced and submitted in 12pt Times New Roman or Arial font; it should generally follow MLA formatting guidelines. It should be carefully proofread for editing mistakes (spelling, grammar, and mechanics).

A Note About Acceptable Sources: Given that these are relatively short writings, I do not expect a significant amount of sourcing. I do, however, expect the use of good, appropriate, respectable sources. While I don't discourage the use of Wikipedia for preliminary research, I do not want it used as one (or more) of the "outside course readings" sources. I do actively discourage the use of dictionaries as sources, and would look carefully and critically at things like personal blogs, fan pages, etc. I don't expect consultants to assist in research; however, if a consultant finds any of the sources in students' papers suspect, please do mention it to them and consider offering suggestions for finding better sources.

4. "Who Are You?" (Part 2)

Unit	Assignment	Points
4. "Who Are You?" (Part 2) (20%)	Review	50
	Final Composition	100
	Presentation	50
Total		200

Comment [k6]: I explained above how this second part fits in with the first. I will add that these second multimodal projects are much more diverse—both in terms of media and overall content, and have ranged from woefully mediocre to positively brilliant.

This construction of self and world through narrative should not be viewed as a finite process with the telos being either the self or the story. Rather, it is a recursive (and discursive) feedback loop between narrative and ontology. In short, who we are determines our stories and our stories determine who we are. Each moment of "determination" adds to the data that both constructs and gets constructed, resulting in endless movement (much like the numeral 8 itself), but not a prescribed telos.

-- Julie Hawk, "Objet 8 and the Cylon Remainder: Posthuman Subjectivization in *Battlestar Galactica*"

In the course description I quoted gender scholar Judith Butler. Butler claims "one does not always stay intact." Following this notion, our final unit will remediate our first to see how we've changed—how the texts and writings we've read and written have altered our senses of self and our places in the world. This final unit, then, will ask you to present yourself to the class again—but in a different way. It will also ask you to select a piece of writing to elevate to a **FINAL COMPOSITION** that will serve as a representation of your writing growth throughout the term.

ASSIGNMENT

Conduct extensive peer review, expand an INQ SPOT into an academic, researched argument essay, and remediate your “Who Are You?” presentation.

Requirements

- Select an **INQ SPOT** (from either **UNIT 2** or **UNIT 3**) and use it as a frame for your researched argument.
- Write a logically organized, 6+ page essay in 12pt Times New Roman or Arial font.
- Include at least four MLA formatted citations from sources outside course readings.
- Complete a **REVIEW ASSESSMENT WORKSHEET** (on **Google Drive**) during in-class peer review sessions.
- Remediate **UNIT 1 Presentation**. Presentation must NOT include background biographical information. Rather, it should focus on information that creates a dominant impression of who you think you are. Presentation must be between 5 and 7 minutes long. Presentation must include a variety of media (images, music, video, etc.) and should be organized using a multimedia presentation program (Prezi, PowerPoint, etc.).

Guidelines for FINAL COMPOSITION Draft and Review

- For peer review sessions, your **FINAL COMPOSITION** draft should be at least four double-spaced pages, in 12pt Times New Roman or Arial font. Be sure to include your name, the date, your class section, and “Draft 1” in the upper left-hand corner. Title your essay and number the pages.
- **Upload** your draft to your **Google Drive** group folder prior to our first workshop. You should strive to produce a complete draft. A “complete draft” is a piece of writing that you might submit as a final version.
- Note that **Review** counts for 50 of **UNIT 4**’s 200 points. This may not seem like much, but consider this: You will be responsible for conducting peer reviews of group mates’ drafts. Since drafting and review are a package deal, if you do not show up to class on our peer review day(s) with your own draft, then you will automatically lose 50 points!
- We will spend two class periods working on your draft. At the end of our second day of review, you will need to submit a draft of your essay to your personal **Google Drive** folder. This is the version of your draft that I intend to comment on, so don’t forget to submit it on time or I won’t be able to provide feedback!
- In addition to submitting your draft, you will be required to complete a **REVIEW ASSESSMENT WORKSHEET**. This worksheet will be loaded into your group folder and all questions must be answered thoroughly in order for you to receive full **Review** credit. Keep in mind that while this process may seem like a lot of work, it is designed to provide you with lots of peer feedback and to help you navigate your own revision process.

Guidelines for FINAL COMPOSITION

- Your **FINAL COMPOSITION** should be an adequately developed revision of your draft based on peer review and my feedback. It must be double-spaced and submitted in 12pt Times New Roman or Arial font. Be sure to include your name, the date, and your class section in the upper left-hand corner. Title your essay and number the pages.
- This should be the final version of your essay. It should be carefully proofread for editing mistakes (spelling, grammar, and mechanics).
- **FINAL COMPOSITION** should represent the culmination of all your hard work.
- Submit to your personal folder on **Google Drive** (be sure to appropriately label it; i.e., “Kapica Final Composition Unit 3”).