

ENGL 1302.015

Composition II

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

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MW 11:00- 12:15 Classroom Hall 204

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Description

ENGL 1302 supports students in their development as critical language users. Building on and extending the examination of students' languaging started in ENGL 1301, the course examines the contexts and ideologies that produce judgments about students' language use. Students research topics such as standard language ideology; analyze and debate argumentative texts; and develop their abilities to make conscious, strategic, and ethical linguistic choices when writing and communicating. Students also produce the final version of their digital writing portfolios.

Structure and Assignments

ENGL 1302 generally features four units, each focused on a specific question. The first unit asks, “How Do You Language?” This unit introduces students to ENGL 1302 and prepares students for the course. It also bridges ENGL 1302 and ENGL 1301. It does so both by reviewing key terms and concepts from ENGL 1301 and by asking students to articulate what they learned from 1301 (or what they’ve learned from previous writing instruction or from previous experiences with writing if students did not take 1301). Students answer the unit's primary question through in-class presentations of their writing portfolios. Students also receive formative feedback on their Unit 1 portfolios in one-on-one conferences. In addition to publishing their Unit 1 portfolios, students participate in exercises related to readings, engage in reflective writing and discussion with their Writing Communities, and submit weekly Labor Logs.

The same question anchors the next two units: “How is Language Judged?” However, each unit addresses the question from a different perspective. Unit 2 generally examines Standard Language Ideology (SLI), its impact on human communication and relationships, and its production of linguistic judgment and prejudice. The unit also asks students to consider rhetorical strategies for responding to the presence and influence of SLI, including, but not necessarily

limited to, code switching and codemeshing. Students analyze a variety of texts about SLI, complete in-class writing and reflective exercises related to those texts, and develop and compose Part 1 of the How is Language Judged? assignment. This part of the assignment invites students (1) to analyze the linguistic choices an "author" makes in the production of a text or (2) to archive and reflect on their experiences with SLI and linguistic judgment. Students receive feedback on their assignments and develop revision plans. Students also submit Labor Logs, Labor Journals, weekly Writing Tasks, and Reading Notes.

While Unit 2 defines and examines SLI, Unit 3 explores SLI's influence in the writing classroom. The unit invites students to examine and debate the ways SLI shapes and informs writing instruction in the United States. Students read about the forms of judgment SLI produces in the writing classroom, including topics such as grading and grammar instruction; debate how writing should be taught in schools; and complete in-class writing and reflective exercises. Students publish their Unit 2 portfolios at the beginning of the unit, and they submit Part 2 of the How is Language Judged? assignment at the end. This part of the How is Language Judged? assignment invites students (1) to make an argument either about the teaching of writing or about the ways students should write in academic contexts or (2) to research the standards and expectations for writing and communication in their academic disciplines. Students continue to submit Labor Logs, Labor Journals, weekly Writing Tasks, and Reading Notes.

The final unit asks, "How Do I Apply What I've Learned?" Students engage this question first by reviewing, reflecting on, and articulating the key concepts and practices they've learned both from ENGL 1302 and from their previous experiences with writing and/or with writing instruction. Next, students develop plans for transferring and applying what they've learned to future contexts involving writing and communication, especially classes they'll take in their majors. Students publish their Unit 3 portfolios at the beginning of the unit and then publish their Final Portfolios at the end. Students receive summative feedback on their Final Portfolios in one-on-one conferences. Students also submit their final Labor Logs, Labor Journals, and Reading Notes.

Assessment

The assessment of student writing in ENGL 1302 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 1302 include, but are not limited to, labor-based grading and gamification.

Dear Class,

I'd like us to take a moment to consider three issues with 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 and learning, to worry more about meeting some standard than about figuring out what you really want to learn about writing or what you really want to say as a writer. If learning is ultimately 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 writing or of learning. How can we make sure that our goals this semester aren't about grades but are about your learning and growth as a writer?

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 cannot make a mistake, or that you have to hide some part of yourself from your teacher and/or peers. Rather than shy 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 to 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 both as students and as writers?

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 from 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 linguistic and rhetorical differences each of us brings 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, labor-based grading grades you (1) on the amount of work you complete and (2) on the effort you make to be a working writer. Don't worry. You'll get lots of feedback on

¹ When I use the term "conventional grading," I'm referring to grading that privileges Standard Academic English (SAE) and that uses point systems, percentages, and/or rubrics to determine how closely your writing comes to reproducing it.

the quality of your writing this semester. I ask that you use those assessments to rethink ideas, to take risks, and to make improvements both in your writing and in your writing practices. I also ask that you use my assessments to develop strategies for evaluating your own work. But while you'll receive feedback on the quality of your writing, that feedback won't determine your grade; your labor will determine your grade.

I offer this contract to clearly outline how I'll grade your labor this semester.

Grading Contract

I'll ask you to complete 26 assignments this semester:

1. 1 Labor Log (13 total entries)
2. 4 Labor Journals
3. 9 sets of Reading Notes
4. 6 weeks of Writing Tasks
5. 2 completed drafts of the How is Language Judged? assignment
6. 4 drafts of a digital writing portfolio

You'll earn 1 point for every assignment you submit that is "complete," and you'll earn 0 points for every assignment that is "incomplete." (Please read the assignment sheets for this semester to see what makes each assignment "complete" or "incomplete.") I'll, then, determine your final grade by the total points you earn from the number of "complete"/"incomplete" assignments you submit.

I'll consider an assignment "incomplete" if it fails to meet the criteria for completion outlined on its assignment sheet. I'll also consider an assignment "incomplete" if you fail to submit it.

Two important notes:

1. You can make an "incomplete" assignment "complete" if you revise the assignment so that it meets the criteria for being "complete." You can revise and resubmit "incomplete" assignments as many times as you need in order to make them "complete," and you may do so until Week 15.
2. You have until Week 15 to submit any assignments you failed to submit by their deadlines. Submitting late assignments doesn't make them "complete," though. The assignment still needs to meet the criteria for completion outlined on the assignment sheet.

So, yes, I accept late work, but I strongly urge you to publish all required assignments by their deadlines, and I encourage you to do so for the following reasons:

1. I don't provide feedback on late assignments (I only check them for completion), so if you submit your assignments after a deadline, you're missing the opportunity to receive my feedback, to learn from it, and to apply it in your writing.
2. Submitting assignments by their deadlines will help you to stay current with the course and will help you to have a richer and more meaningful experience this semester.

3. Meeting deadlines will keep you from being in the position of trying to rush and complete assignments at the last minute.

Regular attendance in my class may also impact your final grade: You will earn 1 point toward your overall grade for every week of class you attend. This means you must attend every class on a given week in order to earn the additional point.

Contract Amendments

If you're unable to meet the conditions of our contract, you must contact me immediately so we can discuss your situation and negotiate whether the contract requires an amendment. Any amendments to the contract will be equitable to all in the class.

Contract Agreement

By remaining enrolled in this course, you accept this contract and agree to abide by it. I also agree to abide by the contract and to administer it fairly and equitably.

Submitting Assignments

All assignments must be uploaded to Blackboard using the submission pages provided.

I do not accept .pages or google docs.

I do accept .docx and .pdf

Do not submit SharePoint links unless you make the SharePoints accessible to everyone. In other words, do not share a SharePoint with my email address. It will not work.

Make sure that I am an admin on your Digication Writing Portfolio.

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
- Fostering students' rhetorical awareness
- 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
- *Rhetorical Awareness*: the ability to assess context and make intentional choices when communicating
- *Audience*: the person or people a text is intended to affect
- *Purpose*: the intended effect or impact of a text
- *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 texts are read and composed
- *Reflection*: the act of examining and learning from one's actions, experiences, and writing

Attendance

Your success and development as a writer depends upon your active participation within a community of writers. The health and success of that community, in turn, depends upon the active participation of all of its members. Consistent attendance in your FYC classes is, therefore, crucial. If you are struggling to attend class this semester, we urge you to communicate with your FYC instructor, who will work with you to negotiate a plan for attending, participating in, and completing the class.

You must attend at least one class prior to the census date, February 5th, to remain in the course.

I will not drop students for non-attendance after this date.

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.

Classroom Inclusion

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.

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.

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.

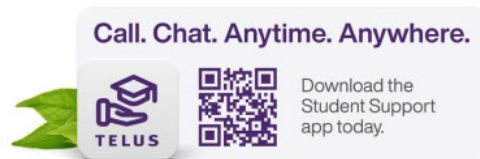
Academic Learning Center: The Academic Learning Center provides free course-based tutoring to all currently enrolled students at Texas A&M University-San Antonio. Students wishing to work with a tutor can make appointments through the Brainfuse online tutoring platform. Brainfuse can be accessed in the *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.

ENGL 1302

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 working to gain 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 as a writer). 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 four 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.

Please use your Labor Logs (see below) to write your first three Labor Journals. To be more specific: When one of your first three Labor Journals are 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 answers 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 apply what you've learned in the future?

For your fourth and final Labor Journal, I'd like you to review your entire Labor Log and to think about all of your previous Labor Journals as a whole and to compose the equivalent of a 1-2 page reflective essay that answers these questions:

1. **How would you describe and assess the work you did for our class this semester?** How, for example, did you generally labor for our class (e.g., how much time did you typically spend each week, where and when did you work, etc.), and how would you describe your level of effort? Do you think you labored effectively, ineffectively, or somewhere in between? Why do you think that? What did you accomplish this semester, both in terms of the quantifiable work you completed for our class and in terms of any qualitative personal work or goals you may have achieved? What did you not accomplish this semester that you wish you would have? Could you have worked harder? Why or why not?
2. **What was your experience laboring for our class this semester?** What was it like for you to labor for our class? Was it generally easy for you to labor for our class, or did you experience challenges? If it was generally easy for you, why do you think that was the case? If you experienced challenges, what were those challenges, and what did you do to try to overcome them? Did you have to balance the work of our class with other responsibilities, whether it be other classes, work, family commitments, etc.? What was it like for you to balance your responsibilities and commitments?
3. **What have you learned from your laboring?** What insights have you gained about how you labor as a writer? And what insights might you also have gained about how you labor as a student, as an employee or family member, etc.? What do you now know about how you labor that you may not have known at the beginning of the semester? How do you now see yourself as a working writer, student, etc., and does that in any way differ from how you saw yourself at the beginning of the semester? How would you describe that difference? What would you say are the three most important things you learned about the ways you labor from the work you did for our class this semester?
4. **What will you do with what you've learned?** How will you apply what you learned about your laboring this semester? For example, how might you approach future classes as a result of what you learned? How might you approach your life as a student balancing other responsibilities such as work and family? Will you try to labor differently in the future? If so, how and why? If not, why?

Labor Logs

As I noted above, you'll write your first three 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 either the Labor Log file you can download from Blackboard or the Labor Log Google Sheets document you can link to from Blackboard. You'll submit your Labor Log portfolio every week of the semester except for Weeks 8 and 15. 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.

Audience

I ask you to think about two audiences for your Labor Logs and Labor Journals. As with your Reading Notes, you are the main audience here. I am then your secondary audience.

You're an audience to your Labor Logs and Labor Journals because you are trying to learn from them and to develop ways to bring that learning with you into the future. I am your audience in that I will review, read, and respond to your work.

Given the purpose of the Labor Logs and Labor Journals, I suggest you focus on yourselves as your main audience.

Purpose

Please think of your overall purpose here as the following: (1) to gain a deeper insight into how you work as a writer, (2) to learn from the labor you complete for our class, and (3) to identify ways to apply your learning in the future (here's that pre-flection I mentioned above).

Genre/Medium and Language

A "genre" is a socially constructed form of communication that invites you to do certain things as a writer to fulfill your audience's expectations (or to choose not to fulfill those 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 any of that further.)

For this assignment, you're going to write a reflective essay. Here are some things your audiences will expect from that genre:

- 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 or ambiguous)
- you'll go into detail about your experience and what you've learned from it

These are the things I'll expect to see from your Labor Journals in particular. 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 in a deep and thoughtful way, you should be good. I'll let you know if you're not.

Please submit your Labor Logs and your Labor Journals either via email or via Blackboard (I'll let you know which). While you're welcome to compose your Labor Journals as reflective essays presented in a Word/Google Doc/PDF format, you're not required to do so. You can also consider submitting your Labor Journals as photo essays, audio recordings, video recordings, etc. as long as doing so is appropriate for your audience and your purpose.

You're also welcome to compose your Labor Journals in any language, or in any combination of languages, as long as your choice is, again, appropriate for your audience and your purpose.

Feedback and Grading

I won't always respond to your Labor Logs, but I will always check them to see if you're consistently submitting them. When I do respond to your Labor Logs, it will be to share my observations about your labor and to invite you to have a conversation with me about how you're laboring for our class.

In contrast, I will respond to each of your Labor Journals. My feedback will mostly be formative, which means I'll identify what you're doing well and will offer suggestions on improvements you can make as you continue to 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, meaning I won't assign grades like an "A," a "B," and so on. Like all of the work you're doing this semester, the journals are part of the overall labor you're completing for our class and will be marked either "complete" or "incomplete." Your Labor Logs are also part of your overall labor and will also be marked "complete" or "incomplete."

"Complete" and "Incomplete" Labor Logs and Journals

In order for your Labor Log to be "complete," you must log your labor for at least 11 weeks this semester. That's a little under 80% of the semester. This means you can miss logging your labor three weeks without it impacting your grade. I'll check your Labor Log for completion on Week 14.

Please note that you can't make up the weeks you don't log your labor, so if you miss a week, then you miss that week.

Your Labor Journals will then be "complete" if they meet the following criteria:

1. they are the equivalent of 1-2 pages in length and
2. they answer every question asked in the Task section above.

Remember that you can revise and resubmit any Labor Journal that is "incomplete." You can also submit your Labor Journals through the end of Week 15, although I strongly encourage you to keep up with the Labor Journal deadlines as doing so will (1) keep you current with the class, (2) help you to have a more meaningful experience this semester, and (3) allow you to receive my feedback on your writing. As a reminder, I don't provide feedback on late assignments, so if you submit a Labor Journal after its deadline, I'll only check it for completion.

Schedule

I'll ask you to publish your Labor Log every week this semester except for Weeks 8 and 15. I'll, then, ask you to submit your Labor Journals on each of the following weeks:

- Week 4
- Week 6
- Week 10
- Week 14

Depending on what you want to communicate about your languaging through your portfolio, you may choose to publish your Labor Log and/or your Labor Journals in the final version of your portfolio on Week 15 (you may also choose to publish specific journal entries rather than publishing all entries).

ENGL 1302

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. While I encourage you to use the reading strategies Mike Bunn describes in "[How to Read Like a Writer](#)," you may take your notes in any way that represents how you actually read and engage with texts. 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 and about how your reading informs your writing and vice versa. 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/Medium and Language

Please submit your Reading Notes either through email or through Blackboard (I'll let you know which). You may submit your notes as Word/Google Doc/PDF documents but you may choose to submit your Reading Notes as a .JPEG, as an audio recording, as a video, and so on depending on your audience and your purpose.

You may also choose to take your notes in any language, or in any combination of languages, appropriate for your audience and your purpose. Note that this may not apply to you if you don't take written notes on or don't write summaries of what you read.

Feedback and Grading

As with your Labor Logs, I won't always respond to your Reading Notes, but I will always check to see if you're submitting them consistently. When I do respond to your Reading Notes, it will be to share my observations about your reading strategies and to ask you to talk with me about how you're reading, about how you can improve your reading, and about how you see your reading and your writing relating to each other.

I won't grade your individual Reading Notes submissions, meaning I won't assign them a letter grade such as an "A" or a "B." Instead, your Reading Notes are part of your overall labor for our class and will be marked "complete" or "incomplete."

"Complete" and "Incomplete" Reading Notes

I'll consider each set of Reading Notes "complete" if you "take notes" on all readings for a given week and submit those notes to me. So, if you submit notes on all readings for a given week, they'll be "complete," and if you fail to submit notes on all readings for a given week, your Reading Notes will be "incomplete."

Please note that you can submit your Reading Notes through the end of Week 15, so if you miss a reading or if you miss an entire week, you can make up the work. As with your Labor Journals, though, I strongly encourage you to submit all of your notes when they're due (1) to keep you current with the course, (2) to help you have a meaningful learning experience, and (3) to give you the chance to receive my feedback.

Remember that I don't provide feedback on late assignments, so I won't respond to any Reading Notes submitted after a given deadline.

Schedule

Please submit your Reading Notes one week before the class discusses a specific reading or a specific set of readings. For example, if we're going to discuss a reading in class on Week 4, you'll need to submit your notes on that reading by the end of Week 3.

I'll ask you to submit your Reading Notes on the following weeks:

- Week 3
- Week 4
- Week 5
- Week 7
- Week 9
- Week 10
- Week 12
- Week 13

Depending on what you want to communicate about your languaging through your portfolio, you may choose to publish your Reading Notes, or specific sets of Reading Notes, on the final version of your portfolio, which is due Week 15.

ENGL 1302

How is Language Judged? Part 1

Overview

In ENGL 1301, you were asked to complete an assignment titled “How Do I Language?” That assignment asked you to explore and examine a language you “speak” in order to gain a deeper understanding and appreciation of your languaging. This assignment extends the work you did in 1301. While your 1301 assignment asked you to learn more about your languaging—and, in turn, more about yourself—this assignment asks you to learn more about the ways languaging is judged—and, in turn, more about the relationship between language and power and the kinds of linguistic and rhetorical choices you'll need to make as a writer/communicator within and beyond the university. We're going to explore language and judgment together as a group; we're going to read and write and debate and have some challenging conversations about language and the different ways and reasons it can be both valued and devalued, especially in college. But that work can only take us so far in terms of helping us to learn more about the individual choices we need to make and the contexts we need to navigate when writing and communicating as students, as professionals, as family or community members, etc. For that reason, I'm asking you all to complete this assignment, which asks you to engage in focused individual work on the relationship between language and judgment.

I've divided this assignment into two parts. This part of the assignment focuses on Standard Language Ideology (SLI) and its impact both on human communication and on lived human experience.

Task

For this assignment, I'd like you to select one of the options below and to compose a text appropriate for the option.

Option 1: Judgment and Linguistic Choice

If you choose this option, I'd like you to perform what's called a rhetorical analysis. In short, a rhetorical analysis examines a text and attempts to figure out (1) what choices an author made to communicate with their audience and (2) whether or not those choices were effective. Remember that a “text” is anything composed of words, images/color, sound, etc., so the text you choose to analyze may only include a few words if any at all.

In general, a rhetorical analysis attempts to identify not only *what* an “author” is saying but also *how* an “author” is saying it, so you'll want to pay attention to the choices the “author” of your text makes and the strategies the “author” uses to communicate with their audience. For example, a rhetorical analysis might discuss the “author's” choice and presentation of content, use of language, and so on. From there, a rhetorical analysis usually tries to determine whether the “author” made effective choices.

If you choose this option, I'd like you to compose the kind of analysis I just described, but I want you to make sure that you analyze one choice in particular: the “author's” choices involving language. What kinds of language—or languages—does the “author” use? (Remember that “language” is not limited to words and may include imagery, color, sound, etc.) How might that languaging affect or be intended to affect the audience? Is the “author's” languaging effective given the context and the likely judgments of the

audience? Why or why not? Does the “author’s” choice of language represent an effective response to or negotiation of SLI? Why or why not?

Your analysis has to address the “author’s” linguistic choices, but it doesn’t have to focus only on language.

In order for this option to be considered complete, it must include the following:

1. a description of the context (the situation in which the text was composed, the text’s audience and purpose, and so on);
2. a discussion of the text’s main message(s) (what the “author” is saying) and a discussion of the choices and strategies the “author” made to communicate their message, including their linguistic choices (how the “author” is saying it); and
3. a discussion of whether and why the text is effective, including a discussion of the effectiveness of the “author’s” linguistic choices.

If you choose this option, you’ll need to read this [article](#).

Option 2: Archiving Judgment

Important: This option could be emotionally and/or psychologically difficult for you to complete, especially if you’re documenting painful or traumatic experiences with SLI and/or linguistic judgment, so please think carefully about whether or not you want to choose this option. While this option presents the possibility of re-experiencing pain or trauma depending on the focus of your assignment, it could also present the possibility of catharsis or healing, so please think through how this option might affect you and/or what this option could do for you personally when deciding whether or not to choose it. If you choose this option, you’ll need to create an archive. In general, an archive is a collection of artifacts (journal entries, photographs, interviews, etc.) that document and provide information about some subject such as a historical event, a group of people, a geographic location, and so on. The archive you create for this option will need to document personal experiences with linguistic judgment. Those experiences may be your own, they may involve your family, they may involve a group or community you belong to, etc. For example, your archive could document your experiences with linguistic judgment in school and could include a record of written feedback you’ve received on your writing. Or your archive could document your family’s experiences with linguistic judgment and could include interviews, letters/emails/texts, journal entries, etc. No matter the specific focus of your archive, it should provide a minimum of 5-7 artifacts that document your personal experience with SLI and/or linguistic judgment.

In addition to including 5-7 artifacts, your archive will need to include a text that you compose about the archive itself. This can take many forms. For example, historians often use archives to write histories of people, places, and/or events, so you could consider writing a brief history based on the artifacts collected in your archive. You could also write a story or a series of poems about your archive and its artifacts, you could analyze your archive’s artifacts, you could provide instructions for how audiences should engage with or understand your archive, and so on. Your choice here should be informed by what you’ve learned from your archive, why you think your archive is important, and/or what you think your archive shows about the topic and the experiences it documents. The text you compose will be *about* the archive, but because you’re including it *in* the archive, it will also serve as one of the archive’s artifacts, though not one of the required 5-7 artifacts you collect.

In order for this option to be considered complete, it must include:

1. a “physical” or “digital” archive containing a minimum of 5-7 artifacts,
2. background information that contextualizes each artifact in the archive (audiences should be able to understand what each artifact is and where it comes from), and
3. a text that in some way communicates about the archive and the experience(s) it documents.

If you choose this option, you'll need to read [this article](#) up to pg. 136.

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 SLI and/or the relationship between language and judgment and the impact that relationship has on linguistic and rhetorical choice.

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

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

You'll spend the entirety of Unit 2 developing, drafting, and revising this assignment. In order to make continued progress, you'll complete three tasks related to your assignment each week (see the "Weekly Writing Tasks" section below). You'll also submit a completed draft of your assignment and may later decide to submit a revision of this assignment with your Final Portfolio.

Weekly Writing Tasks

Each week, I'll ask you to complete three tasks related to this assignment. One of those tasks will be a "required task" that I'll assign and ask you to complete. You can then choose what you'll do for the other two tasks. The only requirement: one task has to be related to research (it has to help you develop a deeper understanding of your topic) and one task has to be related to writing (it has to help you make measurable progress on the text you're composing).

We'll identify the tasks you'll complete at the beginning of each week. You'll then submit your completed tasks at the end of the week.

Audience, Purpose, Genre/Medium, and Language

You may choose the audience, purpose, genre/medium, and language for the text you compose. That is, you may communicate with any person, or with any group of people, you'd like for any purpose you'd like as long as you're meeting the expectations of the assignment option you choose. We'll work together in class to identify your audience and your purpose.

Here's what you should know right now, though:

1. your audience should be clearly identifiable,
2. your purpose should be clearly identifiable, and
3. you should make the rhetorical and linguistic choices necessary both to communicate effectively with your audience and to achieve your purpose.

Important: I am likely not the audience for your text. Yes, I'll be *an* audience in that I'll read and respond to your text (your Writing Community will as well), but I'm probably not the audience you are or even should be communicating with. In short, this is not a traditional essay assignment that you're writing for your teacher.

You may also choose your genre/medium and language, as long your choice is appropriate for your audience and your purpose. As with your audience and your purpose, we'll work together in class to identify the best genre/medium and language for your text.

Feedback and Grading

I won't always respond to your Writing Tasks, but I will always check them to see if you're completing them. When I do respond to your Writing Tasks, it will be to provide feedback on your progress and to invite a conversation about how your work on this assignment is going.

While I won't always respond to your Writing Tasks, I will respond to your assignment's draft (you'll also get feedback from your Writing Community). My feedback on your draft will mostly be formative, which means I'll identify what you're doing well and will offer suggestions on improvements you can make if you choose to revise this assignment. If you revise this assignment, my feedback on your revision will be summative, meaning I'll provide an overall

response on the strengths and weaknesses of your text as well as the strengths and weaknesses you're demonstrating as a writer/communicator.

As with your other assignments for this class, I won't grade your work in that I won't assign grades like an "A," a "B," and so on to your Writing Tasks and assignment draft. Rather, I'm counting the work you complete for this assignment as part of the overall labor you're completing for our class, which means the work you do for this assignment will be marked either "complete" or "incomplete."

"Complete" and "Incomplete" Work

In order for this part of the How is Language Judged? assignment to be considered "complete," your draft (and your revision, if applicable) must include all of the content described for the assignment option you choose. Please review the description for the option you choose in the "Task" section above. It'll identify what you need to do in order to have a "complete" assignment.

If your assignment draft is "incomplete," you may revise it as many times as you need or want in order to make it "complete," and you may do so up until the final week of the semester. If you revise this part of the How is Language Judged? assignment for inclusion in your Final Portfolio, I'll consider your portfolio "incomplete" if your revision does not include all content required for the assignment option you choose.

As for your Writing Tasks, I'm going to check each week to see if you're completing them. I'll consider a Writing Task "complete" if you complete all of your three tasks for that week. I'll consider a Writing Task "incomplete" if you don't complete all three tasks. You can make an "incomplete" Writing Task "complete" by finishing all of your tasks. You'll have until Week 15 to make all "incomplete" Writing Tasks "complete."

Schedule

I'll ask you to work on this assignment from Week 4 through Week 7. You'll have Writing Tasks due every week during that period.

You'll submit a draft of this assignment on Week 7. If you choose to revise this assignment, you'll need to publish it in your Final Portfolio, which is due Week 15.

ENGL 1302

How is Language Judged? Part 2

Overview

Part 1 of this assignment asked you to examine Standard Language Ideology (SLI) and its impact both on human communication and on lived human experience. This part of the How is Language Judged? assignment asks you to examine SLI specifically within the context of the writing classroom, including the ways SLI influences both how writing is taught in the United States and how SLI produces judgments of student writing and communication.

Task

As with the first part of this assignment, I'd like you to select one of the options below and to compose a text appropriate for the option.

Option 1: Language and Judgment: Where Do You Stand?

This option asks you to make an argument about one of the following topics:

- how writing should be taught and graded/judged in school (whether in college or in high school)
- whether or not students should be free to use any language, or any combination of languages, when writing for school (whether college or high school)

We'll read about and discuss these topics across our third unit, but you'll want to get a head start on our readings—and you'll also want to start researching the topic you choose on your own now—given the deadlines you're working with.

Note that arguments are always an attempt to persuade an audience. It could be to encourage the audience to think or to feel a certain way or to take some form of action. And arguments are always supported with some kind of reasoning or rationale. At minimum, then, the argument you make for this option should include (1) an effort to persuade your audience and (2) at least some reasoning to support why the audience should think, feel, and/or act the way you'd like them to.

In addition, I'd like you to make the effort to respond to arguments that are different from the one you're making, especially arguments that might encourage the audience to do the opposite of what you're arguing for.

In order for this option to be considered complete, then, it must include:

1. an effort to persuade the audience to think a certain way, to feel a certain way, and/or to take a certain action;
2. some reasoning or rationale for why the audience should think, feel, or act the way you'd like them to; and
3. a response to at least one argument related to your topic that is different from your own, ideally in opposition to your own.

If you choose this option, you'll need to read this [article](#).

Option 2: The Standards of Your Discipline

If you choose this option, you'll need to conduct an ethnographic study of the writing that happens in your academic discipline (biology, psychology, marketing, etc.). Your overall goal here is to learn more about the kinds of writing that happen in your discipline. But you'll need to go a little further than that: I'd also like you to learn more

about the ways writing is judged in your discipline as well as the disciplinary and linguistic standards that inform those judgments.

Now, what is an “ethnographic study?” In general, ethnography is a research method that involves direct observation of and/or participation in some group, community, or culture. Ethnographers observe, take notes, conduct interviews, etc. and use the information they gather to write detailed reports or stories that offer meaningful insights into the group the ethnographer has studied. Although ethnography has a controversial history and can be ethically problematic, it remains a useful method for developing a deep understanding of a community of practice.

For you, that community of practice is your academic discipline and the students and professors working in it, so you’ll want to observe and take notes on what and how you and others within your discipline write, you’ll want to talk with/interview classmates and professors about disciplinary writing standards, you’ll want to consider conducting secondary research about the writing that happens in your discipline, and so on. And you’ll want to do all of that in order to do two things: (1) to learn more about your discipline and the writing it requires and (2) to share your findings with an audience for some purpose (see the section below titled “Audience, Purpose, Genre/Medium, and Language”).

In order for your ethnography to be considered complete, it must include:

1. ethnographic information about your discipline’s writing practices and standards (that is, your text should provide data based on some combination of observations, notes, reflections, interviews, etc.);
2. detailed descriptions of the kinds of writing required by your discipline as well as the standards that shape how that writing is judged; and
3. some central message, idea, or insight about your discipline’s writing practices and standards, even if the message, idea, or insight is a little uncertain or ambiguous.

If you choose this option, you’ll need to read this [article](#).

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 the relationship between language and judgment and the impact that relationship has on linguistic and rhetorical choice.

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

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

You’ll spend the entirety of Unit 3 developing, drafting, and revising this assignment. In order to make continued progress, you’ll complete three tasks related to your assignment each week (see the “Weekly Writing Tasks” section below). You’ll also submit a completed draft of your assignment and may later decide to submit a revision of this assignment with your Final Portfolio.

Weekly Writing Tasks

Each week, I’ll ask you to complete three tasks related to this assignment. One of those tasks will be a “required task” that I’ll assign and ask you to complete. You can then choose what you’ll do for the other two tasks. The only requirement: one task has to be related to research (it has to help you develop a deeper understanding of your topic) and one task has to be related to writing (it has to help you make measurable progress on the text you’re composing).

We’ll identify the tasks you’ll complete at the beginning of each week. You’ll then submit your completed tasks at the end of the week.

Audience, Purpose, Genre/Medium, and Language

You may choose the audience, purpose, genre/medium, and language for the text you compose. That is, you may communicate with any person, or with any group of people, you'd like for any purpose you'd like as long as you're meeting the expectations of the assignment option you choose. We'll work together in class to identify your audience and your purpose. Here's what you should know right now, though:

4. your audience should be clearly identifiable,
5. your purpose should be clearly identifiable, and
6. you should make the rhetorical and linguistic choices necessary both to communicate effectively with your audience and to achieve your purpose.

Important: I am likely not the audience for your text. Yes, I'll be *an* audience in that I'll read and respond to your text (your Writing Community will as well), but I'm probably not the audience you are or even should be communicating with. In short, this is not a traditional essay assignment that you're writing for your teacher.

You may also choose your genre/medium and language, as long your choice is appropriate for your audience and your purpose. As with your audience and your purpose, we'll work together in class to identify the best genre/medium and language for your text.

Feedback and Grading

I won't always respond to your Writing Tasks, but I will always check them to see if you're completing them. When I do respond to your Writing Tasks, it will be to provide feedback on your progress and to invite a conversation about how your work on this assignment is going.

While I won't always respond to your Writing Tasks, I will respond to your assignment's draft (you'll also get feedback from your Writing Community). My feedback on your draft will mostly be formative, which means I'll identify what you're doing well and will offer suggestions on improvements you can make if you choose to revise this assignment. If you revise this assignment, my feedback on your revision will be summative, meaning I'll provide an overall response on the strengths and weaknesses of your text as well as the strengths and weaknesses you're demonstrating as a writer/communicator.

As with your other assignments for this class, I won't grade your work in that I won't assign grades like an "A," a "B," and so on to your Writing Tasks and assignment draft. Rather, I'm counting the work you complete for this assignment as part of the overall labor you're completing for our class, which means the work you do for this assignment will be marked either "complete" or "incomplete."

"Complete" and "Incomplete" Work

In order for this part of the How is Language Judged? assignment to be considered "complete," your draft (and your revision, if applicable) must include all of the content described for the assignment option you choose. Please review the description for the option you choose in the "Task" section above. It'll identify what you need to do in order to have a "complete" assignment.

If your assignment draft is "incomplete," you may revise it as many times as you need or want in order to make it "complete," and you may do so up until the final week of the semester. If you revise this part of the How is Language Judged? assignment for inclusion in your Final Portfolio, I'll consider your portfolio "incomplete" if your revision does not include all content required for the assignment option you choose.

As for your Writing Tasks, I'm going to check each week to see if you're completing them. I'll consider a Writing Task "complete" if you complete all of your three tasks for that week. I'll consider a Writing Task "incomplete" if you don't complete all three tasks. You can make an "incomplete" Writing Task "complete" by finishing all of your tasks. You'll have until Week 15 to make all "incomplete" Writing Tasks "complete."

Schedule

I'll ask you to work on this assignment from Week 9 through Week 12. You'll have Writing Tasks due every week during that period.

You'll submit a draft of this assignment on Week 12. If you choose to revise this assignment, you'll need to publish it in your Final Portfolio, which is due Week 15.

ENGL 1302 Required Writing Tasks²

Unit 2: How is Language Judged? Part 1: Standard Language Ideology (SLI)

Week 4: Standard Language Ideology (SLI)

Required Writing Task

1. Complete a set of Reading Notes for the article associated with the option you chose for the How is Language Judged? assignment*

*See the How is Language Judged? Part 1 assignment sheet for links to the article you need to read.

Week 5: "Broken English"

Required Writing Task

1. Draft the equivalent of one page of your How is Language Judged? Part 1 draft

Week 6: Code Switching/Codemeshing

Required Writing Task

1. Write a one-page discussion of your primary audience. Here are some questions to guide you:
 - Who is your audience?
 - Why have you selected that audience?
 - How do you want your text to impact your audience? For example, what do you want your audience to know after reading/watching/listening to your text? How do you want your audience to feel? How do you want your audience to act?
 - What does your audience already know about your topic?
 - What does your audience not know about your topic?
 - What do you know about your audience? For example, how old is your audience? What kinds of things is your audience interested in? What does your audience value or care about? And so on.
 - What do you not know about your audience?
 - How does your audience get its information? Does your audience read, does your audience listen to podcasts, does your audience watch movies or videos, etc.?

² This list offers a model of the kinds of Writing Tasks you may require students to complete. Feel free to develop your own required Writing Tasks depending both on where your students are in their journeys as writers and on the work you think students must complete each week (1) to make progress on their How is Language Judged? assignments and (2) to develop effective and productive writing habits.

- Which languages does your audience speak and/or generally understand? Which languages might your audience most relate to? Which language, or which combination of languages, might it be best to use with your audience?

Week 7: Feedback and Revision Workshop

No Writing Tasks due this week

Unit 3: How is Language Judged? Part 2: Standard Language Ideology in the Writing Classroom

Week 9: SLI in the Writing Classroom

Required Writing Task

1. Complete a set of Reading Notes for the article associated with the option you chose for the How is Language Judged? assignment*

*See the How is Language Judged? Part 2 assignment sheet for links to the article you need to read.

Week 10: Grades and Grammar

Required Writing Task

1. Draft the equivalent of one page of your How is Language Judged? Part 2 assignment draft

Week 11: Writin Rite

Required Writing Task

1. Write a one-page analysis of your How is Language Judged? revision. Please address the following questions:
 - What are you trying to say/communicate through your text? What are its main idea(s) or message(s)?
 - Who is your audience?
 - What is your purpose?
 - What are the three most important rhetorical or linguistic choices you've made so far while composing your text?
 - What is the intended impact of those choices?
 - Do you think that your choices are effective/successful? Why or why not?

Week 12: Feedback and Revision Workshop

No Writing Tasks due this week

ENGL 1302

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, I would like you to build on and revise the portfolio you first created in ENGL 1301 and to publish a final version of your writing portfolio at the end of the semester.

Task

For this project, I'd like you to use Digication to compose and publish four drafts of 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 (i.e., in 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 Final Portfolio must include the following:

1. a homepage introducing your portfolio to your audience;
2. 5 writing samples, including a revision of either Part 1 or Part 2 of the How is Language Judged? assignment;
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 Final Portfolio.

Again, I'd like you to submit four drafts of your portfolio this semester, one at the end of each of our units. Please see the "'Complete' and 'Incomplete' Portfolios" section below for more information on each draft I'd like you to publish.

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/Medium and Language

You're composing a writing portfolio for this project. Because you're working in this 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.

I also ask you to consider what language, or what languages, will best help you to communicate with your audience and fulfill your portfolio's purpose. Please consider presenting your portfolio in the language, or languages, most appropriate for your audience and your purpose.

Feedback and Grading

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.

Your Writing Community will respond to your portfolio mostly in-class through peer review workshops. I'll respond to your portfolio two times this semester:

- Week 3
- Week 15

You'll mostly receive formative feedback on your portfolio, meaning you'll get feedback focused on helping you to make continued progress on your portfolio. In Week 15, you'll get summative feedback from me. That means I'll provide responses addressing the overall quality of your portfolio and the samples and reflections included within it. My summative feedback will try to identify where you're succeeding as a writer/communicator and where you should focus on making improvements.

Because I use labor-based grading, I won't grade the drafts of your portfolio as individual assignments, assigning each draft a grade of "A," "B," and so on. Rather, I'll count the drafts of your portfolio as part of the overall labor you complete for our class and will mark them as either "complete" or "incomplete."

"Complete" and "Incomplete" Portfolios

I'll mark each draft of your portfolio either as "complete" or "incomplete." Your Unit 1 portfolio will be "complete" if it includes the following content:

1. a homepage introducing yourself and your portfolio to your audience,
2. 3 writing samples,
3. introductory commentary explaining what each sample is and why you've included it in your portfolio, and
4. a complete Unit 1 Reflection.

I'll then mark your Unit 2 portfolio "complete" if it includes the following:

1. a revised homepage,
2. 3 writing samples,
3. introductory commentary explaining what each sample is and why you've included it in your portfolio, and
4. a complete Unit 2 Reflection.

Similarly, I'll mark your Unit 3 portfolio "complete" if it includes the following:

1. a revised homepage,
2. 4 writing samples,
3. introductory commentary explaining what each sample is and why you've included it in your portfolio, and
4. a complete Unit 3 Reflection.

Finally, I'll mark your Final Portfolio "complete" if it includes:

1. a revised homepage;
2. 5 writing samples, including a revision of either Part 1 or Part 2 of the How is Language Judged? assignment;
3. introductory commentary explaining what each sample is and why you've included it in your portfolio; and
4. a complete Final Reflection.

As with your other assignments, you may revise any "incomplete" portfolio until it becomes "complete." However, you have limited time in which to do so. Specifically, you can't revise an "incomplete" draft of your portfolio on or after the day the next draft of your portfolio is due. For example, if your Unit 1 portfolio is "incomplete," you can't revise it to make it "complete" on or after the day your Unit 2 portfolio is due. You can only work to make your Unit 2 portfolio "complete" and so on for each subsequent draft of your portfolio.

Because the final version of your portfolio is due Week 15, you'll not be able to revise and resubmit that draft of your portfolio if I mark it "incomplete."

Please note the following: In order for me to consider a draft of your portfolio “complete,” it needs to include a “complete” version of the reflection required for that draft. I’ll consider your portfolio reflections “complete” if they are the equivalent of 1-2 pages in length and if they answer all of the questions required of each reflection. See the following section.

Portfolio Reflections

As I just noted in the previous section, the reflections you publish in each draft of your portfolio must be “complete” in order for the draft of your portfolio to be “complete.” As I also noted, each reflection must be the equivalent of 1-2 pages in length and must answer every question required of that reflection.

Here are the required questions:

Unit 1 Reflection

1. What do you want your portfolio to communicate about your languaging? *Why* do you want your portfolio to communicate that about your languaging, especially given all the things you could say about your languaging?
2. Carefully reviewing the samples currently published in your portfolio, what do you think your portfolio *actually* communicates about your languaging? Do you think your portfolio communicates what you want it to you communicate? Why or why not?
3. If you think your portfolio communicates what you want it to communicate, what revisions could you make to your portfolio to more fully show the breadth of your languaging? Why those particular revisions? If you don't think your portfolio communicates what you want it to communicate, what revisions could you make to help your portfolio more closely say what you want it to say? Why those particular revisions?

Unit 2 Reflection:

1. What revisions did you make to your homepage for this draft of your portfolio? Why did you make those revisions? What impact did you intend them to have on the audience? What purpose did you intend the revisions to achieve? What do your revisions teach you about what you've learned about your own languaging and/or what you've learned about yourself as a writer/communicator this unit?
2. Did you make any changes to the writing samples included in your portfolio? If so, what specific changes did you make, and why did you make them? If you didn't make any changes to the writing samples included in your portfolio, why? What do those samples continue to show about your languaging?
3. What are the three most important things you learned about language and/or languaging from Unit 2? Does this draft of your portfolio in any way reflect what you've learned? If so, how? If not, could your portfolio do more to reflect your learning? Why or why not?

Unit 3 Reflection:

1. What revisions did you make to your homepage for this draft of your portfolio? Why did you make those revisions? What impact did you intend them to have on the audience? What purpose did you intend the revisions to achieve? What do

- your revisions teach you about what you've learned about your own languaging and/or what you've learned about yourself as a writer/communicator this unit?
2. This draft of your portfolio asked you to add a fourth writing sample. What sample did you choose to include, and why did you choose to include it? What does the sample show about your languaging? How does the inclusion of the new writing sample affect what your portfolio communicates about your languaging overall? Does your new writing sample in any change or affect your portfolio's audience and purpose? If so, how does it change those aspects of your portfolio?
 3. What are the three most important things you learned about language and/or languaging from Unit 3? Does this draft of your portfolio in any way reflect what you've learned? If so, how? If not, could your portfolio do more to reflect your learning? Why or why not?
 4. What additional changes or revisions do you need to make before submitting your Final Portfolio in two weeks? Why do you think you need to make those changes/revisions? What impact do you intend those changes/revisions to have on your audience? How might those changes/revisions help you to better achieve your portfolio's purpose?

Final Reflection:

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)/languaging? What strengths do you see in the ways you language? What value does your language/languaging 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 and communication from working with others?

5. What is the most important or valuable thing you've learned about language/languageing 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?

Schedule

I'm going to ask you to publish new drafts of your portfolio on the following weeks:

- Unit 1 Portfolio: Week 4
- Unit 2 Portfolio: Week 9
- Unit 3 Portfolio: Week 13
- Final Portfolio: Week 15

The final version of your portfolio will be due by the time you meet with me for your final conference on Week 15.

ENGL 1302 Course Calendar Overview

Unit 1: How Do You Language?

Week 1: January 21-25 ENGL 1301: A Review

Goals:

- Introduce the course
- Organize students into Writing Communities
- Review course's required assignments and projects
- (Re)introduce the WLDC
- Review ENGL 1301/students' previous experiences with writing instruction
- Select 2-3 students and respond to their Labor Logs

Readings:

- All assignment sheets for the semester
- "How to Read Like a Writer" by Mike Bunn, pgs. 71-85:
<https://writingspaces.org/wp-content/uploads/2021/03/How-to-Read.pdf>

Assignments:

- Week 1 Labor Log

Week 2: January 26- February 1 How Do You Language?

Goals:

- In-class portfolio presentations
- Select 2-3 students and respond to their Labor Logs

Readings:

- No readings for this week

Assignments:

- Week 2 Labor Log

Week 3: February 2-8 Conferences

Goals:

- Meet one-on-one with all students
- Provide formative feedback on all writing portfolios

- Complete Performance Prediction Inventory
- Select 2-3 students and respond to their Labor Logs and Reading Notes

Readings:

- No readings for this week

Assignments:

- Unit 1 Portfolio
- Week 3 Labor Log
- Week 4 Reading Notes

Unit 2: How is Language Judged? Part 1: Standard Language Ideology (SLI)

Week 4: February 9-15 Standard Language Ideology (SLI)

Goals:

- Review How is Language Judged? Part 1 assignment sheet
- Develop ideas for the How is Language Judged? Part 1 assignment
- Introduce, define, and examine/explore "standard language ideology" (SLI)
- Check assignments for completion
- Provide formative feedback on Labor Journal 1
- Select 2-3 students and respond to their Labor Logs, Writing Tasks, and Reading Notes

Readings:

- "Language Ideology and Language Prejudice" by Rosina Lippi-Green, pgs. 289-297 (see the Readings folder in the ENGL 1302 boilerplate materials zip file)

Assignments:

- Week 4 Labor Log
- Week 4 Writing Tasks
Complete a set of Reading Notes for the article associated with the option you chose for the How is Language Judged? assignment*

*See the How is Language Judged? Part 1 assignment sheet for links to the article you need to read.

2 additional Writing Tasks of your choosing towards your "How is Language Jugged?"

- Labor Journal 1
- Week 5 Reading Notes

Week 5: February 16-22 "Broken English"

Goals:

- Examine/explore the impact of SLI on lived human experience
- Make measurable progress on the How is Language Judged? Part 1 assignment
- Check assignments for completion
- Select 2-3 students and respond to their Labor Logs, Writing Tasks, and Reading Notes

Readings:

- "Mother Tongue" by Amy Tan: <https://openlab.citytech.cuny.edu/iddings-eng1101-d335-fa2017/files/2017/08/Mother-Tongue-by-Amy-Tan-original-format.pdf>
- "Breaking the Shame of Broken English" by Angela Chen: <https://thelowell.org/10276/opinions/columns/breaking-the-shame-of-broken-english/>
- "Broken English" by Rupi Kaur: <https://www.youtube.com/watch?v=l--Z5ahW08Y>
- "Broken English: When Our Mother Tongues Take the Back Seat" by Priscilla Takondwa Semphere: https://www.huffpost.com/entry/broken-english-mother-tongues_b_7698634

Assignments:

- Week 5 Labor Log
- Week 5 Writing Tasks
Draft the equivalent of one page of your How is Language Judged? Part 1 draft
- 2 additional Writing Tasks of your choosing towards your "How is Language Judged?"
- Week 6 Reading Notes

Week 6: February 23- March 1 Code Switching/Code Meshing

Goals:

- Make measurable progress on Part 1 of the How is Language Judged? assignment
- Introduce, define, and examine/explore "code switching" and "code meshing"
- Examine arguments for/against code switching and code meshing
- Check assignments for completion
- Provide formative feedback on Labor Journal 2
- Select 2-3 students and respond to their Labor Logs and Writing Tasks

Readings:

- “What is Code Switching?” by Benjamin Abiola:
<https://www.youtube.com/watch?v=bq2mlaYFzAw>
- “Codeswitching” by Zaire Krieger:
<https://www.youtube.com/watch?v=gHnkjn02Arc&t=314s>

Assignments:

- Week 6 Labor Log
- Week 6 Writing Tasks

Write a one-page discussion of your primary audience. Here are some questions to guide you:

- Who is your audience?
- Why have you selected that audience?
- How do you want your text to impact your audience? For example, what do you want your audience to know after reading/watching/listening to your text? How do you want your audience to feel? How do you want your audience to act?
- What does your audience already know about your topic?
- What does your audience not know about your topic?
- What do you know about your audience? For example, how old is your audience? What kinds of things is your audience interested in? What does your audience value or care about? And so on.
- What do you not know about your audience?
- How does your audience get its information? Does your audience read, does your audience listen to podcasts, does your audience watch movies or videos, etc.?

Which languages does your audience speak and/or generally understand? Which languages might your audience most relate to? Which language, or which combination of languages, might it be best to use with your audience?

2 additional Writing Tasks of your choosing towards your “How is Language Judged?”

- Labor Journal 2

Week 7: March 2-8 Feedback and Revision Workshop

Goals:

- Complete and submit a draft of the How is Language Judged? Part 1 assignment
- Complete in-class peer review workshops
- Develop revision plan for the How is Language Judged? Part 1 drafts
- Check assignments for completion**

- Provide formative feedback on the How is Language Judged? Part 1 drafts
- Select 2-3 students and respond to their Labor Logs and Reading Notes

Readings:

- No readings for this week

Assignments:

- How is Language Judged? Part 1 draft
- Week 7 Labor Log
- Week 9 Reading Notes

Week 8: March 9-15 Spring Break

No class, no goals, no readings, and no assignments.

Unit 3: How is Language Judged? Part 2: Standard Language Ideology in the Writing Classroom

Week 9: March 16-22 SLI in the Writing Classroom

Goals:

- Review How is Language Judged? Part 2 assignment sheet
- Develop ideas for the How is Language Judged? Part 2 assignment
- Examine the ways SLI operates in the writing classroom
- Examine SLI's impact on student writers
- Check assignments for completion
- Provide collective formative feedback on students' Unit 2 portfolio reflections**
- Select 2-3 students and respond to their Labor Logs, Writing Tasks, and Reading Notes

Readings:

- "What Color is My Voice?: Academic Writing and the Myth of Standard English" by Kristin DeMint Bailey, An Ha, and AJ Outlar, pgs. 63-78:
<https://writingspaces.org/wp-content/uploads/2023/09/5DeMint-Bailey-Ha-Outlar.pdf>

Assignments:

- Unit 2 Portfolio
- Week 9 Labor Log
- Week 9 Writing Tasks

Complete a set of Reading Notes for the article associated with the option you chose for the How is Language Judged? assignment*

*See the How is Language Judged? Part 2 assignment sheet for links to the article you need to read.

2 additional Writing Tasks of your choosing towards your "How is Language Judged?"

- Week 10 Reading Notes

Week 10: March 23-29 Grades and Grammar

Goals:

- Examine/explore grading and grammar as forms of linguistic judgment
- Make measurable progress on the How is Language Judged? Part 2 assignment
- Check assignments for completion
- Provide formative feedback on Labor Journal 3
- Select 2-3 students and respond to their Labor Logs, Writing Tasks, and Reading Notes

Readings:

- "Where Does Grading Come From?" by Asao B. Inoue:
<https://asaobinoue.blogspot.com/2021/05/where-does-grading-come-from.html>
- "Does Grammar Matter?" by Andreea S. Calude:
https://www.youtube.com/watch?v=Wn_eBriDUuc
- "Dear Pedants: Your Fave Grammar Rule is Probably Fake" by Chi Luu:
<https://daily.jstor.org/grammar-rule-is-probably-fake/>
- "Punctuation's Rhetorical Effects" by Kevin Cassell, pgs. 3-13:
https://writingspaces.org/wp-content/uploads/2021/03/cassell-punctuation-rhetorical-effects_0.pdf

Assignments:

- Week 10 Labor Log
- Week 10 Writing Tasks

Draft the equivalent of one page of your How is Language Judged? Part 2 assignment draft

2 additional Writing Tasks of your choosing towards your "How is Language Judged?"

- Labor Journal 3
- Week 11 Reading Notes

Week 11: March 30- April 5 Writin Rite

Goals:

- Examine/explore/debate writing instruction in the United States
- Make measurable progress on the How is Language Judged? Part 2 assignment
- Check assignments for completion
- Select 2-3 students and respond to their Labor Logs and Writing Tasks

Readings:

- "We Must Help Students Master Standard English" by Rob Jenkins (see the Readings folder in the ENGL 1302 boilerplate materials zip file)
- "Inescapably, You're Judged By Your Language" by Ryan Bloom (see the Readings folder in the ENGL 1302 boilerplate materials zip file)
- "Should Writers Use They Own English" by Vershawn Ashanti Young:
<https://core.ac.uk/download/pdf/61174874.pdf>

Assignments:

- Week 11 Labor Log
- Week 11 Writing Tasks

Write a one-page analysis of your How is Language Judged? revision. Please address the following questions:

- What are you trying to say/communicate through your text? What are its main idea(s) or message(s)?
- Who is your audience?
- What is your purpose?
- What are the three most important rhetorical or linguistic choices you've made so far while composing your text?
- What is the intended impact of those choices?
- Do you think that your choices are effective/successful? Why or why not?

2 additional Writing Tasks of your choosing towards your "How is Language Jugged?"

Week 12: April 6-12 Feedback and Revision Workshop

Goals:

- Complete and submit a draft of the How is Language Judged? Part 2 assignment
- Complete in-class peer review workshops

- Develop revision plan for the How is Language Judged? Part 2 drafts
- Check assignments for completion**
- Provide formative feedback on the How is Language Judged? Part 2 drafts
- Select 2-3 students and respond to their Labor Logs and Reading Notes

Readings:

- No readings for this week

Assignments:

- How is Language Judged? Part 2 draft
- Week 12 Labor Log
- Week 13 Reading Notes

Unit 4: How Do I Apply What I've Learned?

Week 13: April 13-19 Languaging in Your Discipline

Goals:

- Identify and define key terms and concepts from FYC
- Examine/explore disciplinary language practices
- Check assignments for completion
- Provide collective formative feedback on students' Unit 3 portfolio reflections**
- Select 2-3 students and respond to their Labor Logs and Reading Notes

Readings:

- "I Passed First-Year Writing—What Now?": Adapting Strategies from First-Year Writing to Writing in the Disciplines" by Amy Cicchino, pgs. 168-181:
<https://writingspaces.org/wp-content/uploads/2023/09/11Cicchino.pdf>
- "What Can I Add to Discourse Communities? How Writers Use Code-Meshing and Translanguaging to Negotiate Discourse" by Lisa Tremain, pgs. 87-98:
<https://writingspaces.org/wp-content/uploads/2023/09/6Tremain.pdf>

Assignments:

- Unit 3 Portfolio
- Week 13 Labor Log
- Week 14 Reading Notes

Week 14: April 20-26 Transferring What You've Learned

Goals:

- Articulate what students have learned from FYC
- Develop plans to transfer what students have learned from FYC
- Check assignments for completion
- Provide summative feedback on Labor Journal 4
- Select 2-3 students and respond to their Labor Logs

Readings:

- "The Importance of Transfer in Your First Year Writing Course" by Kara Taczak, pgs. 301-311: <https://writingspaces.org/wp-content/uploads/2021/09/taczak.pdf>

Assignments:

- Week 14 Labor Log
- Labor Journal 4

Week 15: April 27-May 3 Conferences

Goals:

- Meet one-on-one with all students
- Provide summative feedback on all writing portfolios
- Complete Performance Prediction Inventory

Readings:

- No readings for this week

Assignments:

- Final Portfolio