

ENGL 1301.050 /.050L

Composition I

“The opposite of war isn’t peace. It’s creation!” – Mark Cohen “Rent”

Instructor: Curt Meyer

M 5:30- 8:15 Classroom Hall 206

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Student Hours: M 4:00- 5:15; MTWTR 12:30- 2:00PM, or by appointment; zoom or in person; F zoom by appointment only.

Welcome to 1301!

Hi, everyone! Welcome to our class. Before we get started, I want to share with you the College of Arts and Science's land acknowledgment. If you aren't familiar with them, land acknowledgements are formal statements that both recognize and show respect for the Indigenous Peoples who are the traditional stewards of the land you are on. The statements are a small step toward reconciliation with Indigenous communities for the injustices those communities have experienced.

Here's the statement. Please read it with compassion, open-mindedness, and respect:

We acknowledge the land we are on, the Yanaguana, named for the life-giving waters of the San Antonio River. Indigenous peoples have lived in this area for approximately ten thousand years, and this long, rich history deserves telling. We pay respect to the elders past and present and future, and the many Indigenous people here today, including the Tap Pilam Coahuiltecan Nation and the Esto'k Gna/Carrizo-Comecrudo Nation. We recognize this region as home to the Payaya, Coahuilteca, Lipan Apache, and Comanche, as well as other diasporic peoples from Mexico, the Southern Plains, and the Eastern United States. A growing number of American Indians from a range of nations live here now, as Texas has the fourth largest population of American Indians in the United States. We thank the protectors of this land we all share.

Founded to serve the city's historically under-resourced and predominantly Mexican American Southside, Texas A&M University-San Antonio is situated on or near the ranchlands of the Mission San Francisco de la Espada and Mission San Antonio de Valero. We acknowledge the physical and cultural violence of colonialism as well as the vast contributions of Indigenous people to San Antonio. Indigenous peoples built and sustained the San Antonio area mission communities, and many of their descendants continue to maintain the vibrancy of these communities. We acknowledge the complex history of the U.S. university system, which has expanded access to education but which has also profited from the dispossession of Indigenous land and from the labor of enslaved people. In the face of this history, we commit to decolonial work and to accountability, dialogue, and collaboration that honors the Indigenous ancestry of this

land and its inhabitants. We pledge to learn about and act in solidarity with Indigenous struggles for social justice.

Thank you all for taking the time read the land acknowledgement. I appreciate it.

So let's get started. My name is Curt Meyer—you can call me Curt-- and I'm thrilled to be working with you this semester. I truly believe writing and communicating are some of the most important and powerful things we do as people, and I've dedicated my life to helping students grow and learn as writers. I promise to do my best to help you this semester.

A little about me: I have been teaching college writing in one form or another as an instructor of record since 1999 with various institutions, including the University of North Texas, Clemson University, and the University of Illinois at Springfield. I have been with TAMU-SA since Fall of 2016 and currently serve as a Senior Lecturer of English for the Department of Language Literature and Arts.

Now that we're done with the formal qualifications, I enjoy comics, tabletop roleplaying games, a number of now obscure sci-fi franchises, stimulating conversation, fur people, dark roast coffee, and vegetarian fare.

Course FAQ

There are a lot of questions you probably have about our course right now, so let me do my best to answer them. If I don't answer a question you have, and/or if I don't answer a question in a way that's helpful, please let me know.

What am I reading here?

This is called a syllabus, or a course policy sheet. You'll get one of these for every college course you take. Basically, a syllabus describes the course you're about to take and outlines what you can expect from the course and your professor. (It also outlines what your professor will expect from you.) One way of thinking about a syllabus: it's an agreement between you and your professor. Another way of thinking about it: it's a guide to the course. If you ever have questions about a class you're taking, you can always ask your professor. You can also check the syllabus.

What is this class?

Good question. ENGL 1301 is the first of two courses you'll take in the First-Year Composition (FYC) program. This class is intended to help you transition as a writer from high school to college. It does so in a particular way: it validates and celebrates your language practices, it asks you to identify the strengths your languages give you, and it explores how you can use those strengths to belong as a writer at TAMU-SA.

Why do I have to take this class?

Another good question. In short: it's a requirement. But why is it a requirement? Writing and communicating are fundamental to who you are: you're always doing it, both with words and with other forms of communication. (This, by the way, means you are a writer.) Because you're always communicating, it's important that you do it well, especially as a college student (you're going to do a lot of writing in college). This class helps you to be a better writer.

What will I learn?

This one's a little hard to answer. Writing is messy, complex, and individual, which means that what you learn will depend on where you are as a writer right now and what you and I think you need to learn to take the next step in your journey. While your learning this semester may be a bit individual to you, there's one thing I hope you and your classmates will learn: how to use the strengths you already have as writers to succeed and to belong here as writers at TAMU-SA.

What work will I have to do?

We're going to do a lot of writing this semester. Mostly what's called "low stakes" writing. But there is one "high stakes" project you'll need to complete: a digital writing portfolio. We'll talk more about that in class. For now, you should know that's the one big project you'll work on all semester. You should also know you'll complete a lot of smaller writing assignments to build your portfolio. Specifically, I'll ask you to write the following:

- 1 unit assignment (draft and revision)
- 5 labor journals
- in-class writing exercises as assigned

I'll also ask you to complete weekly Reading Notes and Labor Logs. I'll give you all more information about these assignments later.

In addition to writing a lot, we're also going to read a lot. Each week I'll ask you to "read" one, sometimes two, pieces. These pieces may be academic articles, they may be spoken word performances, they may be visual images, etc. The readings will inform and support the work we do as writers.

Is there a textbook?

No, there's no textbook for this class. I'll provide all of the readings through Blackboard.

Because we're using Blackboard, and because you're creating a digital portfolio, you'll need to make sure you have reliable Internet access. If that's a problem for you, let me know (if you feel comfortable letting me know), and we can figure out some solutions.

How will I be graded?

I have a lot of concerns about the "conventional" ways writing gets graded. I won't get into all of that now (but I will soon). In the meantime, you should know that I use what's called labor-based grading. I'll describe this form of grading when we review our grading contract. For now, it's enough to know that labor-based grading grades you on how hard you work.

What is a "Writing Community," and why do I need to join one?

This semester I'm asking you and your classmates to work together in groups I'm calling "Writing Communities." Sure, you may write on your own. For example, you might sit down and put words on the page or screen on your own. But you don't succeed as a writer on your own. For that to happen, you need an audience who cares about you

and your work to read and to respond to your work. That's how you learn as a writer. That's how you make improvements as a writer. And that's how you make something you're writing the best it can be. Your Writing Community will be that audience. They'll read your work, give you helpful feedback, and support you along the way. They'll also work with you to understand our readings and to complete in-class exercises.

To succeed as writers—and, honestly, to succeed as students—we need a group of supportive people behind us. Your Writing Community is one of those groups.

Again, if there are any questions you have that I didn't answer, and/or if any of my answers don't make sense, please let me know as soon as you can. Thanks, y'all!

Section Specific Policies

Communication

You must check your official TAMU-SA email at least twice daily Monday through Thursday during the regular term.

You should make sure emails received through Blackboard are not going to Clutter.

I do not check Blackboard Messages.

When sending an email to me (cmeyer@tamua.edu), please include your full name and your course and section number each time you begin a new email thread.

Please include an appropriate, descriptive, subject line.

Please be as clear, concise and specific as possible in the bodies of your emails.

Emails are not texts. Please communicate in complete sentences in the initial email in your email threads, especially.

After Week One, communication with your Writing Community will become essential to your success in the course. Make sure you have their contact information, and that you have added both your Writing Community members and myself as Admins on your Digication Writer's Portfolio.

Assignment Submission Guidelines

Unless specifically instructed otherwise, all assignments must be submitted via Blackboard using appropriate links. The word *publish* in this case is synonymous with *upload and submit via Blackboard*.

You should submit your assignments via Blackboard and include them on your Digication Portfolio.

Your assignments should be submitted as Word (.docx) files or as PDFs, as actual files, not links to files.

I do not accept google docs or .pages under any circumstances.

As TAMU-SA students, you have full access to Microsoft 365. Please contact ITS for specific access instructions.

Both google docs and .pages allow users to export files as PDFs. Google or YouTube this process for more information.

I do not accept assignments via email.

You will also use your Writer's Portfolio (see below) as an ongoing creation space for your *How Do I Language?* Project (see below) before your collection and selection process. The final version of this project must be both submitted through Blackboard and published in your Portfolio. As indicated in the course schedule, I will periodically spot check your progress towards this project on your Folio. You will include me as an Admin on your Portfolio, so you don't need to publish early drafts.

You will both publish the final version on your Portfolio and submit it via Blackboard.

You will include the Final Reflection on your Portfolio and submit it separately via Blackboard.

Note that your Writer's Portfolio is distinct from any other Digication Folios you may have, e.g., from your First Year Experience Portfolio.

Late Assignments

I will not access late penalties on assignments submitted by December 5, but I am not obligated to provide feedback on material more than two weeks late.

A Note on In-Class Exercises

Most class sessions, I will ask you to participate in in-class exercises. I will not collect these, but I am asking you to keep the material you generate from these exercises, or take screenshots of handwritten material, etc., because it could feed into your labor journals and be reframed as invention towards your *How Do I Language? Project* and can be sampled on your Final Portfolio.

A note on the Blackboard gradebook

Blackboard has transitioned to Blackboard Ultra. It will display grades in terms of points and totals, as far as I understand at this point. Points and totals are irrelevant to Labor-based grading.

If you see a score of 5 for an assignment, that assignment is complete.

If you see a score of 3 for an assignment, that assignment is incomplete.

Use the gradebook only to see which assignments you have submitted, and to read my comments. Note that an exclamation mark indicates a successful submission. A blue and white swirl means that an attempt to submit was made, but something interrupted it, e.g. poor Wi-Fi connection, pressing Save instead of Submit, etc.

The specifics of what constitutes a specific grade will be determined collectively as a class.

Tracking your current grade is ultimately your responsibility.

Attendance

Regular Attendance is an essential element of learning and community building. That said, the frequency I will take attendance after the census date, and the degree it will affect your grade will be determined collectively as a part of our Grading Contract.

Regardless of attendance's factor in grading, emailing me, and your Writing Community members, when you're absent is generally best practice. Each point of contact is documented labor.

I will not drop students for non-attendance after assessing and submitting the census. After the census, dropping the course is your responsibility.

AI Technology

The FYC program expects you to generate your own content this semester. However, there are situations and contexts within our courses where you may use generative artificial intelligence (GAI) tools to support your work as a writer. For example, GAI technologies such as ChatGPT can work well as a starting point for written assignments, assisting you with brainstorming, outlining, generating ideas, and collecting basic information about a topic/idea. Note that the emphasis here is on "support." GAI programs have been shown to provide biased information, to circulate misinformation, and to generate writing that is, at best, mediocre. For these reasons, FYC discourages you from using GAI technology to generate content **for you**. If you have reason to use GAI to generate content **with you**, then we ask that you consult with your professor before doing so. If your professor approves your use, you should acknowledge the GAI program you have used, and you should identify which portions of the text you submit were produced by GAI. Using GAI content without your professor's permission and/or without proper attribution qualifies as plagiarism.

Community Agreement

The materials and activities in this class were developed based on the instructor's subject-matter expertise and align with norms and best-practices in the discipline you are learning. As the Student Handbook states, "students will be free to take reasoned exception to the data or views in any course of study and to withhold judgment about matters of opinion, but they are responsible for learning the content of any course of study for which they are enrolled."

As an instructor, I will respect the rights enumerated in the handbook: "These rights include respect for personal feelings; freedom from indignity of any type, freedom from control by any person except as may be in accord with Texas A&M University-San Antonio, and conditions allowing them to make the best use of their time and talents toward the objectives which brought them to this University." I ask that you respect the rights of your classmates to learn and have a positive experience in this class.

As the handbook further explains, "students are expected at all times to recognize constituted authority, to conform to the ordinary rules of good conduct, to be truthful, to respect the rights of others, to protect private and public property, and to make the best use of their time toward an education." I ask that you, accordingly, respect my intellectual property and not share materials from our class with those outside of the university community and that you respect academic freedom, which presumes that "teachers are entitled to freedom in the classroom in discussing their subject."

Should you have a problem with any of the materials in this course, please reach out to me for an explanation of why these materials are disciplinarily legitimate and to discuss strategies for completing the work in a manner that is acceptable to you and that meets course objectives. I ask that you do so before or after class and not disrupt the learning experiences of others if you have any objections.

IMPORTANT POLICIES AND RESOURCES

Academic Accommodations for Individuals with Disabilities: Texas A&M University-San Antonio is committed to providing all students with reasonable access to learning opportunities and accommodations in accordance with The Americans with Disabilities Act, as amended, and Section 504 of the Rehabilitation Act. If you experience barriers to your education due to a disability or think you may have a disability, Disability Support Services is located in the Central Academic Building, Suite 210. You can also contact us via phone at (210) 784-1335, visit us <https://www.tamusa.edu/Disability-Support-Services/index.html> or email us at dss@tamusa.edu. Disabilities may include, but are not limited to, attentional, learning, mental health, sensory, physical, or chronic health conditions. All students are encouraged to discuss their disability-related needs with Disability Support Services and their instructors as soon as possible.

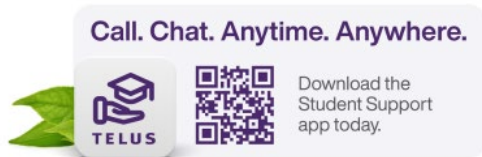
Academic Learning Center: The Academic Learning Center provides free course-based tutoring to all currently enrolled students at Texas A&M University-San Antonio. Students wishing to work with a tutor can make appointments through the Brainfuse online tutoring platform. Brainfuse can be accessed in the *Tools* section of Blackboard. You can contact the Academic Learning Center by emailing tutoring@tamusa.edu, calling (210) 784-1307, or visiting the Central Academic Building, room 202.

Counseling/Mental Health Resources: As a college student, there may be times when personal stressors interfere with your academic performance and negatively impact your daily functioning. If you are experiencing emotional difficulties or mental health concerns, support is available to you through the Student Counseling Center (SCC). To schedule an appointment, call 210-784-1331 or visit Madla 120.

All mental health services provided by the SCC are free and confidential (as the law allows). The Student Counseling Center provides brief individual and group therapy, crisis intervention,

consultation, case management, and prevention services. For more information on SCC services visit tamusa.edu/studentcounseling

Crisis support is available 24/7 by calling the SCC at 210-784-1331 (after-hours select option '2'). Additionally, the TELUS Student Support App provides a variety of mental health resources to including support for in the moment distress, an anonymous peer to peer support network, mental health screenings, podcasts, and articles to improve your mental wellbeing.



Emergency Preparedness: JagE Alert is Texas A&M University-San Antonio's mass notification. In the event of an emergency, such as inclement weather, students, staff and faculty, who are registered, will have the option to receive a text message, email with instructions and updates. To register or update your information visit: <https://tamusa.bbcportal.com/>.

More information about Emergency Operations Plan and the Emergency Action Plan can be found here: <https://www.tamusa.edu/about-us/emergency-management/>.

Download the SafeZone App (<https://safezoneapp.com/>) for emergencies or call (210) 784-1911. Non-Emergency (210) 784-1900.

Financial Aid and Verification of Attendance: According to the following federal regulation, 34 CFR 668.21: U.S. Department of Education (DoE) Title IV regulation, a student can only receive Title IV funds based on Title IV eligibility criteria which include class attendance. If Title IV funds are disbursed to ineligible students (including students who fail to begin attendance), the institution must return these funds to the U.S. DoE within 30 days of becoming aware that the student will not or has not begun attendance. Faculty will provide the Office of Financial Aid with an electronic notification if a student has not attended the first week of class. Any student receiving federal financial aid who does not attend the first week of class will have their aid terminated and returned to the DoE. Please note that any student who stops attending at any time during the semester may also need to return a portion of their federal aid.

Writing, Language, and Digital Composing Center: The Writing, Language, and Digital Composing Center supports graduate and undergraduate students in all three colleges as well as faculty and staff. Tutors work with students to develop reading skills, prepare oral presentations, and plan, draft, and revise their written assignments. Our language tutors support students enrolled in Spanish courses and students composing in Spanish for any assignment. Our digital studio tutors support students working on digital projects such as eportfolios, class presentations, or other digital multimedia projects. Students can schedule appointments through JagWire under the Student Services tab. Click on "Writing, Language, and Digital Composing Center" to make your appointment. The Center offers face-to-face, synchronous online, and asynchronous digital appointments. More information about what services we offer, how to make an appointment, and how to access your appointment can be found on our website at <https://www.tamusa.edu/academics/>.

Meeting Basic Needs: Any student who has difficulty affording groceries or accessing sufficient food to eat every day or who lacks a safe and stable place to live, and believes this may affect their performance in the course, is urged to submit a CARE referral

(<https://www.tamusa.edu/university-policies/Student-Rights-and-Responsibilities/file-a->

[report.html](#)) for support. Furthermore, please notify the professor if you are comfortable in doing so. This will enable them to direct you to available resources.

Military Affairs: Veterans and active-duty military personnel are welcomed and encouraged to visit the Office of Military Affairs for any question involving federal or state VA Education Benefits. Visit the Patriots' Casa building, room 202, or to contact the Office of Military Affairs with any questions at military.va@tamusa.edu or (210)784-1397.

Religious Observances: Texas A&M University-San Antonio recognizes the diversity of faiths represented among the campus community and protects the rights of students, faculty, and staff to observe religious holidays according to their tradition. Under the policy, students are provided an opportunity to make up any examination, study, or course work requirements that may be missed due to a religious observance provided they notify their instructors before the end of the second week of classes for regular session classes.

The Six-Drop Rule: Students are subject to the requirements of Senate Bill (SB) 1231 passed by the Texas Legislature in 2007. SB 1231 limits students to a maximum of six (6) non-punitive course drops (i.e., courses a student chooses to drop) during their undergraduate careers. A non-punitive drop does not affect the student's GPA. However, course drops that exceed the maximum allowed by SB 1231 will be treated as "F" grades and will impact the student's GPA.

Statement of Harassment and Discrimination: Texas A&M University-San Antonio is committed to the fundamental principles of academic freedom, equal opportunity, and human dignity. To fulfill its multiple missions as an institution of higher learning, A&M-San Antonio encourages a climate that values and nurtures collegiality and the uniqueness of the individual within our state, nation, and world. All decisions and actions involving students and employees should be based on applicable law and individual merit. Texas A&M University-San Antonio, in accordance with applicable federal and state law, prohibits discrimination, including harassment, on the basis of race, color, sex, religion, national origin, age, disability, genetic information, veteran status, sexual orientation, gender identity, gender expression, or pregnancy/parenting status.

Individuals who believe they have experienced harassment or discrimination prohibited by this statement are encouraged to contact the appropriate offices within their respective units.

Texas A&M University-San Antonio faculty are committed to providing a safe learning environment for all students and for the university as a whole. If you have experienced any form of sex- or gender-based discrimination or harassment, including sexual assault, sexual harassment, domestic or dating violence, or stalking, know that help and support are available.

A&M-San Antonio's Title IX Coordinator can support those impacted by such conduct in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, and more. The university strongly encourages all students to report any such incidents to the Title IX Coordinator. Please be aware that all A&M-San Antonio employees (other than those designated as confidential resources such as counselors and trained victim advocates) are required to report information about such discrimination and harassment to the university. This means that if you tell a faculty member about a situation of sexual harassment, sexual violence, or other related misconduct, the faculty member must share that information with the university's Title IX Coordinator (titleix@tamusa.edu, 210-784-2061, CAB 439K). If you wish to speak to a confidential employee who does not have this reporting requirement, you can contact the Student Counseling Center at (210) 784-1331 or visit them in Madla 120.

Pregnant/Parenting Students: Texas A&M-San Antonio does not require a pregnant or parenting student, solely because of that status or issues related to that status, to (1) take a leave of

absence or withdraw from their degree or certificate program; (2) limit the student's studies; (3) participate in an alternative program; (4) change the student's major, degree, or certificate program; or (5) refrain from joining or cease participating in any course, activity, or program at the University. The university will provide such reasonable accommodations to pregnant students as would be provided to a student with a temporary medical condition that are related to the health and safety of the student and the student's unborn child. These could include maintaining a safe distance from substances, areas, and activities known to be hazardous to pregnant individuals and their unborn child; excused absences because of illness or medical appointments; modified due dates for assignments; rescheduled tests/exams; taking a leave of absence; and being provided access to instructional materials and video recordings of lectures for excused absences, if these would be provided to any other student with an excused absence. Pregnant/parenting students are encouraged to contact the Title IX Coordinator with any questions or concerns related to their status (titleix@tamusa.edu; 210-784-2061; CAB 439K).

Texas A&M-San Antonio has also designated the Title IX Coordinator as the liaison officer for current or incoming students who are the parent or guardian of a child younger than 18 years of age. The Title IX Coordinator can provide students with information regarding support services and other resources.

Students' Rights and Responsibilities: The following statement of students' rights and responsibilities is intended to reflect the philosophical base upon which University Student Rules are built. This philosophy acknowledges the existence of both rights and responsibilities, which is inherent to an individual not only as a student at Texas A&M University-San Antonio but also as a citizen of this country.

Students' Rights

1. A student shall have the right to participate in a free exchange of ideas, and there shall be no University rule or administrative rule that in any way abridges the rights of freedom of speech, expression, petition and peaceful assembly as set forth in the U.S. Constitution.
2. Each student shall have the right to participate in all areas and activities of the University, free from any form of discrimination, including harassment, on the basis of race, color, national or ethnic origin, religion, sex, disability, age, sexual orientation, gender identity, gender expression, and pregnancy/parenting or veteran status in accordance with applicable federal and state laws.
3. A student has the right to personal privacy except as otherwise provided by law, and this will be observed by students and University authorities alike.
4. Each student subject to disciplinary action arising from violations of university student rules shall be assured a fundamentally fair process.

Students' Responsibilities

1. A student has the responsibility to respect the rights and property of others, including other students, the faculty, and administration.
2. A student has the responsibility to be fully acquainted with the published University Student Rules found in the Student Handbook, [Student Code of Conduct](#), on our website, and University Catalog, and to comply with them, as well as with federal, state, and local laws.
3. A student has the responsibility to recognize that student actions reflect upon the individuals involved and upon the entire University community.

4. A student has the responsibility to recognize the University's obligation to provide a safe environment for learning.
5. A student has the responsibility to check their university email for any updates or official university notifications.

We expect that students will behave in a manner that is dignified, respectful, and courteous to all people, regardless of sex, ethnic/racial origin, religious background, sexual orientation, or disability. Conduct that infringes on the rights of another individual will not be tolerated. Students are expected to exhibit a high level of honesty and integrity in their pursuit of higher education. Students engaging in an act that violates the standards of academic integrity will find themselves facing academic and/or disciplinary sanctions. Academic misconduct is any act, or attempt, which gives an unfair advantage to the student. Additionally, any behavior specifically prohibited by a faculty member in the course syllabus or class discussion may be considered as academic misconduct. For more information on academic misconduct policies and procedures please review the Student Code of Conduct (<https://www.tamusa.edu/university-policies/student-rights-and-responsibilities/documents/Student-Handbook-2022-23.pdf>) or visit the resources available in the OSRR website (<https://www.tamusa.edu/university-policies/student-rights-and-responsibilities/academic-integrity.html>).

Important Dates:

August 26	First day of class
September 2	Labor Day Holiday
November 11	Last day to drop with an automatic "W"
November 19	Last day to drop a course or withdraw from the University
November 27	Study Day – No classes
November 28-30	Thanksgiving Holiday – No classes
December 5	Last day of classes
December 6	Study Day – No classes
December 7-13	Final exams

The complete academic calendar is available online:

<https://www.tamusa.edu/academics/academic-calendar/index.html>.

Additional Course Description

ENGL 1301 supports students in their belonging as writers. The course validates, celebrates, and explores students' languaging while introducing concepts and practices essential for success in writing. Students examine and explore their language practices and develop a digital writing portfolio.

Structure and Assignments

ENGL 1301 generally features three units, each focused on a specific question. The first unit asks, "How Do I Belong?" This unit orients students both to ENGL 1301 and to the FYC program more generally. Students typically form Writing Communities; negotiate labor contracts; create digital writing portfolios; gain familiarity with the Writing, Language, and Digital Composing Center (WLDCC); and start developing definitions to key programmatic terms. Students also explore reading strategies as well as frameworks for understanding who they are as writers. The first unit does not typically require a substantial assignment. Rather, students participate in exercises related to the readings, engage in reflective writing and discussion, submit Reading Notes and Labor Logs, and complete their first Labor Journal assignment.

In the second unit, students examine and celebrate their language practices and articulate the strengths those practices afford them as writers and communicators. Asking "How Do I Language?," the unit invites students to explore their language practices, to gain a deeper understanding of those practices, and to learn to draw from their languages to succeed as college-level writers. Students read a variety of texts about languages and languaging, complete exercises related to those texts, and explore their writing processes through extensive in-class writing and reflection. The unit asks students to compose an assignment that invites them (1) to interview people who have shaped their languaging, (2) to tell a story about how they

developed their languaging, (3) to teach an audience about one of their specific language practices, or (4) to write an autoethnography that examines their languaging. Students also continue to submit Reading Notes, Labor Logs, and Labor Journals. Importantly, “language” is not limited to writing or speech and may include other forms of communication such as images, sound, fashion, food, etc.

The final unit asks, “How do I present my languaging?” Students engage this question primarily by refining their digital writing portfolios. Students work through the collection, selection, and reflection process; compose final versions of their portfolio homepages; publish all final writing samples and materials; and finalize their portfolios’ designs. The unit culminates in the publication of students’ first completed versions of their Writer’s Portfolio projects, including the publication of a Final Reflection assignment.

Assessment

The assessment of student writing in ENGL 1301 reflects the values and commitments of the FYC program. At minimum, assessments resist Standard Language Ideology, including the imposition of a single standard against which student writing is judged. Specific assessment practices used in ENGL 1301 include, but are not limited to, labor-based grading and gamification.

FYC Faculty Commitments

FYC faculty share a responsibility to:

- Celebrate and validate students’ language practices
- Encourage linguistic diversity and resist Standard Language Ideology
- Privilege cultural knowledge and provide opportunities to connect it to course content
- Center intersectional understandings of identity and writing practices
- Collaborate with students with care and compassion

FYC Programmatic Goals

The FYC program is dedicated to achieving the following goals:

- Increasing students’ confidence as writers and communicators
- Helping students to see themselves as writers
- Cultivating students’ sense of belonging as writers
- Increasing students’ appreciation of their languaging
- Increasing students’ self-determination and resilience as writers
- Inspiring creativity, risk-taking, and versatility in student writing
- Fostering students’ introspection and self-awareness as writers
- Increasing students’ skills and engagement as readers
- Strengthening students’ critical language awareness

FYC Program Key Terms

- *Languaging*: the ongoing process of developing and communicating meaning and ideas
- *Translanguaging*: the ability to fluidly access and use one's full linguistic repertoire
- *Standard Language Ideology*: the belief that a language has an ideal, consistent, and "correct" form that should be privileged
- *Critical Language Awareness*: the ability to examine and understand the social, political, and ideological aspects of language and communication
- *Portfolio*: a collection of writing samples that demonstrate a student's languaging
- *Reflection*: the act of examining and learning from one's actions, experiences, and writing
- *Audience*: the person or people students wish to affect through their languaging
- *Purpose*: the intended effect students wish to have on their audience
- *Genre*: a specific type or form of writing/communication that is shaped by social convention and audience expectation
- *Context*: the social, historical, and cultural circumstances in which students read and compose texts

Sample Grading Contract

Note: We will negotiate the specifics of our contract as a class-community during the first two weeks of the term.

Dear Class,

I'd like us to take a moment to consider three issues around the conventional grading of student writing¹. First, using conventional classroom grading can risk leading you to think more about acquiring grades than about your writing or learning, to worry more about pleasing me than about figuring out what you really want to learn or how you want to communicate an idea that matters to you. To put it another way, if learning is what we're here for, then conventional grading can sometimes get in the way since it presents you with goals and motivations that may differ from the goal of learning. How can we make sure that our goals this semester aren't about grades but about your learning and growth?

Second, conventional grading may cause you to be reluctant to take risks with your writing; it may not allow you to fail at writing. Sometimes conventional grading even leads to the feeling that you're working against, rather than with, your teacher, or that you cannot make a mistake, or that you have to hide some part of yourself from your teacher and peers. Rather than shy

¹ When I use the term "conventional grading," I'm referring to grading that privileges Standard Academic English and that grades you on how closely your writing comes to reproducing it.

away from risk and failure, I believe we have to embrace both because they show us the places where we can learn and improve. In fact, risk and failure are primary ways in which we learn since they present opportunities to examine and grow from our practices and experiences. How can we make sure that you are free to take risks and to embrace failure as you complete work for our class this semester?

Third, conventional grading can risk harming students. For example, when conventional grading of essays sets Standard Academic English (SAE) as the only "correct" way to write, it risks punishing students who may be effective writers and communicators but whose literacies may not be privileged, or even accepted, within the university. Setting SAE as a standard against which your writing and communication are graded can, unintentionally or not, devalue your knowledge, experiences, and literacies; prevent me from engaging meaningfully with you as an individual learner; and create a classroom environment in which success is easier for some than others. How can we make sure that our class honors variations in skills and literacies and gives more of you the opportunity to be successful as students?

To be fair, there is value in conventional grading. Also, classrooms that use alternatives to conventional grading are not automatically freed from inflicting harm or enacting injustice, nor are they guaranteed to solve the issues I've described here. Although such alternatives are not cure-alls, I'd still like us to pursue a different approach than conventional grading, and I'd like us to do so because I want us to try our best this semester to foster an environment that encourages learning, embraces risk, and celebrates the differences each of us bring to the classroom. I believe that a labor-based grading contract can best help us build this environment.

In general, labor-based grading grades you on the quality of your labor rather than the quality of your writing. That is, I'll grade you this semester on the amount of work you complete and on the effort you put toward achieving course goals and improving your writing. Don't worry. You'll get lots of feedback on your writing and other work during the semester from your colleagues and me. I ask that you use these assessments to rethink ideas, to take risks, and to improve your writing practices. I also ask that you use these assessments to develop strategies for evaluating your own work. Please note that you will not always receive written individual feedback from your colleagues and me. Sometimes you'll receive feedback verbally in class or in conferences, and sometimes that feedback will be directed to the entire class. Also, the feedback you receive will almost always be formative, meaning it will engage with your ideas and will offer suggestions for additional revision.

I offer this contract as a first draft establishing the responsibilities we'll assume this semester. We'll review this contract over our first week together and negotiate any changes we may feel are necessary. We'll then continue to review and revise the contract as needed over the course of the semester.

Grading Contract

By staying in the class, you agree to the following:

Your grade for the course will be determined by the quality of your labor, meaning the amount of work you complete and the effort you put forward to achieve goals, to learn, and to improve on your abilities as a writer/communicator. If you do all that is asked of you in the manner and spirit it is asked, then you'll earn a passing grade (think "A" or "B"). It will not matter what your colleagues or I think of your writing, nor will it matter if we disagree with or misunderstand your work. What matters is that you listen to our feedback compassionately and that you put in the labor to learn and improve. If you do that much, you will pass with an "A" or a "B." If, however, you don't complete assignments, you turn in work that shows minimal effort, and/or you take no steps to learn and improve, you'll get a lower course grade. Please see the breakdown below.

"A" Grades

You are guaranteed a course grade of "A" if you meet all of the following conditions:

[COLLABORATE WITH YOUR STUDENTS TO DETERMINE THE LABOR THAT WOULD RESULT IN AN "A"]

"B" Grades

Similarly, you are guaranteed a course grade of "B" if you meet these conditions:

[COLLABORATE WITH YOUR STUDENTS TO DETERMINE THE LABOR THAT WOULD RESULT IN A "B"]

"C," "D", and "F" Grades

Failing to meet the terms defining an "A" or "B" grade can result in a "C," "D," or "F." You will automatically earn one of these grades if your labor meets any of the following conditions:

[COLLABORATE WITH YOUR STUDENTS TO DETERMINE THE LABOR THAT WOULD RESULT IN A "C," "D," OR "F"]

Assignments –specific wording of assignment sheets and specific requirements may be subject to change based on section or programmatic needs.

Writer's Portfolio Project

Overview

A writing portfolio is a collection of work a writer selects, reflects on, and shares with an audience. Writers compose portfolios for a variety of reasons. For example, a writer may use a portfolio to market their abilities to potential employers or to gain admission to graduate school. A writer may also use a portfolio to demonstrate their writing process.

In general, there are two types of portfolios: a “presentation portfolio,” in which a writer shares what they consider to be their best work, and a “learning portfolio,” in which a writer demonstrates growth and learning over time. In both types, writers reflect on the work they have selected, frequently discussing what the work shows about them and why they have included it.

Through their emphasis on reflection, portfolios support writers in their development as writers. They also prepare writers to communicate effectively in future situations both within and beyond the classroom. For these reasons, the First-Year Composition (FYC) program would like you to create and maintain a writing portfolio across your FYC experience.

Task

For this project, I'd like you to use Digication to compose a digital writing portfolio. Although you are completing the portfolio for an FYC class, your portfolio does not need to be limited to the writing you've completed in the FYC program (ENGL 1301, 1302, and/or 2311). Rather, you may include writing you've completed in other courses as well as personal and/or professional writing you've completed outside of the classroom. Please note that your portfolio must include the following:

1. a homepage introducing your portfolio to your audience;
2. 3-5 writing samples, including at least one text you composed in an FYC class;
3. introductory commentary providing context for each of your samples; and
4. a Final Reflection (please see below for instructions).

Composing a writing portfolio includes three actions:

1. collection, which includes gathering the work you've produced;
2. selection, which includes choosing and organizing the work you'll include your portfolio;
and
3. reflection, which includes discussing the meaning and significance of the work you present in your portfolio.

You'll likely repeat these actions several times as you build your writing portfolio.

Audience

You may choose the primary audience for your portfolio. You may, for example, compose your portfolio for a future professor or employer, for a group or community you belong to, or even for your family. Think about the person, or the group of people, you most want to share your writing with—and think about why you want to share your writing with them (see the purpose section below).

While you may choose your primary audience, please remember that your portfolio will be available to a secondary audience that, at minimum, includes your Writing Community and me (we'll read and respond to your portfolio as you develop it).

You may even have a tertiary audience: other faculty teaching FYC courses. The FYC program uses student portfolios to assess how well our program is supporting students. We select student portfolios at random and read them to find out if we're doing a good job with our instruction or if we need to make improvements on what we're doing in the classroom. Because it's possible

that we might select your portfolio, we need to be able to access and read your work, so we need you to set your portfolio's privacy settings to the following: **PRIVATE WITHIN TEXAS A&M SAN ANTONIO**. This means your portfolio may be read by other university faculty, students, and/or staff.

You may choose to go one step further and make your portfolio publicly available, which means your portfolio could be found on Internet searches and could be read by anyone online.

Purpose

You may compose a portfolio for a variety of reasons. As described above, you may create a portfolio to apply for a job or to apply to graduate school, or you may create one to track your learning over time. For this project, though, I ask that you compose your portfolio for the following reason: to show your audience how you language. That is, I'd like you to compose your portfolio to show your audience the different ways you're able to communicate. So when selecting the samples you'll include in your portfolio, consider including samples that demonstrate the breadth of what you're able to do as a writer/communicator.

Genre and Medium

You're composing a writing portfolio for this project, which means you're working in the portfolio genre. Because you're working in that genre, your audience will expect to read through a collection of your work. In addition, your audience will expect to read reflections that will help them understand your work. The audience may expect to read these reflections in the form of an introduction to the portfolio, a single reflective essay that concludes the portfolio, an ongoing discussion of the material included in the portfolio, or a combination of the three.

Because you're composing a *digital* portfolio, you may present your portfolio using imagery, color, sound, video, hyperlinking, and so on. I ask you to consider what media will best help you to reach your audience and to communicate your purpose.

Final Reflection

In addition to at least one writing sample from an FYC course, your writing portfolio must include a Final Reflection (you will revise your portfolio and your reflection each semester you are in an FYC course). Your Final Reflection should take the form of a reflective essay that answers the following questions with specific thoughts, examples, and/or anecdotes:

1. When you look across the writing samples you've included in your portfolio, what stands out to you about your writing/communication? What do you see about yourself as a writer, or what you do learn about yourself as a writer, when you look at your portfolio? How does what you see/learn impact you? Does it surprise you? Does it encourage you? In short, what do you think and how do you feel about what you see/learn from looking at your portfolio?
2. What does your portfolio teach you about your language(s)/linguaging? What strengths do you see in the ways you language? What value does your language/linguaging have? What does your portfolio teach you about language overall?
3. What kinds of choices did you make as a writer during the course of the semester? For example, what choices did you make as you completed work for the class, and/or what choices did you make as you attempted to balance our class with other responsibilities? What were the consequences of those choices? Would you make different choices now if you could retake the class? Why or why not?

4. What specific group or teamwork activities did you engage in this semester? (Examples of group or teamwork activities include, but are not limited to, peer review, in-class group exercises, collaborative writing projects, etc.) Did you experience active group engagement and/or collaboration? For example, did your group members interact with one another and engage in group activities and/or decision-making? Did your group work together to achieve shared purposes or goals? Or did you experience inactive and/or disengaged groups? Or did you experience both? How would you describe your groups and their interactions, activities, and dynamics? Did you learn from your experiences working with others? What did you learn, and how might you approach working with others differently as a result of what you learned? What have you learned about writing from working with others?
5. What is the most important or valuable thing you've learned about writing/communicating this semester? Why is it important or valuable? How will you use what you've learned in future classes? How will you use what you've learned in future situations that involve writing/communication?

Grading

Because I use labor-based grading, I won't grade your portfolio as an individual assignment. Rather, I'll count your portfolio as part of the overall labor you complete for our class, so be sure you understand the labor contract you agreed to so that you know how this project will affect your grade in the course.

Although I won't grade your portfolio, your Writing Community and I will provide extensive feedback on your portfolio as you develop it over the course of the semester. Please take our feedback with the care and compassion that we extend it, and please revise and make improvements to your portfolio in response.

How Do I Language?

Overview

This unit, and really this class, is all about your "languaging." That is, it's all about the different ways you use your voices to "speak" in the world (note that "speaking" here doesn't just mean using spoken words). Let's think about the different ways you "speak" as different languages. Yes, that might simplify things a bit too much, but it's one way of understanding what we're doing in this unit. We're using this unit to talk about what "languaging" is and what it means, about what "languages" you speak, and about how your languaging shapes both your identity and your interactions with the world. We're also using this unit to explore your languaging, to validate and to celebrate your languaging, and to talk about the different strengths your languaging gives you as a writer/communicator. We'll do all of this work together as a class, but it's also important for you to take some time to explore your languaging by yourself. That's why I'm asking you to complete this assignment.

Task

For this assignment, I'd like you to pick the language you "speak" that is most important to you and to explore it further than what you can in class. You have five options for what you can do for this assignment. Please choose one of the options below and publish a completed draft of

your work on your portfolio by the time you meet with me for your midterm conference in Week 10.

Option 1: Where Your Language Comes From

If you choose this option, I'd like you to learn more about the history of your language, where it comes from and how you learned it. I'd like you to do that by interviewing 2-3 people who have played an important role in shaping how you use the language.

Maybe this was a parent or a grandparent. Or maybe this was a teacher, including people outside of school who have been teachers to you. No matter who the specific people are, they need to be important to you and they need to have who shaped the way you "speak" in some significant way. Your interviews (2-3 total) should

1. explain who the person you're interviewing is and why you're interviewing them,
2. ask questions that provide important and meaningful insights into your linguistic background,
3. teach your audience about your linguistic background, and
4. provide a transcript of the interview.

You may publish your interviews as Word/PDF documents, or you may publish them as video or audio files. Your choice depends on the audience you're trying to reach. There is no length requirement for this option. You only need to make sure your interviews meet the four expectations outlined above. I recommend that you look up sample interviews online to see what this genre typically looks like. I also recommend that you read the following article, especially pages 162-166: <https://writingspaces.org/wp-content/uploads/2021/03/Introduction-to-Primary-Research.pdf>

Option 2: Your Linguistic History

For this option, I'd like you to compose a story about an experience, or a set of experiences, you've had learning and/or developing your language. As with Option 1, this option asks you to explore the personal history of your language, but rather than interview other people about your history, this option invites you to tell your own story. Perhaps you want to tell a story about a time you remember struggling to learn your language and how you overcame that struggle. Or perhaps you want to tell a story about a time when learning your language brought you closer to your family, friends, and/or culture. The choice is yours. You only need to make sure that your story is focused on the language you're exploring and that it does the following:

1. recount with specific detail and description a moment or a series of moments involving your personal history with your language;
2. communicate some central message, idea, or insight about your linguistic history, even if the message, idea, or insight is complex or a little uncertain; and
3. invite your audience to identify with your experience(s) and to gain a deeper understanding of your linguistic history and your relationship with your language.

You may compose your story as a written narrative, as a photo essay, as an audio file, as a brief video documentary, and so on. As with Option 1, you should choose your genre/medium based on the audience you're trying to reach.

Again, there is no length requirement for this option. What matters is that you fulfill the three expectations above and that you communicate with your audience effectively (more on this below). I recommend that you read some short examples of personal memoirs or autobiographies to see the kinds of moves and choices writers make in this genre. You should also consider reading the following article to learn more about narration: <https://writingspaces.org/wp-content/uploads/2021/03/Storytelling-Narrative.pdf>

Option 3: Your Language 101

If you choose this option, I'd like you to learn more about your language by composing a "lesson" explaining your language to an audience who doesn't know about your language and/or who doesn't understand your language. Think of it this way: you're teaching a person or a group of people about your language (what you teach them is up to you). You can use your language to do this. You can also use the audience's language or some combination of the two. You might also consider using translation. Importantly, your "lesson" can look a lot of different ways; it doesn't have to be an actual "lesson" that you imagine yourself presenting as though you were a teacher in a classroom. For example, you could write a poem or a song, you could create an infographic or a how-to guide, you could tell a story, etc. As long as your choice works for your language, your purpose, and your audience.

If you take this option, your text should

1. communicate some meaningful idea or "lesson" about your language,
2. help your audience develop a better understanding of your language, and
3. demonstrate an effective choice of genre and medium.

As with the other options, there is no length requirement. You only need to make sure you're fulfilling the three expectations for this option.

Importantly, having an understanding of "genre" will be helpful to you if you choose this option. For that reason, I recommend that you read the following article, which will teach you about "genre" and "rhetorical moves": <https://writingspaces.org/wp-content/uploads/2021/09/jacobson.pdf>

Option 4: Your Language in Action

This option asks you to learn more about your language by studying how you language in your daily life as a student, as an employee/professional, as a family member or community member, or as all or some combination of the above. If you choose this option, you'll conduct what's known as an autoethnographic study. What does that mean? It means you'll track and observe when, where, why, how, and with whom you language in different contexts throughout the day. It means you'll make notes on your observations and reflect on those notes—perhaps even interview yourself about what you notice in your observations. It means you'll report your findings or will tell a story about your findings and will share some insight into your language practices with your audience. Your purpose here is to observe and to learn from how you use your language in your daily life and to share what you learn with an audience.

Your autoethnography should do following:

1. provide research-based information about your languaging (that is, your text should be based on your observations, notes, reflections, and perhaps even interviews with yourself) and
2. communicate some central message, idea, or insight about your languaging, even if the message, idea, or insight is a little uncertain or ambiguous.

As with the other options, there is no length requirement. You only need to make sure that you fulfill the assignment's expectations. You're also free to communicate in the genre/medium of your choice as long as it's appropriate for your audience, so I encourage you to be creative and to think of ways you might fulfill expectations without writing a formal report or narrative.

Because this option relies on primary research, I recommend that you read the following article, which describes different primary research methods:

<https://writingspaces.org/wp-content/uploads/2021/03/Introduction-to-Primary-Research.pdf>

I also recommend that you learn more about ethnographies by reading this article:

<https://writingspaces.org/wp-content/uploads/2021/03/Ethnographic-Writing.pdf>

Option 5: Choose Your Own Adventure

If you choose this option, you can create your own approach to this assignment and compose a text of your choice as long as it provides a deep and meaningful exploration of your language.

Labor Journals/Labor Logs

Overview

What does it mean to “reflect?” In this case, it means you’re looking back on some experience you’ve had and are gaining some kind of insight or learning from the experience (there’s also what’s called pre-flection, but more on that later). Reflection is important to learning. In fact, some researchers argue that we can’t learn without reflection. And reflection in a writing class is especially important. It can help you to become more aware of what you know about writing and can help you to transfer what you’ve learned to other situations.

Reflection is even more important in a class using labor-based grading. To remind you all, labor-based grading asks you to make your labor visible and to examine your labor so that you learn something about how you work as a writer (learning more about how you work as a writer can help you to work more effectively). This assignment asks you to examine and to reflect on the labor you perform for our class.

Task

I’d like all of you to write five Labor Journals this semester. Think of “labor” as the work you do for our class. I’m going to ask you to do a lot of work this semester, from readings to in-class exercises to writing assignments. You’re also going to do a lot of work to keep up with our class while you fulfill other responsibilities. The Labor Journals ask you to take a moment to pause and to reflect on all of the work you’re doing—to try to learn something about yourself and how you work as a writer. The Labor Journals also give you a chance to show me what labor looks like for you (we don’t all labor in the same way). I’ll take that into consideration as I respond to your writing and consider your final grade.

Please use your Labor Logs to write your labor journals (see below). To be more specific: when you have a Labor Journal due, I’d like you to review your Labor Log for the previous weeks and to compose the equivalent of a 1-2 page reflective essay that addresses the following questions:

1. What do you notice or observe in your Labor Log? What patterns do you see?
2. What do those patterns teach you about how you labor as a writer?
3. What was it like for you to complete the labor represented on your log? In other words what were your experiences completing the labor? A few example questions to consider: Was completing the labor easy for you, or did you struggle? Did you overcome any struggles you may have experienced? How did you overcome them? Were you successful completing your labor for our class? Why or why not?
4. What labor have you completed as a writer, as a student, and/or as a person that’s not reflected in your Labor Log? How has that labor affected your work in our class?
5. What does your Labor Log teach you, and how might you work differently as a writer in the future as a result of what you learned?

Purpose

Please think of your overall purpose here as the following: to gain a deeper insight into how you work as a writer, to learn from the labor you complete for our class, and to identify ways to apply your learning in the future (here's that pre-reflection I mentioned above).

Audience

I ask you to think about two audiences for your labor journals. As with your Reading Notes, you are the main audience here. The secondary audience: your Writing Community and me. You're an audience to your Labor Journals because you are trying to learn from them and to develop ways to bring that learning with you into the future. Your Writing Community and I are your audience in that we will read and respond to your work. As always, I suggest you focus on yourselves as your main audience.

Genre and Medium

A "genre" is a way of communicating that asks you to do certain things as a writer to fulfill your audience's expectations. A "medium" is the technology you use to compose a text and to share that text with your audience. (Please let me know if you need me to explain that any further.)

For this assignment, you're going to write within the reflection genre. Here's some things your audiences will expect:

- you'll recount some experience and will think through what that experience means or why it matters
- you'll learn something from the experience and will share what you've learned and/or what you might do with what you've learned (even if what you've learned is a little confusing)
- you'll get into detail about your experience and what you've learned from it

These are the things I'll expect to see from your reflections. But that doesn't mean you always have to meet my expectations to write a good reflection. As long as you're examining and thinking about your Labor Log in a deep and thoughtful way, you should be good. I'll let you know if you're not.

Please publish all of your Labor Journals to your portfolio. While you are welcome to compose your Labor Journals as reflective essays presented in a Word/PDF format, you're not required to do so. Digitization is a digital medium, which means you can also consider publishing your Labor Logs as photo essays, audio recordings, and/or video recordings.

Grading

I'm going to respond to each of your Labor Journals this semester. My feedback will be formative, which means it'll focus on the improvements you can make as you write your journals (and as you work on becoming a more reflective writer). Whether or not you use my feedback, I'll expect you to do the work of making steady improvement on your Labor Journals.

Although I'm going to respond to every journal you write, I won't grade your individual Labor Journals. Like all work you're doing this semester, the journals are part of the overall labor you're

completing for our class, so be sure to review our labor contract to see how your engagement with this assignment impacts your grade.

Schedule

I'll ask you to publish a Labor Journal every three weeks starting Week 3. That means you'll have a Labor Journal due on each of the following weeks:

- Week 3
- Week 6
- Week 9
- Week 12
- Week 15

Labor Logs

As I noted above, you'll write your Labor Journals in response to your Labor Logs. Labor-based grading asks you to examine and to reflect on your labor and to make improvements in how you work as a writer. In order to examine your labor, you need to make it visible. Your Labor Log makes your labor visible. It does so by tracking all of the work you do this semester. Every time you sit down to complete work for our class—whether in class or out of class—I'd like you to log that work using the Labor Log file you can download from Blackboard. You'll publish your Labor Log to your portfolio every week starting Week 2.

Again, the Labor Log helps you to write your Labor Journals. But it also helps us to have a meaningful conversation both about how you labor as a writer and about how you might improve the ways you labor.

I won't always respond to your Labor Logs, but I will always check them for completion. I also won't grade the individual logs you publish. The Labor Logs are part of the overall labor you're completing for our class, so please review our labor contract for information on how your completion of this work impacts your grade.

Reading Notes

Overview

As I mentioned on our first day together, we're going to do a lot of writing this semester. We're also going to do a lot of reading. Why? Two main reasons. First, we're working to develop your literacy skills, which means we need to support you both as a writer *and* as a reader. That means we need to spend some time reading, thinking about how you read, and developing ways you can read more effectively. Second, you're going to have to do a lot of reading in college, so you can use our class to practice your reading and to figure out how to do it well.

To help you develop your skills as a reader, I'd like you to do two things this semester: (1) complete all of our assigned readings and (2) take notes on our readings.

Task

I'd like all of you to take notes on every assigned reading you complete this semester. When I say "take notes," I mean that I'd like you to show me (1) that you completed the reading and (2) that you were active while reading. By "active," I mean that you highlighted or underlined

important passages, made in-text notes or comments, wrote brief summaries of what you read, and so on. However you take notes is up to you. What matters is that you take notes and share those notes with me.

Purpose

I'm asking you to do this work for a few reasons. First and foremost, the notes will give you insight into your reading and help you to improve as a reader. Related to that, the notes will help us have a conversation about how you read. Third, the notes will give me proof that you're completing the readings and doing the work of the class.

Audience

I ask you to think about two audiences for your reading notes. The main audience: yourself. The secondary audience: me.

You're an audience to your reading notes in that you can learn from them and use them to improve your reading skills. I am, then, your audience in that I'll check and sometimes respond to your notes.

Although I am an audience, I suggest that you focus on yourselves as your main audience.

Genre and Medium

Please publish your Reading Notes to your portfolio. You may publish your notes as Word/PDF documents but, because Digication is a digital medium, you may choose to publish your Reading Notes as a .JPEG, as an audio recording, and/or as a video.

Grading

I expect you to complete and submit your Reading Notes and to use the notes to improve your reading skills. While I'm always going to check your Reading Notes for completion (and often use them to discuss our readings), I won't always respond to them.

I also won't grade the individual notes you submit. The Reading Notes are part of the overall labor you're completing for our class, so be sure to review our labor contract to see how your engagement with this assignment impacts your grade.

Schedule

Please publish your Reading Notes to your portfolio two days prior to the class meeting when a reading is due. For example, if you're in a Tuesday/Thursday class and a reading is due on Thursday, you should publish your Reading Notes by Tuesday of that week. If you're in a Monday/Wednesday class and a reading is due on Monday, you should publish your Reading Notes by Saturday. And so on.

You'll publish Reading Notes almost every week this semester starting Week 4.

ENGL 1301 Course Calendar Overview

Unit 1: How Do I Belong?

August 26- 31

Week 1: Getting Started

Goals:

- Introduce the course
- Arrange students into Writing Communities
- Develop labor contract (and, with it, a class-specific definition of "labor")
- Introduce course assignments and projects

Readings that support this work include:

- All assignment sheets for the course

Assignments due this week:

- No assignments due this week

September 1-7

Week 2: Building Portfolios, Building Allies

Goals:

- Introduce Digication (and define "portfolios")
- Develop the first draft of students' portfolio homepages
- Introduce the WLDCC

Readings that support this work include:

- No readings for this week

Assignments due this week:

- Labor Log
 - Sign up for conferences for next week
- No class Monday

September 8-14

Week 3: Conferences

Goals:

- Meet one-on-one with all students
- Respond to all Labor Logs

- Complete Labor Journal 1

Readings that support this work include:

- No readings for this week

Assignments due this week:

- Labor Log
- Labor Journal 1

Census date is September 11. Make sure you have attended each of your classes at least once on, or before, this date.

September 15-21

Week 4: Reading Like a Writer

Goals:

- Introduce and define RLW
- Introduce and define “audience,” “purpose,” “genre,” and “context”
- Complete first Reading Notes assignment

Readings that support this work include:

- “How to Read Like a Writer” by Mike Bunn:
<https://wac.colostate.edu/docs/books/writingspaces2/bunn--how-to-read.pdf>

Assignments due this week:

- Reading Notes
- Labor Log

September 22- 28

Week 5: You Are a Language Architect

Goals:

- Introduce and define “linguaging” and “translanguaging”
- Identify strategies students use/may use to center their voices/languages when writing
- Reflect on Unit 1
- Renegotiate labor contract

Readings that support this work include:

- “Workin’ Languages: Who We Are Matters in our Writing” by Sara P. Alvarez, Amy J. Wan, and Eunjeong Lee: <https://writingspaces.org/past-volumes/workin-languages-who-we-are-matters-in-our-writing/>

Assignments:

- Reading Notes
- Labor Log

September 29- October 5
Unit 2: How Do I Language?

Week 6: Your Language, Your Self

Goals:

- Develop an understanding of the relationship between language and identity
- Develop an inventory of students' languages
- Articulate the strengths students gain from their languages
- Review the How Do I Language? assignment sheet
- Complete invention exercises
- Complete Labor Journal 2

Readings that support this work include:

- “How to Tame a Wild Tongue” by Gloria Anzaldúa:
[https://english.washington.edu/sites/english/files/documents/ewp/teaching_resources/anzaldua how to tame a wild tongue.pdf](https://english.washington.edu/sites/english/files/documents/ewp/teaching_resources/anzaldua%20how%20to%20tame%20a%20wild%20tongue.pdf)
 - Audio version:
<https://www.youtube.com/watch?v=oT-TaQcGKMA>
- “Words” by Rita Ortiz
- “(Un)furbished History de Mi Lengua” by Michelle R. Garza

Assignments:

- Reading Notes
- Labor Log
- Labor Journal 2
- All work completed toward the How Do I Language? assignment

October 6- 12
Week 7: The Englishes You Speak

Goals:

- Develop an understanding of English as a fluid, living language
- Develop maps of students' Englishes
- Articulate the strengths students gain from their Englishes
- Make measurable progress on the How Do I Language? assignment

Readings that support this work include:

- "3 Ways to Speak English" by Jamila Lyiscott:
https://www.youtube.com/watch?v=k9fmJ5xQ_mc

Assignments:

- Reading Notes
- Labor Log
- All work completed toward the How Do I Language? assignment

October 13-19

Week 8: You Don't Just Language with Language

Goals:

- Expand the definition of "linguaging"
- Develop strategies for "reading" and interpreting non-verbal linguaging
- Articulate the strengths students gain from their non-verbal linguaging
- Make measurable progress on the How Do I Language? assignment

Readings that support this work include

- "How San Antonio's Murals are About More Than Just Beautifying City Streets," KENS 5: <https://www.youtube.com/watch?v=vxDviU4fc6g>
- "Reimagining How to Represent Black Lives through Art":
<https://www.youtube.com/watch?v=QVDK3Wx9ikM>
- "Pan Dulce" by Jose Hernandez Diaz:
<https://www.poetryfoundation.org/poetrymagazine/poems/154216/pan-dulce>
- "Pan Dulce for Breakfast" by Priscilla Celina Suarez

Assignments:

- Reading Notes
- Labor Log
- All work completed toward the How Do I Language? Assignment

October 20-26

Week 9: Writing Workshop

Goals:

- Make measurable progress on the How Do I Language? assignment

- Complete Labor Journal 3

Readings that support this work include:

- No readings for this week

Assignments:

- Labor Log
- Labor Journal 3
- All work completed toward the How Do I Language? Assignment
- Sign up for conferences for next week

October 27- November 2

Week 10: Midterm Conferences

Goals:

- Complete midterm conferences
- Publish first draft of the How Do I Language? assignment

Readings that support this work include:

- No assigned readings

Assignments:

- Completed draft of the How Do I Language? Assignment

November 3- 9

Week 11: Writing Workshop

Goals:

- Make measurable progress on the How Do I Language? assignment
- Renegotiate labor contract

Activities that support these goals include:

- Providing a guided in-class writing workshop for students
- Completing informal peer reviews of students' work

Readings that support this work include:

- No readings for this week

Assignments:

- Labor Log
- All work completed toward the How Do I Language? assignment

November 10- 16

Week 12: On Being Translingual

Goals:

- Strengthen students' understandings of "translanguaging"
- Develop general strategies for whether, when, and how to translanguage
- Introduce and define "Standard Language Ideology"
- Complete Labor Journal 4
- Make measurable progress on the How Do I Language? assignment

Readings that support this work include:

- "English, Español, or Los Dos" by Isabel Baca
- "Tex-Mex Code-Switching" by Jacinto Jesus Cardona
- "Beyond Language Difference in Writing: Investigating Complex and Equitable Language Practices" by Cristina Sánchez-Martin:
<https://writingspaces.org/wp-content/uploads/2021/09/sanchez-martin.pdf>

Assignments:

- Reading Notes
- Labor Log
- Labor Journal 4
- All work completed toward the How Do I Language? assignment
Last day to drop with an automatic "W" November 11

November 17- 23

Week 13: The Measure of our Lives

Goals:

- Reflect on languages and language practices
- Articulate the meaning and value of students' languaging
- Reflect on Unit 2
- Complete the How Do I Language? assignment

Readings that support this work include:

- Nobel Lecture, Toni Morrison:
<https://www.nobelprize.org/prizes/literature/1993/morrison/lecture/>

Assignments:

- Reading Notes
 - Labor Log
 - Revised draft of the How Do I Language? assignment
- Last day to withdraw from the University November 19

Unit 3: How Do I Present My Language?

November 24-30

Week 14: Collection, Selection, Reflection

Goals:

- Identify, publish, and curate portfolio writing samples
- Revise portfolio homepage
- Publish first draft of the Final Reflection

Readings that support this work include:

- No assigned readings

Assignments:

- Labor Log
 - Completed draft of the Final Reflection
- Thanksgiving Holiday November 27- 30

December 1-7

Week 15: Visual Design

Goals:

- Introduce design principles
- Develop and enact a portfolio design
- Complete Labor Journal 5

Readings that support this work include:

- “Beyond Black on White: Document Design and Formatting in the Writing Classroom” by Michael J. Klein and Kristi L. Shackelford (**pgs. 333-340**): <https://writingspaces.org/wp-content/uploads/2021/03/Beyond-Black-and-White.pdf>

Assignments:

- Labor Log
- Labor Journal 5
- Sign up for conferences for next week.

Last day of regular classes is Thursday, December 5. No late work accepted after that date.

December 8-13

Week 16: Final Conferences

Goals:

- Complete final conferences
- Complete Writer's Portfolio project

Readings that support this work include:

- No assigned readings

Assignments:

- Completed version of the Writer's Portfolio project
All Finals related materials must be submitted by 11:59PM on Wednesday, December 11