



**Composition I**  
**ENGL 1301.008/ 1301.008L Spring 2024**

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

Instructor: Curt Meyer

MW 9:30-10:45AM, Madla 253

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Student Hours: MTWTR noon to 1:30PM, or by appointment; zoom or in person

### **Description**

ENGL 1301 supports students in their belonging as writers. The course validates and celebrates 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?” In this unit, students learn the expectations, practices, and concepts important to their success as writers both in ENGL 1301 and in the university. Students form writing communities, negotiate labor contracts, create digital writing portfolios, and gain familiarity with the Writing, Language, and Digital Composing Center. Students also develop reading strategies and examine key terms such as “rhetoric” and “translanguaging.” 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, and complete an introductory questionnaire about their identities as writers.

In the second unit, students examine, articulate, and celebrate their linguistic differences and strengths. 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 someone who shaped their languaging or (2) to teach an audience about one of their specific language practices. Importantly, “language” is not limited to writing or speech and may include visual and sonic forms of communication.

The final unit asks, “How do I present myself as a writer?” 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. As part of this work, students read

about writerly identity and design principles and reflect on what learning they will transfer from the course. The unit culminates in the publication of students' first completed versions of their writing portfolios, 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.

# ENGL 1301

## Composition I

### **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 Scott Gage—better known as “Dr. Gage”—and I'm thrilled to be working with you this semester. I truly believe writing and communicating are some of the most 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 bit more about me: I'm originally from South Louisiana (Lafayette, LA to be exact), but I came to San Antonio from Colorado. I've been living here for six years now, and I really like the city—the food, the vibe. I also like how family-friendly San Antonio is. I have two young daughters, and there's always something for us to do here. My only complaint about the city (and it's a small one): I've yet to find a good Cajun restaurant. Thankfully, I know how to cook a few Cajun dishes, so I'm still getting that bit of home. I feel like there's a lot left for me to learn about San Antonio, and I look forward to doing that in the years to come.

## **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 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)
- 1 peer review response
- 5 labor journals
- in-class writing exercises as assigned

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. You'll need to submit reading notes for every text you read this semester.

I'll also ask you to maintain a labor log this semester. I'll explain that assignment during our first week.

*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!

## **Course Policies**

As I wrote above, this course is part of the FYC program. This program has a few policies that I'll follow this semester, so I want to make sure you're aware of them. One of the policies involves plagiarism, one involves attendance, and one involves diversity.

### *Plagiarism*

We recognize that what constitutes plagiarism depends upon context. As such, we work with you to learn how different genres, professions, and academic disciplines define plagiarism. In the context of your FYC classes, plagiarism is defined as the intentional use of another's "language, ideas, or original (not common-knowledge) material" without acknowledgement ("[Defining and Avoiding Plagiarism](#)"). If you are found to have committed plagiarism as defined here, your instructor may report you for academic dishonesty, and you may be subject to failing the assignment or even failing the class.

### *Attendance*

Your success and development as a writer depends upon your active participation within a community of writers. Consistent attendance in your FYC classes is, therefore, crucial. Barring exceptional circumstances, students who are absent more than two weeks may not earn a passing grade. If you are struggling to attend class, we urge you to communicate both with your Academic Success Coach and with your FYC instructor, who will work with you to negotiate a plan for attending and completing the class.

### *Diversity*

We are committed to fostering inclusive classroom environments where diverse backgrounds and perspectives are not only respected and understood, but are also recognized as powerful resources for building communities of writers both in the classroom and across campus. While working with classmates and instructors, we ask that you:

- respectfully share your unique experiences and perspectives
- demonstrate respect for and openness to the perspectives and experiences of others
- value the opportunity to learn from difference

Demonstrating respect for those different from you not only prepares you for success in the classroom, but it also prepares you for success as citizens and professionals in a global community.

Because we value the respectful expression and exchange of ideas, students who use violent, harassing, and/or discriminatory language, including, but not limited to, sexist, racist, homophobic, classist, ableist, and/or anti-ethnic language, will be reported to the

university and may be subject to Student Code of Conduct policies, as well as any classroom conduct or civility policies your instructor has established. Lastly, the FYC program is committed to affirming linguistic diversity in student communication. We approach style and grammar as context-specific and do not advocate the use of Edited American English except when appropriate for the writer's genre and audience.

### *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.

In addition to the FYC policies, I have a few additional policies you need to know about.

### 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.

### **Assignment Submissions**

**All materials** must be posted in **Blackboard** via the designated **submission pages**; **some materials** will be **cross posted to your Digication folios**.

In other words, you would upload the file to Blackboard and also provide the link to the specific page of your folio containing the given assignment submission in your Blackboard submission.

**Blackboard submission pages** for each assignment will be located in the **folders for the given week** the assignment is due, under the **Course Content tab**.

The schedule and assignment sheets indicate posting to Blackboard, Digication, or both. The **default is Blackboard. Community Review Letters, Community Review Responses, and Assignment Drafts, MUST be cross-posted to your Folios**. Other materials are at your discretion.

**I only accept Microsoft Word documents and PDFs.**

**Absolutely NO GOOGLE DOCS or .pages.** Google docs are problematic in terms of both Blackboard and Digication, due to issues with permissions.

**I do not accept hard copy assignments or assignments via email, unless pre-approved.**

I will consider an assignment "late" if you submit it after the due date.

**All late work from the first half of the semester is due by the end of Week 9.**

**No late work from Week 9 and beyond may be submitted after the 14<sup>th</sup> week of the course.**

**If an assignment is more than two weeks late, I am not obligated to provide feedback on it.**

I may consider a late assignment on time, if you clearly communicate the circumstances of the necessity of submitting the assignment, well in advance of the date in question via email or text, and I determine such consideration is warranted.

In such a circumstance, you **MUST** indicate that I had approved your late submission for on time credit in the feedback box on the Blackboard submission page to potentially receive complete credit. **If you do not, your late submission will be recorded as late.**

## Communication

To be successful in this course, you **MUST** check your **official TAMUSA email** at least twice daily. Make sure that **emails from Blackboard are not** sent to **Clutter or Junk**.

You may reach out to me via email or text as needed. Please indicate who you are and which section you are in as a part of the body of the email or text. **I do not save student contact information.**

If you need to make an appointment with me, my Tuesday and Thursday schedules are generally open. Although I plan to be on campus and accessible during designated Student Hours, it's still best practice to text or email me if you plan on dropping by, in case I'm out of the office briefly.

Please **DO NOT** use the Blackboard messaging feature to attempt to communicate with me.

Make sure that you designate me as **an admin** on your Composition **Digication** folio.

**I will contact students in danger of failing during Week 12. Those who do not respond within a week will be dropped.**

**As a general policy I do not assign incomplete grades (I).**

## More on Labor, or Effort Based Assessment

I will ultimately assess your progress in the course and assign a final course grade based on various representations of the effort you put into the course, essentially timely and correct submissions of complete assignments and improvement across assignments based on varieties of feedback.

Below is a version of a grading contract I have used for a number of years. We will use it as a point of reference for our discussions about assessment over the first couple of weeks of the course. The finalized version we adopt for our class may be different based on collective input.

I hope that having a voice as to how your labor will be assessed will inspire you to become invested in the course.

Here is a version of what we might adopt:

## Blackboard Gradebook Numerical Designations of Labor

The following numbers **do not reflect numerical grades** in the Blackboard Gradebook. These are **symbolic designations** of the terms given in the grading contract as follows:



0 = ignored  
2= late  
3= incomplete  
5= complete

The sums of these numbers should not be considered when calculating your grade; rather, as assessment of the total number of each designation of labor along with absences, determines the final grade.

Please keep the following concepts in mind when thinking about labor-based grading as it applies to this class:

1. Each Ignored assignment equals the reduction of a letter grade. In other words, each assignment you do not submit via Blackboard as specifically indicated on individual assignment sheets, you lose one letter grade.
2. A Late assignment is defined as material submitted to Blackboard after the due date. All assignments are due at 11:59PM on the indicated date, or in the case of the Reflective Essays, on the Saturday of the listed week.
3. Incomplete indicates that the submission does not meet the minimum parameters set for the assignment on the given assignment sheet.
4. You may accumulate up to a total of a combination of 4 Late or Incomplete assignments and maintain a letter grade.
5. The above described letter grade reductions are cumulative.

## University Policies

The university also has policies we'll all need to follow this semester. Here they are:

Academic Accommodations for Persons with Disabilities: The Americans with Disabilities Act Amendments Act (ADAAA) of 2008 and the Rehabilitation Act of 1973 are federal anti-discrimination statutes that provide comprehensive civil rights protection for persons with disabilities. Title II of the ADAAA and Section 504 of the Rehabilitation Act require that students with disabilities be guaranteed equal access to the learning environment through the provision of reasonable and appropriate accommodation of their disability. If you have a diagnosed disability that may require an accommodation, please contact Disability Support Services (DSS) for the coordination of services. The phone number for DSS is (210) 784-1335 and email is [dssupport@tamusa.edu](mailto:dssupport@tamusa.edu).

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](mailto: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/or 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 Modular C, Room 166 (Rear entrance).

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.

**Crisis support is available 24/7 by calling the SCC at 210-784-1331 (after-hours select option '2').** For more information and self-help resources, please visit

[www.tamusa.edu/studentcounseling](http://www.tamusa.edu/studentcounseling)

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 Preparedness and the Emergency Response Guide can be found here:

<https://www.tamusa.edu/uploadfile/folders/sdbowen23/pdf/pdf-635073426137928167-10.100.20.116.pdf>

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.

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 contact the Dean of Students (DOS@tamusa.edu) for support. Furthermore, please notify the professor if you are comfortable in doing so. This will enable them to provide any resources they may possess.

Military Affairs: Veterans and active-duty military personnel are welcomed and encouraged to communicate, in advance if possible, and special circumstances (e.g., upcoming deployment, drill requirements, disability accommodations). You are also encouraged to visit the Patriots' Casa in-person room 202, or to contact the Office of Military Affairs with any questions at [military@tamusa.edu](mailto:military@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 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.

Respect for Diversity: We understand that our students represent diverse backgrounds and perspectives. When we are equity-minded, we are aware of differences and inequalities and are willing to discuss them so we can act to resolve them. The University is committed to building cultural competencies, or the attitudes, skills, and knowledge that enable individuals and

organizations to acknowledge cultural differences and incorporate these differences in working with people from diverse cultures. Respecting and accepting people different than you is vital to your success in the class, on campus, and as a future professional in the global community.

While working together to build this community we ask all members to:

- Share their unique experiences, values, and beliefs.
- Be open to the views of others.
- Honor the uniqueness of their colleagues.
- Value each other's opinions and communicate respectfully.
- Keep confidential discussions that the community has of a personal (or professional) nature.
- Use this opportunity together to discuss ways in which we can create an inclusive environment in this course and across the A&M-San Antonio community.

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, equality of 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, diversity, pluralism 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, or gender expression. 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 victims 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 or sexual violence, or other related misconduct, the faculty member must share that information with the university's Title IX Coordinator ([titleix@tamusa.edu](mailto:titleix@tamusa.edu), 210-784-2061, CAB 439K). If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact the Student Counseling Center at (210) 784-1331, Modular C.

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, 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, University Catalog and to comply with them, as well as 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 an environment for learning.
5. A student has the responsibility to check their university email for any updates or official university notification.

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. Behaviors that infringe 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](#).



TEXAS A&M UNIVERSITY  
**SAN ANTONIO**

## **Student Services and Support**

Being a college student is hard. You're taking a bunch of different classes that are asking you to complete a bunch of different work, often at the same time. You're trying to balance that work with other responsibilities you might have like a job (or two or three), like family. And you're doing all of that while you may be struggling with some real issues involving mental health, food insecurity, academic success, etc. It's not easy, I know. Thankfully, you don't have to handle all of that on your own. The university provides important services that can help you make it as a student. Please check out the list below, and *please* reach out to any that you might need. There's no shame in getting help.

## **Academic Learning Center**

Assistant Director: Mercedes Torrez ([mercedes.torrez@tamusa.edu](mailto:mercedes.torrez@tamusa.edu))

Location: CAB 202

Hours:

- M-R: 8:00 a.m.-6:00 p.m.
- Friday: 8:00 a.m.-5:00 p.m.

Phone: 210-784-1332

Email: [tutoring@tamusa.edu](mailto:tutoring@tamusa.edu)

Website: <https://www.tamusa.edu/student-resources/academic-success-center/tutoring-services/index.html>

## **Disability Support Services**

Director: Kimele Carter ([kimele.carter@tamusa.edu](mailto:kimele.carter@tamusa.edu))

Assistant Director of Assistive Technology: Sherry Patrick  
([sherry.patrick@tamusa.edu](mailto:sherry.patrick@tamusa.edu))

Location: CAB 210

Hours: 8:00 a.m.-5:00 p.m. M-F

Phone: 210-784-1335

Website: <https://www.tamusa.edu/disability-support-services/index.html>

## **General's Store**



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Location: Patriot's Casa, Room 110

Hours:

- Tuesday: 12:00-4:00 p.m.
- Wednesday: 10:00 a.m.-2:00 p.m.
- Thursday: 8:00 a.m.-12:00 p.m.
- By appointment (Call the Mays Center at 210-784-1356)

Email: [foodpantry@tamusa.edu](mailto:foodpantry@tamusa.edu)

Website: <https://www.tamusa.edu/mays/students/generals-store.html>

### **Office of Military Affairs**

Location: Patriot's Casa, Room 202

Hours: 8:00 a.m.-5:00 p.m. M-F

Phone: 210-784-1397

Website: <https://www.tamusa.edu/student-resources/military-affairs/index.html>

### **Student Academic Success Center**

Staff Information: <https://www.tamusa.edu/student-resources/academic-affairs/meet-your-team.html>

Website: <https://www.tamusa.edu/student-resources/academic-success-center/index.html>

### **Student Counseling Center**

Location: Modular C, Room 166 (rear entrance)

Hours: 8:00 a.m.-5:00 p.m. M-F

Phone: 210-784-1331 (available 24 hrs.)

Email: [stucounseling@tamusa.edu](mailto:stucounseling@tamusa.edu)

Website: <https://www.tamusa.edu/student-resources/support/student-counseling-center/index.html>

### **Writing, Language, and Digital Composing Center (WLDCC)**



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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://bit.ly/WLDCCenter>.

Director: Dr. Katherine Bridgman ([katherine.bridgman@tamusa.edu](mailto:katherine.bridgman@tamusa.edu))

Assistant Director: Sam Garcia ([samuel.garcia1@tamusa.edu](mailto:samuel.garcia1@tamusa.edu))

First-Year Liaison: Sthefany Garcia ([sgarcia1@tamusa.edu](mailto:sgarcia1@tamusa.edu))

Locations: CAB 208 and CH 304

Email address: [wldcc@tamusa.edu](mailto:wldcc@tamusa.edu)

Website: <https://www.tamusa.edu/WLDCCenter>

## **Final Note**

I really am committed to you and your success, so please know that I'm part of the team rooting you on. This means you can reach out to me any time you have a question or a concern. It also means you can reach out to me if you ever feel like you're falling behind. Let me know if that's happening as soon as you can, and we can work together to figure out how to get you where you want to be. You can also let me know if you're finding any parts of our class exciting or interesting. In other words, you don't just have to reach out if you're having trouble. I want you to succeed as a writer this semester, and I'm going to do what I can to help make that happen.

## **Assignments**

### **Labor Log**

#### Overview

As we're discussing this week, I'll grade you this semester using labor-based grading. This means I'll grade you on how hard you work to complete assignments and to make improvements as a writer. But here's another important part of labor-based grading: it asks you to examine and to reflect on your labor and to make improvements in how you work as a writer. (If you can make improvements in how you work, then you can make improvements in the results of your work.) In



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order to examine your labor, you need to make it visible. That's what this assignment is designed to do.

### Task

I'd like all of you to maintain a labor log that will track all of the work you do this semester. Every time you sit down to complete work for our class, I'd like you to log that work using the labor log file you can download from Blackboard. You'll submit your labor log to me each week.

### Purpose

I'm asking you to maintain a labor log to help you make your labor visible. That will help us have a meaningful conversation about how you labor as a writer. Your labor log will also help you to examine and to reflect on your labor. You'll do that by using the labor log to write your labor journals.

### Audience

You'll have two audiences for your labor log. The main audience: yourself. The secondary audience: me.

You're an audience to your labor log because you'll use it to gain insight into the ways you labor as a writer. I'm also your audience in that I'll check and sometimes respond to your logs. I encourage you to focus on yourselves as your main audience.

### Genre and Medium

Please submit your labor log to me through the Blackboard submission pages provided in each week's folder in course content.

### Grading

I expect you to complete and submit your labor logs and to use the logs to write your labor journals. While I'm always going to check your labor logs, I won't always respond to them.

I also won't grade the individual logs you submit. The labor logs 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

As I noted above, you'll submit your labor log to me every week this semester. I'll start collecting the labor logs at the end of Week 1.

### 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 we 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 submit your notes to me via the subsequent Blackboard submission pages in each week's folder.

## Grading



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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 (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 readings 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**

I'll ask you to send your reading notes to me the class meeting prior to when a reading is due. For example, if you're in a Tuesday/Thursday class and a reading is due on Thursday, I'd like you to submit your reading notes to me on Tuesday. If you're in a Monday/Wednesday/Friday class and a reading is due on Wednesday, I'd like you to submit your reading notes to me on Monday. And so on.

You'll submit reading notes to me every week this semester starting Week 3. The only exception will be Weeks 8 and 15, when we hold our in-person conferences.

## **Labor Journals**

### 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-reflection, 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.



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Please use your labor logs to write your labor journals. 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 write 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 labor log and readings 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.

## **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. My feedback will also focus on your writing more generally and will address the questions and concerns you have about your writing. 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.

## **Unit 1 Assignment How Do I Language?**

### Overview

This unit is all about you and all of the different ways you "speak" (speaking here doesn't just mean using 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 here and why. We're going to use this unit to talk about what "language" means, and we're going to use it to explore your languages. More importantly, we're going to validate and celebrate your languages and talk about the different strengths your languages give you as a writer. We'll do this work together as a class, but it's also important for you to take some time to explore your languages 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 a bit further than what you can in class. You have three options for what you can do. Please choose one of the options below and publish a completed draft of your work on your portfolio by March 9.

#### 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 someone who played an important role in shaping how you use the language. Maybe this was a parent or grandparent. Or maybe this was a teacher, including people outside of school who have been teachers to you. No matter who the specific person is, they need to be someone important to you who shaped the way you "speak." Your interview 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 write your interview, or you may publish it as a video or audio file. 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 interview meets the four expectations outlined above. I recommend that you look up sample interviews online to see what this genre typically looks like.

#### Option 2: 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. 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 Option 1, there is no length requirement. You only need to make sure you're fulfilling the three expectations for this option.

#### Option 3: 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.

Important: You need to get my approval to take this option, so I'll need you to send me an email that

describes the text you'd like to compose,  
identifies the audience you're trying to reach,  
identifies the purpose you're trying to fulfill, and  
explains why your text is appropriate for this assignment.

### Peer Review

During Week 1, we'll hold an in-class peer review workshop of a completed draft of this assignment. Remember when I said your Writing Community will read and respond to your work? This is what will happen during the peer review.

To complete the review, I need you to

1. publish a completed version of your assignment by the time the peer review begins;
2. read your Writing Community members' drafts with focus, care, and compassion; and
3. provide written and verbal feedback on those drafts.

Note that I'll ask you to write a one-page response to one of your Writing Community members' drafts. We'll review what that response should look like during our peer review workshop.



## Assignment Revision

You'll use the feedback you get both from your Writing Community and from me to revise your assignment. I'll ask you to use the feedback you receive to develop a revision plan by April 6. I'd then like you to publish your revision on your portfolio on April 20.

## 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. 3-5 writing samples, including at least one text you composed in an FYC class;
2. introductory commentary providing context for each of your samples; and
3. 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.



## 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, I ask that you compose your portfolio for the following reason: to show your audience who you are as a writer.

## 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 (you may choose to make your portfolio publicly available to those audiences). 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.

## 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 communicate your purpose and to reach your audience.

## 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. Who were you as a writer when you entered the class? What did you know about writing? What could you do as a writer? How did you feel about writing, and how did you feel about yourself as a writer?
2. Who are you as a writer as now? What have you learned about writing, and what can you do now that you couldn't do at the beginning of the semester? Have your feelings about writing changed? If so, how have they changed? Do you feel any differently about yourself as a writer? Please explain.
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 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?

## **ENGL 1301 Course Calendar Breakdown**

### **Unit 1: How Do I Belong?**

ENGL 1301 generally features three units, each focused on a specific question. The first unit asks, "How do I belong?" In this unit, students learn the expectations, practices, and concepts important to their success as writers both in ENGL 1301 and in the university. Students form writing communities, negotiate labor contracts, create digital writing portfolios, and gain familiarity with the Writing, Language, and Digital Composing Center. Students also develop reading strategies and examine key terms such as "rhetoric" and "translanguaging." 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, and complete an introductory questionnaire about their identities as writers.

### **Week 1: January 16-20 Getting Started**

This week introduces students to the course. The week also organizes students into writing communities, teaches students about labor-based grading, and introduces students to the Labor Log.

Goals:

- Introduce the course
- Arrange students into writing communities
- Develop labor contract
- Introduce the Labor Log assignment
- Complete the Writer's Questionnaire

Activities that support these goals include:

- Reviewing course materials such as the syllabus and calendar
- Organizing students into writing communities
- Completing community-building activities (e.g., icebreakers)
- Collaborating on labor contract with students





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- Reviewing the Labor Log assignment sheet

Readings that support this work include:

- “So Your Instructor is Using Contract Grading...” by Dan Melzer, D. J. Quinn, Lisa Sperber, and Sarah Faye: <https://writingcommons.org/article/so-your-instructor-is-using-contract-grading/>

Assignments due this week:

- Labor Log

### **Week 2: January 21-27 Portfolios and Why They Matter**

This week introduces students to digital portfolios and to the Writer's Portfolio project specifically. It engages students in the creation of their portfolios as well as the first draft of their homepages. It also introduces students to the Reading Notes assignment and helps students to read and understand assignment sheets more effectively.

Goals:

- Introduce Digication
- Introduce students to the Reading Notes assignment
- Introduce students to the Writer's Portfolio project
- Develop strategies for understanding assignment sheets

Activities that support these goals include:

- Engaging students in an introductory Digication workshop
- Reviewing the Reading Notes assignment
- Reviewing and examining the Writer's Portfolio project
- Drafting portfolio homepages
- Completing in-class exercises/discussions related to the assigned reading

Readings that support this work include:

- “Introduction: Understanding Portfolios” by Nedra Reynolds and Elizabeth Davis (PDF file available in the 1301 boilerplate zip file)
- “So You've Got a Writing Assignment. Now What?” by Corrine E. Hinton: <https://wac.colostate.edu/docs/books/writingspaces1/hinton--so-youve-got-a-writing-assignment.pdf>

Assignments due this week\*:

- Labor Log
- Reading Notes

\*Select 2-3 students and respond to their Labor Logs and/or Reading Notes

### **Week 3: January 28- February 2 Building Allies**



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This week explores the support available to students as writers on our campus. Focusing specifically on the Writing, Language, and Digital Composing Center (WLDCC), the week encourages students to recognize that belonging as writers within a university requires allies such as the WLDCC. Students engage the WLDCC through a tour of the center, through a tutoring session, and/or through programming developed in collaboration with the WLDCC. Students also submit their first Labor Journal assignment.

Goals:

- Introduce students to the WLDCC
- Introduce the Labor Journal assignment
- Complete Labor Journal 1

Activities that support these goals include:

- Engaging students in WLDCC programming
- Reviewing the Labor Journal assignment sheet
- Completing a Labor Journal workshop
- Providing formative feedback on Labor Journal 1

Readings that support this work include:

- “Why Visit Your Campus Writing Center?” by Ben Rafoth:  
<https://wac.colostate.edu/books/writingspaces1/rafoth--why-visit-your-campus-writing-center.pdf>

Assignments due this week\*:

- Labor Log
- Reading Notes
- Labor Journal 1

\*Select 2-3 students and respond to their Labor Logs and/or Reading Notes

#### **Week 4: February 3-9 Reading Strategies for Writing Success**

This week supports students in their development as readers. It introduces students to different strategies they can use to read texts rhetorically and to interpret the range of texts they encounter in their daily lives. Students gain hands-on experience practicing the strategies they read about.

Goals:

- Introduce reading strategies

Activities that support these goals include:

- Completing in-class exercises/discussions related to the assigned reading
- Completing in-class reflective writing and/or reflective exercises



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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>
- “Reading Games: Strategies for Reading Scholarly Sources” by Karen Rosenberg:  
<https://wac.colostate.edu/docs/books/writingspaces2/rosenberg--reading-games.pdf>

Assignments\*:

- Reading Notes
- Labor Log

\*Select 2-3 students and respond to their Labor Logs and/or Reading Notes

### **Week 5: February 10-17 Standard Language Ideology and How to Resist It**

This week explores and critiques Standard Language Ideology (SLI) and examines its impact on student writing. The week also introduces and promotes translanguaging and considers strategies students can use to center their voices/languages in their writing processes. Lastly, students complete a summative reflection of Unit 1.

Goals:

- Introduce, define, and examine “standard language ideology”
- Introduce and define “translanguaging”
- Introduce strategies students may use to resist standard language ideology
- Reflect on Unit 1

Activities that support these goals include:

- Completing in-class exercises/discussions related to the assigned readings
- Completing in-class reflective writing and/or reflective exercises

Readings that support this work include:

- “What Color is My Voice?: Academic Writing and the Myth of Standard English” by Kristin DeMint Bailey, An Ha, and AJ Outlar: <https://writingspaces.org/wp-content/uploads/2023/09/5DeMint-Bailey-Ha-Outlar.pdf>
- “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

\*Select 2-3 students and respond to their Labor Logs and/or Reading Notes

## **Unit 2: How Do I Language?**

In the second unit, students examine, articulate, and celebrate their linguistic differences and strengths. 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 someone who shaped their languaging or (2) to teach an audience about one of their specific language practices. Importantly, “language” is not limited to writing or speech and may include visual and sonic forms of communication.

### **Week 6: February 18-24 Your Languages**

This week asks students to consider the importance of language in their lives. Generally, students consider why language matters and how it relates to who we are and how we exist in the world. The week asks students to inventory the different languages they speak (the verbal languages, the visual languages, etc.) and to identify the language that is most important to them. The week also asks students to assert both the value of that language and the strengths they derive from “speaking” it. Lastly, this week introduces students to the How Do I Language? assignment and engages students in invention exercises.

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
- Introduce the How Do I Language? assignment
- Complete invention exercises
- Complete Labor Journal 2

Activities that support these goals include:

- Completing in-class exercises/discussions related to the assigned reading
- Completing in-class reflective writing and/or reflective exercises
- Reviewing the How Do I Language? assignment
- Completing in-class invention exercises
- Providing formative feedback on Labor Journal 2

Readings that support this work include:



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- “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_how_to_tame_a_wild_tongue.pdf)

Assignments\*:

- Reading Notes
- Labor Log
- Labor Journal 2

\*Select 2-3 students and respond to their Labor Logs and/or Reading Notes

### **Week 7: February 25- March 2 The Englishes You Speak**

This week asks students to consider the many different ways they speak English. It emphasizes English not as a stable, standard language but as a living language that takes new form per every speaker, community, and context. The week also asks students to track the different Englishes they speak and to articulate the strengths they gain from those Englishes. Lastly, in support of students who choose Option 1 for the How Do I Language? assignment, the week introduces all students to primary research methods with a specific emphasis on interviewing.

Goals:

- Develop an understanding of English as a fluid, living language
- Articulate the strengths students gain from their Englishes
- Introduce primary research methods
- Practice interviewing

Activities that support these goals include:

- Completing in-class exercises/discussions related to the assigned reading
- Completing in-class reflective writing and/or reflective exercises

Readings that support this work include:

- “3 Ways to Speak English” by Jamila Lyiscott:  
[https://www.youtube.com/watch?v=k9fmJ5xQ\\_mc](https://www.youtube.com/watch?v=k9fmJ5xQ_mc)
- “Introduction to Primary Research: Observations, Surveys, and Interviews” by Dana Lynn Driscoll:  
<https://wac.colostate.edu/docs/books/writingspaces2/driscoll-introduction-to-primary-research.pdf>

Assignments\*:

- Reading Notes
- Labor Log

\*Select 2-3 students and respond to their Labor Logs and/or Reading Notes



### **Week 8: March 3-9 Midterm Conferences/Portfolio Review**

This week focuses on students' Writer's Portfolio projects. Students compose and design a draft of their portfolios. Students receive feedback on their portfolios in one-on-one midterm conferences. Students also receive feedback on their Labor Logs, Reading Notes, and general progress in the course.

Goals:

- Complete midterm conferences
- Complete Labor Journal 3

Activities that support these goals include:

- Conferencing one-on-one with students
- Providing formative feedback on students' portfolios
- Providing formative feedback on Labor Journal 3

Readings that support this work include:

- No assigned readings

Assignments:

- Draft of the Writer's Portfolio project
- First completed draft of the How Do I Language? assignment

### **Week 9: March 10-16 Spring Break**

### **Week 10: March 17-23 Writing Workshop**

This week provides students with dedicated time to work in-class on the How Do I Language? assignment. Although the week focuses on the writing workshop, some time may be spent discussing what it means to work as a writer, how students work as writers, and ways students can overcome setbacks and get started on their projects.

Goals:

- Make progress on the How Do I Language? assignment
- Inspire confidence in students' abilities as writers

Activities that support these goals include:

- In-class writing workshops
- Completing in-class exercises/discussions related to the assigned reading

Readings that support this work include:

- "The Inspired Writer vs. The Real Writer" by Sarah Allen:  
<https://writingspaces.org/past-volumes/the-inspired-writer-vs-the-real-writer/>



Assignments due this week

- Publish all work completed toward the How Do You Language? assignment
- Labor Journal 3

Assignments\*:

- Reading Notes
- Labor Log
- Labor Journal 3

\*Select 2-3 students and respond to their Labor Logs and/or Reading Notes

### **Week 11: March 24-30 How Do I Language? Peer Review**

This week asks students to publish the first completed draft of the How Do You Language? assignment to their portfolios. It also asks students to participate in a peer review of their work.

Goals:

- Develop frameworks for understanding the peer review process
- Develop strategies for offering effective peer review response
- Complete a peer review workshop

Activities that support these goals include:

- Completing exercises/discussions related to the assigned reading
- Completing a peer review of students' first drafts of the How Do I Language? assignment
- Providing formative feedback on students' first drafts
- Providing summative feedback on students' peer review responses

Readings that support this work include:

- "How to Write Meaningful Peer Response Praise" by Ron DePeter:  
<https://writingspaces.org/wp-content/uploads/2021/04/depeter-write-meaningful-peer-response-praise-1.pdf>

Assignments\*:

- How Do I Language? peer review response
- Reading Notes
- Labor Log

\*Select 2-3 students and respond to their Labor Logs and/or Reading Notes

### **Week 12: March 31-April 6 Re-visioning Your Work**



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This week emphasizes revision. It helps students develop strategies for examining the feedback they received the previous week and for developing a revision plan for the How Do I Language? assignment.

Goals:

- Develop strategies for examining feedback
- Examine peer review responses and instructor feedback
- Develop a revision plan
- Complete Labor Journal 4

Activities that support these goals include:

- Completing in-class exercises/discussions related to the assigned reading
- Completing in-class reflective writing and/or reflective exercises
- Providing formative feedback on students' revision plans
- Providing formative feedback on Labor Journal 4

Readings that support this work include:

- "What's that Supposed To Mean? Using Feedback on Your Writing" by Jillian Grauman: <https://writingspaces.org/wp-content/uploads/2021/09/grauman.pdf>

Assignments\*:

- How Do I Language? revision plan
- Labor Journal 4
- Reading Notes
- Labor Log

\*Select 2-3 students and respond to their Labor Logs and/or Reading Notes

### **Week 13: April 7-13 The Measure of our Lives**

This is a reflective week that asks students to consider what their languages mean and why their languages are important—both to the students and to the social worlds students live in. Students develop a metaphor for their languages. Students also complete a summative reflection of Unit 2.

Goals:

- Reflect on languages and languaging practices
- Articulate the meaning and value of students' languaging
- Reflect on Unit 2

Activities that support these goals include:

- Completing in-class exercises/discussions related to the assigned reading
- Completing in-class reflective writing and/or reflective exercises





Readings that support this work include:

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

Assignments\*:

- Reading Notes
- Labor Log

\*Select 2-3 students and respond to their Labor Logs and/or Reading Notes

### **Unit 3: How Do I Present Myself as a Writer?**

The final unit asks, "How do I present myself as a writer?" 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. As part of this work, students read about writerly identity and design principles and reflect on what learning they will transfer from the course. The unit culminates in the publication of students' first completed versions of their writing portfolios, including the publication of a Final Reflection assignment.

### **Week 14: April 14-20 Collection, Selection, Reflection**

This week focuses on the materials students will include in their writing portfolios. It engages students in the collection, selection, and reflection process and asks students both to publish their writing samples and to curate those samples with brief introductions. The week also helps students develop an outline of the Final Reflection. Lastly, students submit their revision of the How Do I Language? assignment.

Goals:

- Identify and publish portfolio writing samples
- Outline Final Reflection
- Complete the How Do I Language? assignment revision

Activities that support these goals include:

- Engaging students in an extensive writing portfolio workshop
- Completing exercises/discussions related to the week's readings
- Completing in-class reflective writing and/or reflective exercises
- Providing summative feedback on the How Do I Language? revision

Readings that support this work include:

- "We Write Because We Care: Developing Your Writerly Identity" by Glenn Lester, Sydney Doyle, Taylor Lucas, and Alison Overcash: <https://writingspaces.org/wp-content/uploads/2023/09/1Lester-Lucas-Doyle-Overcash.pdf>



Assignments\*:

- How Do I Language? assignment revision
- Reading Notes
- Labor Log

\*Select 2-3 students and respond to their Labor Logs and/or Reading Notes

### **Week 15: April 21-27 Conferencing**

Second Round of In-Person Conferencing

Assignments\*:

- Reading Notes
- Labor Log
- Labor Journal 5

\*Select 2-3 students and respond to their Labor Logs and/or Reading Notes

### **Week 16: April 28-29 What Will You Transfer?**

This week introduces students to the concept “transfer.” It asks students to articulate both what they have they learned over the course of the semester as well as the specific skills they have developed as writers. Importantly, the week also asks students to identify what learning they will transfer to future courses and rhetorical situations and to develop plans for transferring what they have learned.

Goals:

- Define “transfer”
- Articulate student learning
- Develop transfer plan

Activities that support these goals include:

- Completing exercises/discussions related to the week’s readings
- Completing in-class reflective writing and/or reflective exercises

Readings that support this work include:

- “The Importance of Transfer in Your First Year Writing Course” by Kara Taczak:  
<https://writingspaces.org/wp-content/uploads/2021/09/taczak.pdf>

Assignments\*:

- Reading Notes
- Labor Log



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\*Select 2-3 students and respond to their Labor Logs and/or Reading Notes

### **Finals Week : May 1-7**

Students publish a completed version of their writing portfolios. Students receive feedback on their portfolios in one-on-one conferences. Students also receive feedback on their Labor Logs, Reading Notes, and overall performance in the course.

Goals:

- Complete Writer's Portfolio project

Activities that support these goals include:

- Providing summative feedback on students' portfolios

Readings that support this work include:

- No assigned readings

Assignments:

- Completed version of the Writer's Portfolio project



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# Texas A&M University- San Antonio

## Writing, Language, and Digital Composing Center

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Writing Tutoring ~Spanish Tutoring  
Digital Tutoring ~Speech Tutoring

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### How to make an appointment

- Sign in to JagWire
- Click the "Student Services" tab
- Look under "Academic Support"
- Click "Writing, Language, and Digital Composing Center"

### Types of Sessions

- etutoring: Upload your work, and a tutor will return it with written feedback.
- online: Work in real-time with a tutor using voice, video, and chat.
- face-to-face: Work in-person with a tutor at one of our two locations on campus.

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### Contact us for more information



[www.tamusa.edu/WLDCCenter](http://www.tamusa.edu/WLDCCenter)



(210) 784-1222



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# Texas A&M University- San Antonio

## Centro de Escritura , Lenguaje y Composición Digital

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Tutoría de Escritura ~ Tutoría de Español  
Tutoría Digital ~ Tutoría de Discurso

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### Como hacer una cita

- Entra a JagWire
- Da click en "Student Services"
- Busqué en "Academic Support"
- Da click en "Writing, Language and Digital Composing Center"

### Seleccione el tipo de cita

- etutoring: Suba su trabajo y un tutor lo devolverá con comentarios por escrito.
- En línea: Trabaje en tiempo real con un tutor usando voz, video y chat.
- Presencial : Trabaje en persona con un tutor en una de nuestras dos ubicaciones en el campus.

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### Por favor contáctenos para más información



[www.tamusa.edu/WLDCCenter](http://www.tamusa.edu/WLDCCenter)



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# Writing, Language, and Digital Composing Center

First-Year Student Liaison

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## I can help you ...

- schedule an appointment with a tutor.
- set goals and talk about ways to reach those goals.
- connect you to a variety of Center resources such as group sessions and repeating one-on-one sessions.

## A WLDC Center tutor is ...

- a knowledgeable practice audience who is not judging you!
- a support for students composing and revising in English or Spanish for written, oral, and digital projects in any class!
- a guide for understanding assignment sheets, syllabi, and labor-based grading contracts.

### Locations:

Central Academic Building 208  
and Classroom Hall 304

(210) 784-1222 | [WLDCG@tamusa.edu](mailto:WLDCG@tamusa.edu)

**For more information about how to  
schedule an appointment and our  
hours, please visit our website:**

[www.tamusa.edu/WLDCCenter](http://www.tamusa.edu/WLDCCenter)



**Sthefany Garcia**  
First-Year Student Liaison  
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## Centro de Escritura , Lenguaje y Composición Digital

Enlace para Estudiantes de Primer Año

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### Puedo ayudar a ...

- agendar una cita con un tutor.
- establecer metas y hablar sobre las formas de alcanzar esas metas.
- sugerir una variedad de recursos como sesiones de grupo y sesiones uno a uno repetidas

### Un tutor del centro WLDC es ...

- ¡una audiencia de práctica bien informada que no lo está juzgando!
- un apoyo para los estudiantes que componen y revisan en inglés o español para proyectos escritos, orales y digitales en cualquier clase.
- conectarte a una variedad de recursos del Centro, como sesiones de grupo y sesiones individuales repetidas.

#### Nuestras ubicaciones:

Central Academic Building  
208 y Classroom Hall 304

**Para mas información sobre como  
agendar una cita y nuestros  
horarios favor de visitar pagina de  
internet:**

(210) 784-1222 | [WLDCC@tamusa.edu](mailto:WLDCC@tamusa.edu)

[www.tamusa.edu/WLDCCenter](http://www.tamusa.edu/WLDCCenter)

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