**Eastlake UW Composition 131 Rationale and Sequence 1 Calendar**

I see my students for a full year. First semester is UW Composition 131 and second semester is UW Comparative Literature 240. In order to have cohesion between the two semesters I use the theme of my Comparative Literature course for the entire year: Margins and Centers: Who’s in Who’s out and Why that matters for all of us. First semester Composition 131 we focus on the aspect of language. The semester is broken into two sequences. Sequence One we focus on Language, Power, Identity and Culture and Sequence Two we focus on Power, Perspective and Marginalizing the Other. Thus while my students are learning how to use the EWP outcomes to craft their writing they are also grappling with current social justice issues.

We are on a block schedule. I see them Mondays for 105 mins., Wednesdays for 85 mins. and Fridays for 55 mins.. I see them for 3 days a week for 17 weeks first semester. This allows me to integrate both the practice of the skills and discussion of the readings and discussion of the social justice topics.

The Short Assignments are designed to give students practice in one to two of the outcomes and to build off of each other so students have practice and have received feedback on each outcome before they turn in their Major Paper.

I start with a college essay because I teach this class to seniors and feel it is part of my responsibility as a senior English teacher to ensure they have received guidance and feedback on their college entrance essay. The college entrance essay is also a good essay to help them practice Outcome 1. Up to this point most of the students have never been asked to write for an audience other than their teacher or for a situation that is not solely academic. Thus the college essay that has them writing for a college admissions board for the purpose of getting into college pushes them to achieve Outcomes 1.1-1.3.

SA 1.2 has students begin to use what we are learning thematically about language, power, identity and culture and try their hand at summarizing a course text for different audiences. This again asks them to write for audiences outside of the classroom but different from each other. In addition, this is the first opportunity that student have to practice metacognition and explain why they made the rhetorical choices that they did. Thus SA 1.2 builds on Outcome 1.1-1.3 and integrates Outcomes 1.4 and Outcomes 2.1-2.2 and 2.5.

SA 1.3 focuses Outcomes 1, 2 and 3. Students must compare the rhetorical strategies of 2 course texts of different genres in order to argue which one is more effective in presenting the debate around African American Vernacular English and its codification as a language in the Oakland School District. Students are analyzing the Big 4 and looking at how genre can effect an argument (Outcome 1), they are strategically using course text to support their writing (Outcome 2) and they are making a complex claim (Outcome 3). After SA’s 1.1 and 1.2 students are better equipped for SA 1.3 as they have already practiced Outcomes 1 and 2. For this essay they focus on practicing and getting feedback on Outcome 3. The advantage of having this assignment overlap in Outcomes is I am able to see where students are still struggling with Outcomes 1 and 2 even though they have already practiced them twice.

All of the SA’s lead to MP1 which simply a more complex version of SA 1.3. In MP1 students are asked to do a Comparative Rhetorical Analysis. Similarly, to SA 1.3 students are working with multiple sources; one a course text of their choosing and the other a cultural artifact of their choosing. They are analyzing each texts rhetorical moves for the purpose of making a claim about what we can learn from these texts about language and identity. In MP1 students must demonstrate all of the Outcome.

Outcome 4 is practiced throughout the sequence as Peer Review is required. As peer review is many times unhelpful in a high school classroom, I have a strict peer review process the guides the peer reviewer through the feedback they deliver. This ensures all papers are receiving high quality feedback.

Where the Short Assignments are their formative assessments their Major Papers act as summative assessments. In Sequence Two the assignments continue to build on the outcomes but with more complex assignments culminating in a final MP2 where they must create and follow a line of inquiry to produce a claim. This is more complex than their MP1 in which I give them a line inquiry. In MP2 their line of inquiry is completely self-driven.

We have an online website system called Haiku where I have my class calendar, all of the assignments and all of the daily PowerPoints. In addition, it is where students electronically turn in all of their homework assignments and participate in any discussion board activities. It also contains an eportfolio platform that I have students start using right away to create their eportfolio for the class. I have found that the sooner they start saving their work to their eportfolios the less stressful it is for them to put the portfolio together when the time comes. I also have them turn in their SA’s and MP’s to turnitin.com to help them avoid the choice of plagiarism.

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| Week 1 | In Class Activities | Homework |
| Day 1 | Intro to Language and Power | HW:  Read: Preface of Acts of Inquiry Do: Signed Syllabus, Get Context for Inquiry, Post Questions about Preface and Syllabus on discussion board |
| Day 2 | Intro to UW Comp (logistics, grading, rubrics etc.) |  |
| Day 3 | Course Expectations (discussing difference between high school classes and college classes and what to expect from this class. Creation of class Norms) |  |
| Day 4 | Course Outcomes (what are they? Why are they important? Demonstrate your developing understanding through outcome metaphors) | HW:  Read CFI Introduction pgs 131-139 and Murakami’s Jerusalem Prize Acceptance Speech  Do: Annotate Murakami using strategies from CFI, and post on the discussion board 250-300 word response to the question “Why Write?” |
| Week 2 |  |  |
| Day 5 (Beginning of normal schedule) | Why Write?  (Discuss your personal response to Murakami.   * Questions raised. * Thoughts or feelings provoked. * Discuss the idea of “Why Write”? * What questions or ideas would you like to discuss? * In his Jerusalem Prize acceptance speech, how does Murakami embody the “Habits of Mind of Academic Writers”? Are there areas where he falls short?   Read Joan Didion “Why I Write”) | HW:  Read: CFI Ch 1 Developing Rhetorical Awareness  Do: Annotate and complete the For Exploration on page 40, Put Didion in conversation with Murakami. Write 250-300 words and submit to Haiku.   * When I say put in conversation I don’t mean actually create dialogue. What I mean is recontextualize your reading of Murakami to focus on why he writes. Compare with Didion. Where would they find agreement? Where do their ideas about writing novels (and writing in general) diverge? Whose ideas, if either, is more like your own? * In answering these questions and using quotes from both texts you are beginning to do what is called intertextauality |
| Day 6 | Rhetorical Situation and Genre | HW:  Read: CFI “Reading Rhetorically” pgs 173-183  Do: Finish Analyzing your Rhetorical Situation for your college essay |
| Week 3 |  |  |
| Day 7 | Rhetorical Analysis | HW:  Read: Orwell’s Shooting an Elephant and CFI pgs 57-61  Do: Write a short Rhetorical Analysis of Orwell (see model pgs 186-87) |
| Day 8 | Intro to SA 1.1 The College Essay and Orwell Activity (We read Orwell’s “Shooting an Elephant.” For your first assignment, you will take a closer look at Orwell’s argument and his language. To do this, I am going to ask you to look at the essay from the lens of one of the sample college essay prompts below. Your task is to look at Orwell’s essay as though it is a college entrance essay and you are the admissions officer reviewing his essay. In groups of 4 you will analyze the effectiveness of Orwell’s essay AS an application essay. You will then present to the admissions committee your recommendation either for or against Mr. Orwell’s admittance to your school.) | HW:  Read: “Interview with an admissions officer” and “Tufts asks for 250 words”  Do: Post on the discussion board one thing from each article you will keep in mind while writing your essay |
| Day 9 | Appeals to Ethos, Pathos and Logos | HW:  Read: CFI “Making Persuasive Arguments” pgs 372-391  Do: Annotate |
| Week 4 |  |  |
| Day 10 | Rhetorical Strategies in Personal Essays | HW:  Do: Complete SA 1.1 turn in to Turnitin.com, and set up your eportfolio on Haiku |
| Day 11 | SA 1.1 Peer Review | HW:  Read CFI “Developing Strategies for Revision” pgs 449-463 and pgs 469-475  Do: Revise SA 1.1 |
| Week 5 |  |  |
| Day 12  SA 1.1 Due | Language, Power, Identity and Culture (How does language function in our society, How are language and power related? In your Writing Groups answer the following questions. Pick a presenter to present for your group:   1. Put the following terms in your own words    1. American Ethnic English    2. Language    3. Identity    4. Power    5. Culture 2. What do you know about each term from your experiences (both in and out of school). What I mean is how have you come into contact with each idea in your life? 3. How do Language, Identity, Power and Culture relate to American Ethnic English? 4. How do they relate to each other?) | HW:  Read CFI “Cabral 131 Course Syllabus” pg 550  Do: On the discussion board post about your experience reading Cabral (what did it remind you of? What was confusing etc.) and respond to someone else’s post |
| Day 13 | Cabral and Language and Identity  (With those around you come up with two discussion questions for the class that the reading or the videos made you think about   * What was your experience like reading this text? * Did it get easier as you went? Harder? Did you give up? * What was Cabral’s rhetorical situation (why is she writing, who is her audience, Why this style and why this genre?) and how did it influence the creation of this text * From the Voice of Hawaii videos and the Standup Comedian Video: Why is pidgin important to some Hawaiian people? * In your discussion posts about Cabral’s syllabus you describe Hawaiian Creole with terms like simplistic, slang, poorly written, not for white kids, improper English. But you describe ASE as proper English, correct English, normal English. Discuss.) | HW:  Read: Tonouchi’s “Da State of Pidgin Address”  Do: Post 3 claims Tonouchi is making and if you agree or disagree and respond to someone else’s post |
| Day 14 | Cabral, Tonouchi and Stakes and Intro to SA 1.2 Summarizing for Different Audiences   1. (What were Tonouchi’s claims? What are the stakes of his claim? 2. How does he connect language, identity, culture and power? (metacognition: How do we answer this question?) 3. Do you agree with Tonouchi’s claims? Why or Why not? 4. Language has been and continues to be a source of great passion and debate. What is at stake in any debate about language issues that we will look at in this class? 5. What is at stake when we say a AEE is a dialect of ASE instead of its own language (think back to the journal article)? Why does it matter if various AEEs are called a dialect of ASE versus their own language? Does it matter? 6. What do your teachers and academics mostly speak? What effect has this had on your? Your world view? 7. What is your personal language? Do you have one or more? ) | HW:  Read CFI “Enhancing Genre Awareness and Reflective Practice” pgs 94-104 and “Unmasking the Myth of the Model Minority” |
| Week 6 |  |  |
| Day 15 | Unmasking the Myth of the Model Minority and Genre  (Create your own claim about something you care about: guns, voting, gay rights, drug or alcohol laws, music, etc..   * + Explain how it might have different effects if presented in a different genre.   + What would you expect the response to be? Which would be most effective for its/your purpose and why? * What is the main claim of this Unmasking article? * What are the sub claims? * Choose a genre from the previous slide (or one of your own) and present the authors claims and subclaims in that genre   + When you are finished create a new content block with your name on the Genres class wiki project and load your finished product to it.     - If you choose a poster, please use Microsoft Publisher instead of hard copy paper and markers ) | HW:  Read: CFI Amy Tans “ Mother Tongue” page 886-890, and “Writing a Summary” pages 220-228  Do: On the Discussion board post 3 things Tan is arguing/claiming be sure to identify the stakes of her claim |
| Day 16 | Mother Tongue and Summary (   * How did you respond to “Mother Tongue”? What did you think? * What claims / arguments is Tan making? What are the stakes of the argument that Tan has established? * How is Tan’s argument affected by the genre? How would you categorize the genre? How effective are her arguments? How might the arguments look different in a different genre? * Connect what Tan is saying in Mother Tongue with the Unmasking the Myth of the Model Minority Essay * Practice: using the worksheet on p. 226 as a model make a worksheet to summarize “Mother Tongue”) | HW”  Read: “Synthesis vs. Summary” and “Writing a Synthesis” (228-241), “Integrating Quotations” (246-250), “Genre Awareness and Metacognition (121-123)  Do: Bring to class 3 news paper articles (actually print them out or cut them out of the newspaper so you can bring it in)- on a separate piece of paper for each, write down the “big four” and summarize the article in 3-5 sentences. |
| Day 17 | Synthesis vs. Summary  (Switch your summaries with someone next to you  Look at their summaries of newspaper articles.   * Does it include the 4 elements from CFI? * Does it provide key claims? * Are there any examples? * Does it effectively capture the gist? * Is the context complete enough to understand the issue without reading the entire article or asking questions of the summarizer? * Is the summary guided by ideas, not by the order of ideas as presented in the article?   From your reading what did you learn is the difference between Synthesis and Summary?  Review pages 241-246 and using the chart on page 243 as a model create a synthesis worksheet for the two articles  http://www.cnn.com/2013/09/30/politics/government-shutdown-up-to-speed/?hpt=hp\_t1  http://www.nj.com/news/index.ssf/2013/09/dems\_gop\_stuck\_in\_clash\_as\_government\_shutdown\_deadline\_nears.html) | HW:  Do: Write SA 1.2 |
| Week 7 |  |  |
| Day 18 | SA 1.2 Peer Review | HW:  Read: and annotate CFI “Identifying Types of Claims and Analyzing Arguments” pages 191-203 and CFI Chapter 10 Creating a Complex, Arguable Claim  Do: Revise SA 1.2 and turn in to eportfolio and turnitin.com  Use track changes to explain what you changed and why you changed it. See Example |
| Day 19  SA 1.2 Due | Claims  (Objectives   * Understand Out come 3 and Inquiry * Understand how to approach inquiry * Understand and be able to identify a Claim is and how Argument is different than Opinion * Understand and be able to identify the different types of claims) | HW:  Read briefly about the Ebonics debate (under readings called Ebonics Controversy Readings)  Read in CFI James Baldwin “If Black English Isn’t a Language, Then Tell Me, What Is?”  Do: Create a summary worksheet for the Baldwin reading and turn it in to Haiku, Post 3 things you learned about the Oakland Ebonics Controversy on the discussion board |
| Week 8 |  |  |
| Day 20 | Baldwin, Claims and Synthesis  (In your writing groups trace out Baldwin’s rhetorical strategies  The Big 4, Ethos, Pathos, Logos, Textual Conventions  And his use of claims (what is his major claim? What are the minor claims? Identify claims of fact, claims of value, and claims of policy)   1. What questions did Baldwin raise in your mind? Why or how? 2. What is Baldwin claiming? 3. Are you convinced? Why or why not? 4. How would Baldwin respond to claims that Black English is slang or a dialect? How do you know? 5. According to Baldwin, what is the function and importance of Black English? Why did Black English emerge? 6. What functions does Baldwin suggest languages in general serve? What examples does he give? 7. Why, according to Baldwin, do French speakers in different parts of the world speak “subtly and crucially different” languages? 8. How is language a political means and proof of power? 9. What does he mean at the end of paragraph 4 when he says “To open your mouth in England is…to confess your parents, your youth, your school, your salary, your self-esteem, and alas, your future”? Why is this important? 10. James Baldwin died in 1987, 10 years before the Oakland Ebonics controversy. Had he been alive, what would he have argued? How do you know? Would his argument be convincing? Why or why not?   Read LA Times: “Mainstream English is the Key” http://articles.latimes.com/print/1996-12-22/opinion/op-11589\_1\_standard-english  Identify the major claim(s) and minor claims.  Identify claims of facts, claims of values, and claims of policy.  Intertexuality: Making connections among different texts  2.2 Course texts are used in strategic and focused ways (for example: Summarized, cited, applied, challenged, re-contextualized) to support the goal of writing  2.3 The writing is intertextual, meaning that a “conversation” between texts and ideas is created in support of the writers’ goals.  With your writing groups:  Create a synthesis worksheet for the sources from today) | HW:  Read David Foster Wallace “Tense Present” (reading on Haiku), and CFI “Making Persuasive Arguments” (379-391)  Do: Post about Wallace reading on the Discussion Board (instructions on first page of the reading) |
| Day 21 | Wallace Discussion and Intro to SA 1.3 Genre Analysis  (Watch to understand the connection these women draw between African American Vernacular English and identity.  http://www.youtube.com/watch?v=aQrtB7cZDrA&feature=related  Watch the following clips to determine McClendon’s position on AAVE—notice there is nuance in his position. What is the nuance? Do you agree or disagree with his position? Would Baldwin agree or disagree with his position?  http://www.youtube.com/watch?v=fhAiTuTI8Vs  <http://www.youtube.com/watch?v=X_KKLkmIrDk&list=LPucfdQnTaJjE&index=1&feature=plcp>  Break Down Tense Present  What/who is Wallace’s:  Situation  Purpose  Claim  Audience   1. What aha! moments did you have while reading? What especially made you think or raised some new awareness for you? 2. If you could speak with Wallace, what questions would you have for him or what would you like to say to him? Is there anything you would like to challenge him on? 3. Do you find Wallace’s “spiel” racially insensitive? Why or why not? 4. Is Wallace’s acknowledgement of his position of privilege enough to diffuse allegations that he is simply trying to uphold his own privilege (as some allege)? In other words, has he sufficiently effectively appealed to ethos? Speaking of ethos, what can we learn about ethos, pathos, and logos from this article? How does Wallace make these terms more real? 5. Wallace says his “spiel” is just to establish the utility of Standard Written English, not its inherent superiority. Using the rest of the article as a basis, do you believe he really feels this way? 6. Do you agree with Wallace’s conclusions about descriptivism and prescriptivism? Why or why not? 7. Do you think you are more of a descriptivist or prescriptivist? 8. What else did this make you think about? How does it relate to our other texts and everything we’ve been talking about? ) | HW:  Read CFI: Look at Chris Britt’s Standard English Political Cartoon page 550, and Distressed of the Privileged http://weeklysift.com/2012/09/10/the-distress-of-the-privileged/  Do: Complete a Genre Analysis of the Cartoon and turn it into the drop box on Haiku |
| Day 22 | Intertextuality and SA 1.3  (As a group decide if the Britt cartoon is for or against Ebonics?  As a group answer the following questions for Distress of the Privileged   1. What was your reaction to the blog post by Muder? 2. What are the Big 4 for this blog post? 3. What are the stakes of Muder’s claim? Do you agree or disagree? Why? 4. How is this an example of good academic writing for social media?   Put Wallace, Britt, Baldwin, Cabral, and Muder in conversation with each other   * In 1-2 paragraphs (this means you will need to concise, how can you summarize the longer parts pieces, like the big 4, in order to put them all in conversation with each other in 1-2 paragraphs?)   + Describe the big 4 for each   + Describe what type of claims each uses   + Describe what type of appeals each uses   + Establish criteria for each genre-what goes into each genre’s argument that is different from the other genres?-to show how the genre effects the argument   + Explain what the authors have to assume about his or her audience in order to express his or her argument? How is it tied to the stakes of the argument? What are the stakes? * Remember there are intertextual examples on Haiku. Just go to sequence one and scroll down.) | HW:  Do: Complete SA 1.3 |
| Week 9 |  |  |
| Day 23 | SA 1.3 Peer Review | HW:  Do: Revise SA 1.3 turn in to eportfolio and turnitin.com |
| Day 24 | Intro to MP1: Comparative Rhetorical Analysis  (For MP1 you are joining a discourse community in a larger conversation about language, race, power, identity, etc. in America.   * Download the article “Django, the N Word, and how we talk about race in 2013”   + As you read take note on     - What larger conversation the author is entering     - What strategies he uses to enter the conversation     - Find an example of where he is in direct discussion with others in the discourse community * What did you learn about joining the larger conversation?   You have the rest of the period to prepare your claim starting with analyzing your values and beliefs.  Using the activities in Chapter 10 you will start creating your claim  Complete the for exploration on page 326-328  The issue that concerns you is language and identity) | HW:  Do: Review Chapter 10: Creating complex, arguable claims,  Find your artifact,  Write your intro for MP1 and include a working claim |
| Week 10 |  |  |
| Day 25 | Conferences (students have signed up for spots before, after and during class) and Peer Review of MP1 Intro and Claim | HW:  Do: Revise Intro and Claim and Complete First Draft of MP 1 |
| Day 26 | Conferences (students have signed up for spots before, after and during class) and MP1 Peer Review | HW:  Read Gloria Anzaldua’s “How to Tame a Wild Tongue” CFI pages 497-506  Do: Revise your MP1: due to turnitin.com and eportfolio |
| Day 27  MP1 Due | Sequence 2 Start |  |