
TEACHING PORTFOLIO

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PREFACE

Before detailing the Teaching, Scholarship, and Service aspects of my academic career, this preface includes my CV (beginning next page), Teaching Philosophy (page 7), Teaching Methodology (page 8), and a review of my Professional Preparation (page 9). These introductions present an overview of my academic history, a view of how and why I teach, and a list of my efforts to improve my effectiveness as a teacher. The major sections of this portfolio which follow provide details and supporting examples of the introductions in this preface.

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- EDUCATION** **PhD in Texts & Technology**, University of Central Florida, anticipated 2014
MEd in Curriculum & Instruction (Gifted Education), University of Central Florida, 2006
BA in English (Creative Writing) *cum laude*, University of Central Florida, 2000
- DISSERTATION** **The Role of Delivery Mode in an Outcomes-Based Composition Curriculum**
Currently exploring differences in teaching practices and student learning when an outcomes-based course transitions from face-to-face delivery to blended/hybrid/mixed-mode format. Focusing on Composition I (ENC 1101) courses taught at UCF, which use a common outcomes-based Writing about Writing (WAW) model. This project is exploring how experienced teachers adapt courses to a new delivery mode and how the delivery modes and adaptations affect student learning. This research examines the differences in course design, teacher pedagogy, and student perception and performance. Qualitative data from interviews and class observations will combine with student achievement assessment to form a detailed picture of how teachers adapt an outcomes-based general-education curriculum to different delivery modes and how students perform in those environments.
- EMPLOYMENT** **Graduate Teaching Associate—University of Central Florida** Aug 2011–Present
Instructor of record for FYC courses, including introduction to writing studies (Composition I) and introduction to inquiry-based academic research (Composition II). Contributor to revision teams for Composition II course design and Composition I assignment structure. Member of portfolio-assessment team for evaluating FYC courses. Assistant design editor for quarterly department newsletter. Representative of the university’s GLBTQ support organization as an ally for students, a panelist for training sessions, and a liaison to the composition department’s GTAs.
- Facilitator—John Scott Dailey Florida Institute of Government, UCF** Sept 2010–July 2011
Presented adult-training courses on business writing and professional communication to local government organizations. Developed engaging printed course materials including skill-application handouts as well as clear and dynamic presentation collateral. Maintained personable, conversational style when presenting to groups and emphasized the importance of understanding the rationale behind accepted rules and practices.
- English Teacher—Seminole County Public Schools** July 2000–Jan 2012
Taught 8th-, 9th-, and 10th-grade English courses at intensive reading, regular, honors, and gifted levels. Nine years of classroom experience at Oviedo High School (OHS) and two years with Seminole County Virtual School (SCVS). Implemented the Read 180 intensive-reading curriculum at OHS and the English I curriculum at SCVS. At brick-and-mortar school, served as ninth-grade Team Leader, providing resources and direction for six teachers; sponsored the on-campus Gay-Straight Alliance; served as liaison between yearbook staff and on-site technicians.
- INSTITUTIONAL SERVICE** Composition II Curriculum Revision Pilot | Spring 2013 (Pilot Instructor)
“Implications of Genre Theory for Writing Instruction and 1102” | Fall 2012 (Co-presenter)
Discourse-Community Curriculum Unit Redesign Task Force | Spring 2012 (Member/Presenter)
Composition Community Chronicle (newsletter) | Jan 2012 – present (Design Co-editor)
Composition II Curriculum Revision Committee | Fall 2011 – present (Member)
Allies Advance Diversity Training | Fall 2011 – present (Panelist)
Composition I Curriculum Revision Committee | Fall 2011 – Spring 2012 (Member)
Program Assessment Portfolio Review Team | Summer 2011 – present (Member)

PUBLICATIONS

“Will MOOCs Work for Writing?,” *Hybrid Pedagogy*, 27 March 2013.

“Learning as Performance: MOOC Pedagogy and On-ground Classes,” *Hybrid Pedagogy*, 24 August 2012.

“Collaborative Writing in Composition: Enabling Revision and Interaction Through Online Technologies” *International Journal of Online Pedagogy and Course Design* (in press)

“Balancing Act: A Review of Boellstorff’s *Coming of Age in Second Life*,” *Rhizomes* (20), 2010.

CONFERENCE PRESENTATIONS

“More than Cogs: Using MOOC Pedagogies to Resist the Mechanization of FYC Students” | Computers & Writing, June 2013

“Promoting Access: Improving Intertextuality and Information Accessibility with Digital Portfolios” | CEA National Convention, April 2013

“Going (Pedagogically) Green: Student Work as Objects Created for Re-Consumption” | English Symposium (UCF), March 2013

“Implications of Delivery Mode for an Outcomes-Based FYC Curriculum” | CCCC, March 2013

“Taking a Byte in the Middle: Implementing Digital Portfolios in FYC Courses” | CCCC Computer Connection, March 2013

“From Knowledge-Seeking to Knowledge-Making: Improving Intellectual Capital in First-Year Composition Courses” | Globalization, Information, Policy & Knowledge Production Annual Meeting (UCF), February 2013

“Built Beyond the Walls: Bringing MOOC Strategies into the Composition Classroom” | North Carolina Symposium on Teaching Writing (NCSSU), February 2013

“Managing Expectations: Directed Self-Placement for In-Person or Online Courses” | Student Success in Writing (GSU), February 2013

“Umbrella or Bridge: Discourse Communities as the Centerpiece of FYC” | Classroom Matters: Pedagogy in Practice and Philosophy (UF), February 2013

“Promoting Access: Creating Information Literacy Through Digital Portfolio Design” | Georgia International Conference on Information Literacy (GSU), September 2012

“Putting Digital Humanities in First-Year Composition” | Digital Humanities Summer Institute Colloquium (UVic), June 2012

“Digital Literacies in FYC Classrooms: Enhancing Understanding, Engagement, and Transfer” with Laura Martinez and Leslie Wolcott | Computers & Writing, May 2012

“Reimagining Collaboration: Peer-Review Workshops and Joint Authorship” | English Symposium (UCF), April 2012

“Assessing and Preserving Intellectual Property in Online Collaborative Composition” | Georgia International Conference on Information Literacy (GSU), September 2011

“Fortune Regained: Online Collaborative Writing Tools” | CEA National Convention, April 2010

“The Impact of Socio-Economic Status on Acceptance of LGBT Gifted Students in Urban/Suburban Schools” | NAGC National Convention, June 2006

POSTER SESSIONS “Delivering the WAW: Instructional Mode & UCF’s Writing Studies Curriculum” | Graduate Research Forum (UCF), April 2013

“Between Print and Web: Technical Skills & Intertextuality with Digital Portfolios” | CCCC Digital Pedagogy Poster Session, March 2013

“Between Print and Web: Information Fluency Through Digital Portfolio Design” | Information Fluency Conference (UCF), March 2012

**ATTENDED
SEMINARS**

Research Network Forum | CCCC, March 2012

Hybrid Pedagogy’s MOOC MOOC | Online, August 2012

Digital Pedagogies | DHSI, June 2012

Graduate Research Network | Computers & Writing, May 2012

Composition Teaching Circles | UCF, August 2011 to May 2012

NGLC Composition Teacher Training | Online, July 2011

Preparing Future Faculty | UCF, July 2011

Issues in Large Project Planning and Management | DHSI, June 2011

**HONORS &
AWARDS**

CCCC Professional Equity Project Grant recipient, 2013

WPA-GO CCCC Travel Grant recipient, 2013

College of Arts and Humanities Graduate Teaching Award nominee, 2012

UCF Trustees Doctoral Fellow, 2009

Who’s Who Among America’s Teachers, 2004 & 2005

AFFILIATIONS

Council of Writing Program Administrators

National Council for Teachers of English

Association for Computers in the Humanities

College English Association

Association for Supervision and Curriculum Development, 2000–2008

National Association for Gifted Children, 2006–2008

1.2 Teaching Philosophy

University classes provide a distinctive environment for those who interact within them—one that can give participants the opportunity to try, fail, and recover over a rather short span of time, with the resources and experiences of an institution at their disposal. At least, classes *can* offer that environment, but only if the instructor creates a supportive and trust-filled space in which practice, improvement, and risk are valued and the individuals that make up the class are respected. Fundamentally, my goal as an educator is to build a space wherein everyone who participates can experiment with ideas or solutions; practice being a better learner; and gain skills, experiences, and habits of mind that will benefit them later in life.

Such a goal presents challenges. First, I need to convince students that I am competent enough to help them grow as learners. All too often, teachers support their claim to competence by asserting strict control over the classroom or by establishing a clear hierarchy of authority. I subscribe to neither of these approaches, opting instead to allow students the freedom to determine their own priorities and empowering them to evaluate performance, learning both to create quality through writing and assess it through peer review. Instead of relying on letter grades to determine value, my students work with writing based on descriptive feedback from students and instructor. Relinquishing my position of absolute authority yet preserving a sense of competence can be difficult, so I emphasize my role as an experienced guide, providing advice based on my time as a student, a writer, and a researcher. Thus, I value my students' thinking and actions, offering advice from what I see in my field and my work. I approach these conversations as an equal, a fellow learner, encouraging students to make their own decisions, rather than relying on me to tell them what to do and how to do it.

While asserting competence through experience, I am also challenged to convince students that I work to be helpful, not punitive. Something about wielding the power of grades, no matter how much I downplay the ability, positions me as an intimidating force in the classroom. I work to combat that trait—which becomes a distraction from learning—by showing that I, too, am learning from the class. In some cases, this involves openly acknowledging that a decision I made for class was poor and explaining how and why I thus made a change. Such mid-semester adaptive decisions show that I don't think myself perfect and that I will adjust to best meet my students' learning needs. In other cases, I show students that I am also learning and that their activity is relevant to future academic endeavors by bringing in my own work and acknowledging the frustrations and challenges I face as a writer or researcher. My struggles often resonate with students in writing- and research-based courses because my work often mirrors and expands on the work in the course.

Teaching for me is a balancing act. I balance directing the assignments and expectations of the course with allowing student concerns to guide classroom discussion. I balance providing meaningful formative feedback with avoiding the stigmas of official grading. I balance being available for extra help with empowering students to think through problems on their own. When making decisions about how best to maintain these balances, I measure my responses based on two criteria: 1) What would help my students become the most competent lifelong learners? and 2) What most clearly shows them I respect their perspectives and needs? Every student conference, every email, and every class discussion become opportunities to integrate those primary concerns. Using those guidelines to create a productive environment and develop competent, independent students presents a challenge that itself becomes the reward of teaching.

1.3 Teaching Methodology

I design goal-driven courses when I plan, and I emphasize integration of content when I teach. My goal when interacting with students is to better understand their thinking to help them explore new ideas from class. I see my role more as a challenger than as a teacher. Challenging students to reconsider, explain, or support their ideas helps them develop independent and critical thinking skills, rather than nurture a desire to memorize and regurgitate. My most rewarding interactions get students to question their assumptions and explore possibilities, whether it be in their interpretation of a text, the structure of a sentence, or the argument they make in a paper. In each case, I work to ensure my students understand why they think what they do, where their ideas come from, and what helps support their argument. Effective course design creates situations where students can safely question their own thinking and experiment with new ideas.

The emphasis on questioning and experimentation applies not only to my students but also to me as a teacher. Since becoming a TA at my university, I have actively participated in both curriculum-revision and portfolio-assessment committees for our first-year composition (FYC) program, ensuring that my teaching practice and departmental service can be mutually beneficial. Preparations for, and discussions in, curriculum-revision committee meetings helped me question my assumptions about the department's standard FYC course design. Taking part in conversations about essential skills and concepts from composition studies helped me better understand how our program was situated within the field. Then, as these meetings produced new approaches to our second-semester writing course, I had the opportunity to experiment with my ideas by serving as a pilot teacher for a new curriculum.

My teaching experience revolves around introductory fundamentals courses. While this makes for a short list of course titles I have taught, it also means I have developed a strong familiarity with the curriculum and the demands it places on student learning, helping me adapt the pacing and sequence of the course to better support the student learning outcomes. Taking a broader view, ten years' experience teaching high-school freshmen prepared me for the challenges of introducing students to a new institution with new expectations for thinking, writing, and academic rigor. I emphasize academic rigor by holding high standards for student performance with each assignment, ensuring that all students have the ability to complete assignments to meet minimum expectations, and exceptional students are given ample opportunities to excel.

I was a member of a task force charged with imagining new ways of presenting concepts from a specific unit in our first-semester writing course. All members of this task force shared my emphasis on integrating course content and helping students see how various components of the course material relate to one another. We developed a new approach to the content that positioned a specific threshold concept as an connecting thread that ties together all the assignments of a course, rather than serving as a single, limited unit of study. This new approach has helped my students understand how the course content fits together, and it has helped me introduce students to a unified, interconnected field of study.

Working with curriculum redesign in my department has also informed my research. My dissertation examines this curriculum to see how it functions when teachers transition its delivery mode from in-person to partially online. By concentrating my teaching efforts on the same curriculum I am studying, and by working to define what the department wishes to gain from these courses, I can focus my observations and examinations on the common goals and expectations held by the department. In this way, my research, teaching, and service efforts align and support one another: my primary focus for each is excellence in introductory writing courses.

1.4 Professional Preparation

Despite having a decade of teaching experience before moving to the postsecondary classroom, I wanted to ensure my preparedness for the new courses and environment. Wherever possible, I took courses designed to enhance my abilities as a college instructor.

Theory and Practice of Composition Lead by Elizabeth Wardle, Director of Writing Outreach at the University of Central Florida (UCF), this course introduced the Writing about Writing curriculum currently taught at that school.

This graduate program reviewed the literature on composition pedagogy, prompted discussion about classroom-design issues, and helped participants build a custom syllabus for a FYC course.

Preparing Future Faculty Lead by Kevin Yee, this course provided experience with various teaching formats and classroom-management techniques, as well as strategies for managing professional growth in academia. The seminars helped participants develop planning and support material for a course. During the program, I created a proposal for a Textual Technologies course, presented in Appendix A.

Composition Teaching Circles Lead by Deborah Weaver, Coordinator of Composition at UCF, these support sessions met throughout my first two semesters as a TA. These seminars covered topics of pedagogy, assessment, classroom management, and assignment design—issues that have since featured prominently in my scholarship.

CHAPTER



2

TEACHING

Since I started teaching in 2000, I have been helping freshmen understand the fundamental principles of writing. For high school, that included literature and language/grammar studies. For college, it includes genre studies and research. In every case, I enjoy the challenge of making connections within the curriculum, to show students that the courses I teach are designed to help them become better writers and better thinkers. Each of my courses provides an opportunity for me to develop a sense of integration. And since I teach freshmen, I work to extend that integration vertically, to show students that my classes will benefit them long after the semester or school year ends.

I recognize that my collegiate teaching history is not very diverse. This is by design. I believe I am at my best when working with students on writing fundamentals. The composition program at UCF was re-envisioning its Composition II course as I began teaching it. Combining my classroom experience and interest in curriculum design allowed me to contribute to the redesign process while still a Graduate Teaching Associate (GTA) (see Chapter 4, Service). Being intricately involved in FYC courses also benefitted my dissertation work because I was familiar with the course design and the planning that went into its deployment.

2.1 Composition I: Writing about Writing

This course is an introduction to writing studies, bridging the gap between the often formulaic writing used in high schools and the textual scholarly conversations used in the university. I began the course by drawing on student experiences and prior knowledge, studying their writing processes. We then examined discourse communities to see how the groups functioned and how newcomers could join them. (See Section 4.3, page 19, for my work revising this assignment for the department.) After establishing that different groups having different needs for writing, we analyzed academic and popular treatments of scientific discoveries. This analysis helped prepare students for their final assignment, a rhetorical analysis of disagreeing sources. Specific details of my course design are presented in Appendix A.

2.2 Composition II: Research as Inquiry

This course functions as an application of the concepts introduced in Composition I. Built around two concepts—research as genuine inquiry and genre theory—Composition II asks students to choose a literacy issue of interest to them and follow that interest through the academic inquiry process. I helped students through the brainstorming process by providing a collection of articles on diverse forms of literacy. Students then identified their interests in a reflection piece documenting their thinking. The process of academic investigation continued with a research proposal, an annotated bibliography, and a synthesis of findings. At that point, the course shifted to explicitly emphasize genre studies, and I guided students through an analysis of the communities most interested in their research findings and the written products those communities used most often. The course culminated with presentations of their products and a reflective document highlighting the connections they drew among assignments in class.

I was on a team of teachers piloting the above process as a new curriculum design for UCF's Composition II course. Detailed course designs, including my syllabus and schedule, are presented in Appendix A, page 22. Assignment sheets for this course can be found in Appendix B.2, page 56. And finally, my experience working with this new course design gave me insights that were helpful in the department's re-envisioning of the curriculum, which I discuss in Section 4.1, page 19.

2.3 High-School English

While it may be unusual to include mention of high-school experience in a teaching portfolio, I believe my teaching experience in secondary education helped me develop a focus on composition as a teaching tool and a research interest. Teaching ninth grade also solidified my love of working with students on fundamental concepts that would help them in later grades, thus preparing me for the FYC program's emphasis on transfer.

My career as an educator began with a ninth-grade English class. My task was to take students who were accustomed to middle-school writing that focused more on standardized tests than on content, and shape it into clear and coherent writing that could take students into a college-prep track. Since then, I have concentrated all my teaching and training efforts on the fundamentals of written communication. In my eleven years as a freshman-English teacher, I earned two reputations from students, parents, and peers alike: I taught a challenging class, and I prepared my students for their future courses.

In Appendix B.3 (page 70), I present quarterly assignment sheets emphasizing my organization and structure for my freshman English courses, as well as my expectations for written work. Although this material is obviously aimed for a younger student body than university courses, it shows how carefully I align my expectations for student work with the diverse content of the course and integrate that content into a cohesive whole. My course syllabi for two levels of freshman English are presented in Appendix A (page 23).

CHAPTER



SCHOLARSHIP

While working toward an interdisciplinary degree, I have used conference presentations as an opportunity to learn how my ideas fit with various groups, ultimately helping me find conversations to which I can contribute meaningfully. Though my publication history is short, my conference presentations provide fertile material that I plan to develop into articles after the completion of my dissertation.

3.1 Publications

1. “Collaborative Writing in Composition: Enabling Revision and Interaction Through Online Technologies” *International Journal of Online Pedagogy and Course Design* (in press)
2. “Learning as Performance: MOOC Pedagogy and On-ground Classes,” *Hybrid Pedagogy*, 24 August 2012.
3. “Balancing Act: A Review of Boellstorffs *Coming of Age in Second Life*,” *Rhizomes* (20), 2010.

3.2 Presentations

1. **“Promoting Access: Creating Information Literacy Through Digital Portfolio Design”** | Georgia International Conference on Information Literacy, September 2012

Argues that digital document design can easily extend students' current writing practices, serving as a bridge between print- and web-based portfolio presentations. I propose that document-design instruction and accessible tools in students' existing word-processing applications can help them 1) create useable, flexible, portable documents from their existing content; 2) enhance their technological literacy and comfort with digital tools; and 3) create documents that employ metadata useful to storage/retrieval systems and future readers.

2. **“Putting Digital Humanities in First-Year Composition”** | Digital Humanities Summer Institute Colloquium for the Digital Humanities, June 2012

By looking at common practices in digital humanities—such as text markup, idea collaboration, citation, and geotagging, I propose that traditional composition classes should ask students creating traditional documents to enhance their work by adding layers of metadata and connection to their typical content.

3. **“Digital Literacies in FYC Classrooms: Enhancing Understanding, Engagement, and Transfer”** with Laura Martinez and Leslie Wolcott | Computers & Writing, May 2012

Some of the criticism of the writing about writing (WAW) curriculum suggests that introducing students to theoretical writing concepts through current scholarship may be overly complex and may limit the engagement and understanding of first-year writing students. We suggest that incorporating students existing digital literacies into the composition classroom may increase the success of writing-concept transfer into students future writing situations.

4. **“Reimagining Collaboration: Peer-Review Workshops and Joint Authorship”** | UCF Inaugural English Symposium, April 2012

Starting with a view of the problematic position of collaborative writing for humanities faculty, I argue that our classes should be taught to more appropriately value collaboration as a means of writing. I address concerns of plagiarism, source uncertainty, and indefinite publication status. Suggestions

include joint authorship, hypertext citations/references, and metadata tags for source data.

5. **“Assessing and Preserving Intellectual Property in Online Collaborative Composition”** | Georgia International Conference on Information Literacy, September 2011

Positioning plagiarism as a widespread concern in universities, I compare academics' information-reuse habits with those of students, pointing out that they are similar in intent but different in implementation. I argue that academic idea sharing should be more explicitly taught in composition classes, especially through collaborative writing assignments (such as those facilitated in my CEA presentation, below). I conclude that using portfolios and teaching markup and hyperlinking can dramatically improve student understanding of authorship, in both joint and distributed forms.

6. **“Fortune Regained: Online Collaborative Writing Tools”** | CEA National Convention, April 2010

In this presentation, I positioned the now-defunct Google Wave as a product uniquely capable of helping composition researchers peer inside the “black box” of student writing practices because of its dynamic commenting/chat and revision-tracking features. I demonstrated the basic potential of the platform to allow collaborative writing for distance education, proposing that its use could solve student frustrations and enhance teacher understanding of student writing processes.

7. **“The Impact of Socio-Economic Status on Acceptance of LGBT Gifted Students in Urban/Suburban Schools”** | NAGC National Convention, June 2006

Working with Gillian Eriksson from UCF's College of Education, I helped study differences in student acceptance at two economically diverse high schools in Central Florida. We suggest that students in an upper-middle class high school are more sensitive to difference in terms of sexual orientation, whereas students in a poverty-level high school are more likely to view sexual orientation as an issue not worth considering. These results surprised me and increased my involvement with on-campus support groups for lesbian/gay/bisexual/transgendered (LGBT) students, such as the gay-straight alliance at my high school and the Ally program at my university.

3.3 Poster Session

- **“Between Print and Web: Information Fluency Through Digital Portfolio Design”** | Information Fluency Conference, March 2012

This poster continues my exploration of plagiarism and authorship in an online environment. I suggest that a middle ground exists between traditional static, printed portfolios and fully web-based ePortfolios that many programs support or require. By using more advanced features of students’ existing word-processing applications, we can teach computer literacy, information fluency, and transferrable research skills while simultaneously reducing logistical issues and learning curves.

3.4 Seminars Attended

1. **Digital Pedagogies** | DHSI, June 2012

Intended for teaching faculty, instructors, librarians, and graduate students, this course provided a best practices approach to using digital humanities tools and processes in humanities courses for the purposes of communication, collaboration and facility of research.

2. **Issues in Large Project Planning and Management** | DHSI, June 2011

A one-week workshop led by Lynne Siemens from the University of Victoria, this seminar explored the basics of project management, from definition through completion and review. I learned strategies for risk management, critical-path scheduling, and budget control. Though intended for projects on a much larger scale, this course helped me view my upcoming dissertation in a more strategic and manageable light.

SERVICE

As a GTA in a composition program that recently made a wholesale transition to the WAW curriculum, I received extensive training in the purpose, design, and implementation of WAW courses. As a result of this training, I have been able to pilot several new curriculum-development ideas for FYC. This early exposure to new instruction made me very interested in the curriculum-development process and led to my active engagement with various departmental committees working to revise and enhance our FYC plans. I found that I could best serve my department by participating in discussions about course revision and design, leveraging my experience in the classroom with my clean-slate start with our FYC courses. My goal through this work was to help build a solid and effective FYC program as I learned to negotiate the WAW curriculum.

At the same time, I allowed personal interests to guide my involvement in other areas. I worked with the campus LGBT ally program and became the liaison for the department's GTAs. And finally, I found outlet for my obsession with document design by assisting with the composition department's newsletter, initiating a plan to modernize and digitize the product in its first aesthetic revision since inception. Overall, I believe my service work as a graduate student has given me a taste for how my interests and strengths could best serve a developing composition program. These interests are detailed below.

4.1 Curriculum Revision Committee

While I was teaching the second semester of UCF's FYC program, members of the department met to discuss plans to revise that course's curriculum to better meet the needs of the program and extend the existing design of the first-semester course. As the only GTA to join this committee, I reported on the pilot of a new curriculum we were given to teach. I also worked with the Composition Coordinator to evaluate the successes of the pilot and propose revisions for improvement.

4.2 Portfolio Assessment Team

To help with a class-size study being conducted at UCF, I volunteered to assess student portfolios from across our FYC program at the end of each semester. This opportunity helped me see the kind of writing expected from our students when I volunteered the semester before I started teaching for the department. Afterward, work on the assessment team helped me see how we as a department were succeeding or falling short with regard to our goals for student learning. Based on those observations, I assessed my own teaching and students' papers, targeting my instruction to address our departmental concerns.

4.3 Discourse-Community Assignment Revision Task Force

While working on the portfolio assessments (above), student responses to one assignment repeatedly fell short of the department's expectations—a "discourse community ethnography". I joined with two instructors to address the situation and propose changes to the assignment that would improve student responses. We developed a philosophy for revision based on using the concept of discourse community both as a bridge between other units in the curriculum and as an umbrella that encompasses the teaching of those units. I was responsible for typesetting the documentation we created and presenting it to the department at large. I also advocated for a predictable, clear, and student-focused assignment style that the group adopted.

4.4 "Allies Advance" Training Panelist

As an employee of the university, I wanted to do my part to help make our campus as inclusive and accepting as possible for our LGBT students. To that end, I volun-

teered to work with our Ally program, working with presenters from the counseling center to present a face for LGBT members of the UCF community and address candid questions raised by groups receiving training in LGBT issues and acceptance. My training and participation allowed me to serve as a liaison between our GTAs and the Ally program, helping instructors get the resources they need to support their students.

4.5 Departmental Newsletter Design Assistant

My attention to document design prompted my enlistment in the department's newsletter committee the first day I attended a department function. I helped layout and produce quarterly newsletters, writing content on numerous occasions. I proposed a comprehensive design and layout update designed to encourage dialog between authors and readability of the text itself.



COURSE DESIGN EXAMPLES

The design of my course syllabi illustrate my emphasis on clarity and organization of information provided to students, as well as a focus on integration of the various elements of a course's design, presenting a consistent and well-reasoned approach to a semester. Because my experience as a GTA has been limited to teaching FYC courses, I emphasize below how I adapted the required course content to match my teaching style and my unique approach to each class. By adding a sense of ownership to the design of each course, I was able to commit to the curriculum on a personal level and convey genuine enthusiasm to my students. Along with that commitment came a greater sense of command over the assignments (presented in Appendix B, page 45) as I adapted them to my delivery style and assessment practices. The syllabi below reflect my commitment to providing my students with materials that help guide and structure their learning.

Composition I: Writing About Writing

The FYC curriculum at UCF uses the WAW approach, in which students read and respond to current research in the literature on composition. Rather than being a course based on the traditional modes of writing (narrative, expository, analysis, etc.), it instead highlights the changing nature of written communication and asks students to become more aware of the thinking they do for the circumstances in which they write.

The papers required in all FYC courses in our program include a writing process self-evaluation, an analysis of a discourse community, and an analysis of the rhetorical situation. In my course, I chose to add an additional writing assignment in which students compare a scientific journal article to a newspaper report on the same topic. This exercise allows students to develop comfort with discussing the differences among multiple sources before writing their rhetorical analysis. My syllabus is enclosed below, showing my emphasis on questioning as a centerpiece of conversation and classroom discussion.

Each of the assignments mentioned above is discussed in greater detail in Section B.1, page 45. An overview of my experience teaching the course appears in Section 2.1, page 12.

Composition II: Research as Inquiry

This class was a pilot of a redesigned curriculum for the FYC courses at UCF. This syllabus challenged me to present the inquiry/research process as having definite checkpoints. I had to find a balance between creative freedom—allowing students to choose an issue that was genuinely important and interesting to them—and the restrictive structure of a fourteen-week spring semester. I worked to balance the two department-issued texts, Andrea Lunsford's *The Everyday Writer* and *From Inquiry to Academic Writing* by Stuart Greene and April Lidinsky. While this course integrates the concept of genuine inquiry identified in curriculum meetings (see Section 4.1, page 19) as a departmental priority, I realized during the semester that a more explicit use of genre theory and student reflection would enhance explicit knowledge, and therefore transfer into other classes.

For details on the assignments used in this course, see Section B.2, page 56. Section 2.2, page 12, includes a discussion of my role as instructor of this course.

Textual Technologies

The director of the Texts & Technology program solicited applications from graduate students for a junior- or senior-level undergraduate course in Textual Technologies, to serve as an introduction to the content of the Texts & Technology program. Support for the course's development was withdrawn before applications were processed, but I continued developing my plans into the course structure presented here. These materials show my approach to course design, in which I focus on writing assignments that integrate opportunities for low-stakes risk-taking based on related readings. This approach can be seen in the course syllabus and alignment plan presented on the pages that follow.

Because this course was intended to serve as an introduction to thinking in a field, I decided to shape the class around the voices of prominent authors in that field. By arranging the readings in conceptual groups, I hope to facilitate student synthesis of the material, allowing connections to be brought into their conversations. Because it is an upper-level elective course, I chose to rely more heavily on student-run presentations than on lecture, using the classroom as a place to explore thinking, not just regurgitate it.

High-School English

When creating syllabi for high-school classes, I know that many of my students have never heard the word “syllabus” before, and they aren’t used to a document that applies to the entirety of a course. The primary challenge becomes balancing document design with content—creating something visually interesting enough to entice a student to read it, simple enough that it can be understood by a thirteen-year-old, and valuable enough to be worth distributing to each student. My syllabus designs reflect this balance with a heavy emphasis on clear organization and bold visual elements highlighting reference material and a course overview.

Syllabi I used for standard and gifted English appear on the following pages. For the standard class, I limited the content to a single sheet of double-sided paper to appeal to students who do not enjoy reading and lose focus quickly. The syllabus for gifted English includes heavy emphasis on college preparation (which sets that course level apart from others) and the literature they would be reading (which set my classes apart from others on campus). These document designs garnered greater readership than any other syllabi I produced, and they illustrate my desire to produce professional documents for class, setting a high standard for quality products which I also emphasized with student assessment.



Course Syllabus: Composition I

Course Title: Composition I

Meeting: MWF 08:30–09:20 (ENC 1101.0006), BA 207

MWF 09:30–10:20 (ENC 1101.0004), BA 207

Term: Fall 2011

Instructor: Christopher R. Friend

Email: friend@ucf.edu

Office: Colbourn Hall (CNH) 305 B

Office Hours: MW 12:00–13:00; appointments strongly recommended.

Visit <http://friend.lattiss.com> for availability.

I. OVERVIEW

1.1. **Course Description.** In this course, we will study current research on writing to learn how you and other people (both students and professionals) write in various situations. In our studies, we will focus on how:

- writers and readers create meaning with texts
- certain writing processes and practices can be more or less effective
- people in different groups shape writing (and vice-versa)
- writing in the university is different from high school and among fields

You will use writing as a tool to help you learn each of the concepts listed above, and you will become more aware of your style and ability as a writer. You will also learn how to examine the writing expectations in other settings, making you a more successful student and a better writer.

2. COURSE OUTCOMES

Through successful completion of this course and its activities, you should be able to

- acquire and use strategies for reading complex, college-level texts;
- understand the *fluid* nature of the writing process through its various components and be able to apply those components conscientiously and appropriately;
- use *discipline-specific writing* as a means of being heard
- identify characteristics of a *discourse community* and respond to them appropriately; and
- understand the concept of *rhetorical situation* and be aware of its influence on your reading and writing activities, both in and out of class.

3. REQUIRED MATERIALS

- Wardle and Downs, *Writing About Writing: An Introduction to the Conversation* (Bring to class each day.)
- Lunsford, *The Everyday Writer: A Brief Reference, Fourth Edition* (Bring only when requested.)
- Other articles, as assigned. Any additional readings will be available through Webcourses. (If your internet access from home is spotty or nonexistent, plan ahead. You will be able to download all additional readings in advance from any campus computer lab.)
- Plenty of notebook paper; expect to turn something in each day.
- Writing utensils of your choice; use only ink for submitted assignments.

4. GRADING & ASSESSMENT

Your grade in this course will be based the major components listed in Figure 1(a). Each assignment will have a specific grading rubric, as well as detailed completion guidelines, that will be provided in class. Your final portfolio is worth substantially more than the individual assignments contained within it. This is to reinforce the benefits of revision as part of the writing process. As you progress through the semester, you will become a more aware and more capable writer. Use your learned abilities to improve your drafts for the best possible credit on your portfolio. (However, don't consider the earlier drafts to be "throw-away" assignments. Drafts must be submitted to qualify your portfolio for grading.)

ASSIGNMENT	VALUE	POINTS	GRADE
Participation & Engagement	30	90%+	A
Reading Quizzes/Responses	30	80-89%	B
Paper 1: Autoethnography	10	70-79%	C
Paper 2: Analysis of Science Accommodation	10	Unsatisfactory	NC
Paper 3: Discourse Community Ethnography	10	Partial/Poor	F
Paper 4: Navigating Sources That Disagree	10		
Final Portfolio	100		
TOTAL	200		

(b) Letter Grades

(a) Major Course Assignments

FIGURE 1. Grading System Specifics

5. MAJOR UNITS OF STUDY

5.0. Learning to read material in this course. (aka “Entering the Conversation”)

Major Assignment: None. This is an introductory ‘unit’ that prepares you to work with the academic sources we’ll be studying.

Unit Goals & Focus: We will look at the ways academics write journal articles. Because we will study this type of writing all semester, we will start by examining the predictable techniques used by authors writing in this form. That way, you’ll know what to expect in future readings, and you’ll be a more successful and efficient reader.

5.1. Learning how *you* write. (aka “Understanding the Writing Process”)

Major Assignment: Autoethnography (Section 6.1)

Unit Goals & Focus: Our first goal will be to see how *you* write. We’ll compare your techniques to those of other college and professional writers, and we’ll see what does and doesn’t work for you. We’ll learn how the writing process is studied, and we’ll see what the process actually looks like (as opposed to what you were probably taught before). This helps later because you know what works best for you as a writer, and you get a better sense of what’s going on inside your head when you write.

5.2. Learning how groups of people use writing. (aka “Discovering Discourse Communities”)

Major Assignment: Discourse Community Ethnography (Section 6.2)

Unit Goals & Focus: After learning how you write, we will turn to learning about the groups you’ll be expected to join. When you write for school, your writing is intended for a group. We will look at how those groups use language and forms of writing to communicate and maintain (or exclude) members. This will help you learn how to analyze the groups that exist in your major.

5.3. Learning how to ‘fit in’ when writing. (aka “Writing With Authority”)

Major Assignment: Analysis of Science Accommodation (Section 6.3)

Unit Goals & Focus: You aren’t an expert in any field you’re studying in college...yet. How, then, can you write papers for professors and make your papers sound like you know the material in class? We will explore the idea of “authority” in a writing situation. Our goal is to get you to recognize the authority you *do* have so that you can present it even when you *think* you have none to show.

5.4. Learning how to use what other people write. (aka “Constructing Meaning Through Texts”)

Major Assignment: Navigating Sources That Disagree (Section 6.4)

Unit Goals & Focus: People write differently in different situations. We’ll examine how and why this works, and we’ll see how changing those situations requires flexibility in a writer. Your major writing assignment will help you practice balancing those situations and identifying the situations that other writers find themselves in.

6. MAJOR ASSIGNMENTS

Each unit of study listed in Section 5 includes a major writing assignment that will be included in your final portfolio (see Figure 2). While an assignment sheet with additional details and scoring rubric will be provided later for each assignment, below is a brief overview of the expectations for each. When preparing your response to these assignments, be sure to review the individual assignment sheets, as any revisions to the assignment will be reflected in those documents, superseding the preliminary information found here.

6.1. Autoethnography. (for 5.1, Understanding the Writing Process)

Task: Write a reflective analysis of the processes and habits used by your or someone else when performing several writing tasks in multiple situations/environments. Present the report as an ethnographic case study to be reported on to either your peers or your instructor.

Purpose: Prove to your instructor that you can:

- (1) recognize various writing processes;
- (2) choose an appropriate approach to this writing task, given its context and audience;
- (3) present your findings in a manner appropriate to your task; and
- (4) organize your response in a manner that enhances understanding.

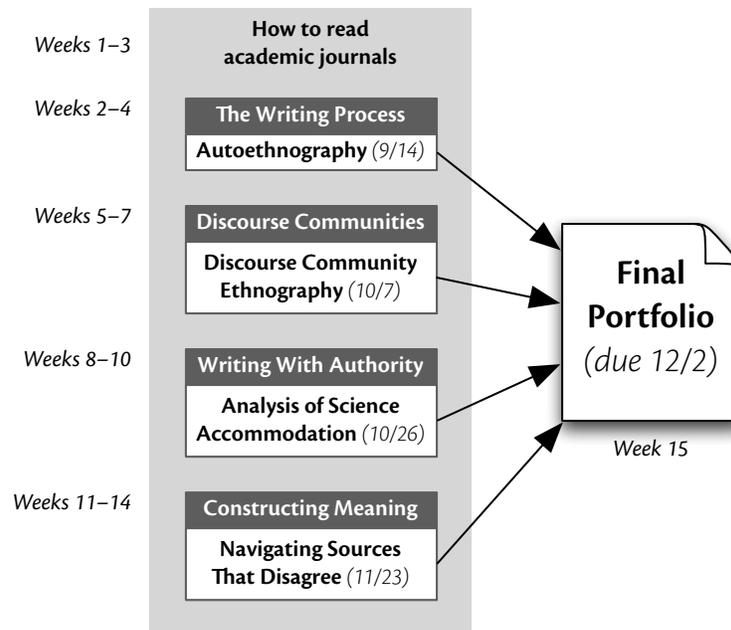


FIGURE 2. General Course Pacing with Assignments

6.2. Discourse Community Ethnography. (for 5.4, Discourse Communities)

Task: Write an ethnographic survey of a discourse community of your choosing. This survey should focus on the values and goals of the community and how those are reflected in the genres and other written artifacts it produces.

Purpose: Prove to your instructor that you can:

- (1) correctly identify a discourse community in 'real life';
- (2) determine the goals, values, and characteristics of that community;
- (3) analyze the writing practices of the community; and
- (4) show whether—not necessarily how—the community's genres illustrate its goals.

6.3. Analysis of Science Accommodation. (for 5.3, Writing With Authority)

Task: Choose a mass-media version of a scientific report and find the corresponding original research. Write an analysis of the differences between the formats, explaining to other students the *reasons* for the differences you observed.

Purpose: Prove to your instructor that you can:

- (1) recognize differences in the writing used in each article;
- (2) make and support claims about why those differences exist;
- (3) draw a conclusion about the authority needed in each article.

6.4. Navigating Sources That Disagree. (for 5.4, Constructing Meaning)

Task: Write a report that analyzes three sources that disagree on a specific issue of your choosing. Provide sufficient information about the issue that your intended audience could appropriately and knowledgeably contribute to a public debate or create an editorial column.

Purpose: Prove to your instructor that you can:

- (1) recognize that texts are claims as part of a conversation, rather than absolute statements of unquestionable fact;
- (2) discern issues and purposes of a variety of texts from different sources;
- (3) understand the impact of rhetorical situations on writing samples;
- (4) identify the intended audiences in multiple sources and determine their impact on the rhetorical situations; and
- (5) present your own persuasive claim appropriately given an understanding of your own rhetorical context.

6.5. Final Portfolio.

Task: Create a showcase of your best written work produced in this course, showing both your learning as a student and your development as a writer.

Purpose: Prove to your instructor that you can:

- (1) improve your writing style and quality over the course of a semester;
- (2) implement revision strategies on previous work; and
- (3) reflect on the changes in your thinking during the term

7. COURSE CALENDAR

UNIT	WEEK	DATE	READINGS/HOMEWORK (BEFORE CLASS)	GUIDING QUESTION (DURING CLASS)
Reading in the University	1	22 Aug	n/a	What is a "Composition Class"?
		24 Aug	<input type="checkbox"/> Take Syllabus Quiz <input type="checkbox"/> Swales, "Create a Research Space (CARS)" <i>WAW</i> 6-8	What are the tricks to reading a research article in an academic journal?
The Writing Process	2	26 Aug	<input type="checkbox"/> Perl, "Composing Process" <i>WAW</i> 191-215 UCF Drop/Swap Deadline 8/25 UCF Add Deadline 8/26	How can we study the writing process if it's all in our head?
		29 Aug	<input type="checkbox"/> 2-page Writer Self-Portrait <input type="checkbox"/> Record yourself writing	What makes a person a "bad writer"?
		31 Aug	<input type="checkbox"/> Transcribe your recording <input type="checkbox"/> Think: How would you apply Perl's process to it?	What should we look for in our transcriptions?
		2 Sept	<input type="checkbox"/> Rose, "Rigid Rules" <i>WAW</i> 236-250 <input type="checkbox"/> D&J 3 <input type="checkbox"/> Code your recording	What's the best way to make a "rule" for writing?
		5 Sept	n/a	<i>Labor Day—No class</i>
		7 Sept	<input type="checkbox"/> Lamott, "Shitty First Drafts" <i>WAW</i> 301-304 <input type="checkbox"/> Keep a complete writing journal for two days	What makes a document or essay "bad writing"?
		9 Sept	<input type="checkbox"/> Review assignment sheet <input type="checkbox"/> Plan what you will write	How can students help other students with their writing?
4	12 Sept	<input type="checkbox"/> Write shitty first draft	What can other students do to make their papers as awesome as yours?	
	14 Sept	<input type="checkbox"/> Finalize Autoethnography Autoethnography Due	What have we figured out so far?	
	16 Sept	<input type="checkbox"/> Swales, "The Concept of Discourse Community" <i>WAW</i> 466-480	What is a Discourse Community?	
Discourse Communities	5	19 Sept	<input type="checkbox"/> Review DC Assignment Sheet <input type="checkbox"/> Choose a DC to study	How can we identify discourse communities?
		21 Sept	<input type="checkbox"/> Draft a plan for primary research	How can we do research on a specific discourse community?
		23 Sept	See below.	<i>Instructor at Conference (No Class)</i>

UNIT	WEEK	DATE	READINGS/HOMEWORK (BEFORE CLASS)	GUIDING QUESTION (DURING CLASS)
	6	26 Sept	<input type="checkbox"/> Conduct interviews <input type="checkbox"/> Observe your DC	What do outsiders need to know about your community to “fake it” as a member?
		28 Sept	<input type="checkbox"/> Wardle, “Identity, Authority, and Learning to Write in New Workplaces” <i>WAW</i> 520–537 <input type="checkbox"/> D&J 4, 6 <input type="checkbox"/> Continue interviews and primary research, if needed	What could we have told Alan to make things work?
		30 Sept	<input type="checkbox"/> Create a “Guide for n00bz” for your chosen community	How should we formally write about discourse communities?
	7	3 Oct	<input type="checkbox"/> Work on revising one or more existing drafts	<i>Individual Conferences</i> (No class)
		5 Oct	<input type="checkbox"/> Review assignment sheet <input type="checkbox"/> Write a shitty first draft	How can you add extra awesomeness to your DC Ethnography?
		7 Oct	<input type="checkbox"/> Finalize draft Discourse Community Ethnography Due	What are the special rules of the academic discourse community?
Writing With Authority	8	10 Oct	<input type="checkbox"/> Penrose and Geisler, “Reading and Writing Without Authority” <i>WAW</i> 602–617 <input type="checkbox"/> D&J 1, 2	What advice do you have for Janet? for Roger?
		12 Oct	<input type="checkbox"/> Read Analysis of Science Accommodation assignment sheet	What kind of authority can you bring to your papers? to your major?
		14 Oct	<input type="checkbox"/> Bring in assignment sheets and/or syllabi from other classes	How are writing expectations expressed in your classes?
	9	17 Oct	<input type="checkbox"/> McCarthy, “Stranger in Strange Lands” <i>WAW</i> 667–699 <input type="checkbox"/> D&J 1, 3, 7	What advice do you give to Dave? What advice does McCarthy give you?
		19 Oct	<input type="checkbox"/> Keller, “Studies Explore...” <i>WAW</i> 595–601 <input type="checkbox"/> D&J 1, 2	How different can two articles be if they’re about the same thing?
		21 Oct	<input type="checkbox"/> Bring in science articles	Which of your two articles is better? (Is that a trick question?)
	10	24 Oct	<input type="checkbox"/> Write shitty first draft	How can your writing show the conversation?
		26 Oct	<input type="checkbox"/> Finalize draft Withdrawal Deadline 10/27 Analysis of Science Accommodation Due Today	How are writing expectations expressed in your classes?

UNIT	WEEK	DATE	READINGS/HOMEWORK (BEFORE CLASS)	GUIDING QUESTION (DURING CLASS)
		28 Oct	<input type="checkbox"/> Work on revising one or more existing drafts	<i>Individual Conferences</i> (No class)
Rhetorical Situations	11	31 Oct	<input type="checkbox"/> Haas and Flower, "Rhetorical Reading Strategies and the Construction of Meaning" <i>WAW 120-38</i> <input type="checkbox"/> D&J 1, 3	Who are Haas and Flower writing to, and how can you tell?
		2 Nov	<input type="checkbox"/> Work on revising one or more existing drafts	How does a reader construct new meaning while reading?
		4 Nov	<input type="checkbox"/> Bring in informational textual artifact	What are the rhetorical situations of "informational" texts?
	12	7 Nov	<input type="checkbox"/> Grant-Davie, "Rhetorical Situations and Their Constituents" <i>WAW 101-19</i> <input type="checkbox"/> D&J 1, 3, 5	How can writing be a negotiation?
		9 Nov	<input type="checkbox"/> Convincing the Parents	What are the constraints of writing for school?
		11 Nov	<input type="checkbox"/> See below.	<i>Veterans' Day—No class</i>
	13	14 Nov	<input type="checkbox"/> Convincing the Chair <input type="checkbox"/> Begin looking for opposing articles	What is the exigence of a rhetorical situation?
		16 Nov	<input type="checkbox"/> Find and read opposing articles	How can you balance disagreeing authors?
		18 Nov	<input type="checkbox"/> Read Hitchens article and two responses (See Webcourses for links)	What problems do you anticipate in your paper?
	14	26 Sept	<input type="checkbox"/> Write shitty first draft	What are you good seeing that can improve other students' papers?
23 Nov		<input type="checkbox"/> Finalize draft Navigating Sources That Disagree Due	What's left to do?	
25 Nov		<input type="checkbox"/> Pretend like you're revising your papers	<i>Thanksgiving Break—No class</i>	
Final Portfolios	15	28 Nov	<input type="checkbox"/> Revise and organize final portfolio	How can you improve your own writing to show learning?
		30 Nov	<input type="checkbox"/> Continue revisions	How can you improve your own writing to show learning?
		2 Dec	<input type="checkbox"/> Finalize, print, and bind your portfolio Final Portfolio Due	Are you a Stranger in Strange Lands?



Course Syllabus: Composition II

Prerequisite: Successful completion of ENC 1101 or have passed an AP English Exam

Meeting: MWF 09:30–10:20 (ENC 1102.0021), BA 206
MWF 10:30–11:20 (ENC 1102.0136), BA 205

Term: Spring 2012

Instructor: Christopher R. Friend

Email: friend@ucf.edu

Office: Colbourn Hall (CNH) 305 B

Office Hours: MWF 12:00–13:00 or by arrangement.

Visit <http://friend.lattiss.com> for appointments.

1. OVERVIEW

1.1. **Course Description.** In this course, we will explore the research process as one of genuine inquiry. During the semester, you will be expected to:

- ask challenging, open-ended questions requiring inquiry to answer;
- explore those questions using appropriate primary and secondary research methods, such as library research, historical analysis, rhetorical analysis, survey, and interview;
- read carefully what others have said about those questions; and
- join the existing research “conversation” on relevant topics.

You will use writing as a tool to help you learn each of the concepts listed above, and you will become more aware of your style and abilities as a researcher.

1.2. **Course Outcomes.** Through successful completion of this course and its activities, you should be able to

- read, analyze, and respond to difficult texts;
- understand texts as claims and test those claims;
- ask meaningful questions and seek answers to those questions;
- gather and analyze data of various kinds;
- use technologies to help achieve writing and research goals;
- thoughtfully discuss the literacies required in the 21st century;

- convey written ideas and research findings effectively for various audiences and purposes; and
- explain writing-related concepts, including *intertextuality*, *genre*, *originality*, *plagiarism*, and *the technologies of writing and research*.

2. REQUIRED MATERIALS

- Greene and Lidinsky, *From Inquiry to Academic Writing: A Practical Guide*
- Lunsford, *The Everyday Writer: A Brief Reference, Fourth Edition*
- Other articles, as assigned. Any additional readings will be available through Webcourses. (If your internet access from home is spotty or nonexistent, plan ahead. You will be able to download all additional readings in advance from any campus computer lab.)
- Plenty of notebook paper; expect to turn something in each day.
- Writing utensils of your choice; use only ink for submitted assignments.
- A computing device capable of creating typed documents for all out-of-class work.

3. GRADING & ASSESSMENT

Your grade in this course will be based on the major components listed in Table 2. Each assignment will have a specific grading rubric, as well as detailed completion guidelines, that will be provided in class and available on Webcourses. The smaller assignments are designed to help you build toward your final project and should not be dismissed. Each assignment in this course is designed to better prepare you for your final project.

Please note the following distinctive characteristics about grading in this course:

- You can earn a D for an assignment, but you cannot earn a D for this course. To pass, you must earn at least a C average.
- The grade of NC (no credit) can be assigned at the instructor's discretion only if you complete all course work on time, attended class regularly, and fail to write at a level appropriate for the class.

TABLE 1. Final Letter Grades

POINTS	GRADE
90%+	A
80–89%	B
70–79%	C
Unsatisfactory	NC
Partial/Poor	F

4. MAJOR ASSIGNMENTS

This course builds to a final project designed to persuade people to take action on a language-related issue of your choosing. Each unit of study includes a major writing assignment designed to form, refine, and express your ideas toward that final project. For each assignment, you will receive a detailed assignment sheet with procedures and a scoring rubric; however, a brief outline of the major of this semester's assignments appears below.

4.1. Brainstorming Reflection.

Task: Choose a potential issue or question you would like to research, based on the readings at the beginning of the semester. Document your decision and what led you to it.

Purpose: Prove to your instructor that you can:

- (1) identify a relevant, researchable problem;
- (2) specify what you wish to learn about the problem; and
- (3) document and properly cite the readings that led to your decision.

TABLE 2. Major Course Assignments

ASSIGNMENT	POINTS
Homework	75
Reading Responses (RRs) (5×5 pts)	25
Reading Quizzes (10×2.5)	25
Daily Assignments	25
Brainstorming Reflection	10
Participation	65
Workshops (4×5 pts)	20
Conferences (2×5 pts)	10
Class Discussion/Participation	35
Research Proposal	20
Context Analysis	45
Annotated Bibliography	25
Framing Synthesis	20
Outcomes Analysis	30
Stakeholder Analysis	10
Genre Analysis	20
Final Project	80
Project Presentation	15
Course Reflection	10
TOTAL	350

4.2. Research Proposal.

Task: Create a plan for conducting a semester-long research study.

Purpose: Prove to your instructor that you can:

- (1) identify a clear research problem or question,
- (2) create a plan of action for exploring your chosen issue,
- (3) show that your study is important and relevant, and
- (4) suggest a target audience for your findings.

4.3. **Context Analysis.** This assignment has two components that combine to document the situation and existing knowledge in which your research is taking place.

4.3.1. *Annotated Bibliography.*

Task: Create a list of sources related to the issue you are investigating.

Purpose: Prove to your instructor that you can:

- (1) relate a series of sources to one another,
- (2) describe research methods and summarize claims, and
- (3) evaluate the validity of claims and arguments.

4.3.2. *Framing Synthesis.*

Task: Present your collection of sources as a cohesive whole.

Purpose: Prove to your instructor that you can:

- (1) show relationships among sources,
- (2) relate your sources to the question or problem you are researching,
- (3) identify the shape and nature of present conversation on the issue.

4.4. Outcomes Analysis.

Task: Show how to join the existing conversation about your chosen issue.

Purpose: Prove to your instructor that you can:

- (1) identify the people involved in the conversation and able to make decisions regarding your chosen issue,
- (2) examine their relation to the issue in a stakeholder analysis,
- (3) determine what genres are used by those stakeholders, and
- (4) evaluate which genre would be most effective for your final project.

4.5. Final Project.

Task: Use a relevant genre to communicate with your stakeholders to convince them to take an action or make a decision.

Purpose: Prove to your instructor that you can:

- (1) effectively use the selected genre,
- (2) use proper appeals to communicate with your stakeholders, and
- (3) create a polished and professional final product that you can present to your peers.

5. COURSE CALENDAR

UNIT	WEEK	DATE	READINGS/HOMEWORK (BEFORE CLASS)	GUIDING QUESTION (DURING CLASS)
Introducing the Course	1	9 Jan	n/a	What will we do this semester?
		11 Jan	Chapter 1 Reading Check UCF Drop/Swap Deadline 1/12	What is academic inquiry, and how will we use it in this class?
		13 Jan	<input type="checkbox"/> Lunsford 11 Reading Check <input type="checkbox"/> Chapter 2 Reading Check UCF Add Deadline 1/13	How does writing change if you're writing as a reader?
Finding Your Question	2	16 Jan	No Class—Martin Luther King, Jr. Day	
		18 Jan	<input type="checkbox"/> Chapter 3 Reading Check <input type="checkbox"/> Syllabus Quiz	How do academic claims lead to conversations in text?
	3	20 Jan	<input type="checkbox"/> Read Belcher; Jones <input type="checkbox"/> RR1—College Prep UCF Fee Payment Deadline 1/20	What questions come to mind based on your interaction with the reading?
		23 Jan	<input type="checkbox"/> Read Gwin; Lee <input type="checkbox"/> RR2—Student Issues <input type="checkbox"/> One-Week Writing Log	What are the current issues facing today's student writers?
		25 Jan	<input type="checkbox"/> Chapter 4 Reading Check <input type="checkbox"/> Read Grabill and Pigg; Lenhart et al.; NCTE <input type="checkbox"/> RR3—Identities	How do contexts, genres, and discourse communities shape your identity as a writer?
	4	27 Jan	<input type="checkbox"/> Read Goldsmith; Howard <input type="checkbox"/> RR4—Plagiarism	What is plagiarism, and how does it work in today's schools/society?
		30 Jan	<input type="checkbox"/> Read Carr; Greenfield <input type="checkbox"/> RR5—Thinking	What readings make you want to see change or take action?
		1 Feb	Brainstorming Reflection due on Webcourses	How can you create a focused & researchable problem/question?
		3 Feb	Library Day —Meet in LR235C	
	Proposing Your Project	5	6 Feb	Chapter 6 Reading Check
8 Feb			Print two copies of your draft research proposal for peer review.	How can research proposals be improved?
Learning the Background	6	10 Feb	Research Proposal due on Webcourses	How can we best use the library to find resources?
		13–15 Feb	Research/Conference Days	
		17 Feb	Lunsford 12 Reading Check	How can you tell how good an argument is?

UNIT	WEEK	DATE	READINGS/HOMEWORK (BEFORE CLASS)	GUIDING QUESTION (DURING CLASS)
	7	20 Feb	Bring the sources you've collected. Bring your laptop.	How can your sources be organized and cited?
		22 Feb	Bring two printed copies of Annotated Bib draft for peer review	Can you find the conversation in a bibliography?
		24 Feb	Chapter 7 Reading Check	How can the sources be viewed as a single collection of work?
	8	27 Feb	Gather all notes and sources; bring to class.	How can so many sources be synthesized?
		29 Feb	Bring two printed copies of Framing Synthesis draft for peer review.	How can the framing synthesis be improved?
Defining the Outcome		2 Mar	Context Analysis due on Web-courses	Who cares about your question/problem?
	n/a	5–9 Mar	No Class—Spring Break	
	9	12 Mar	Print a list of stakeholders for your issue; include your notes.	What have you learned about your stakeholders?
		14 Mar	Print two copies of Stakeholder Analysis for peer review.	How can the Stakeholder Analysis be improved?
		16 Mar	Bring to class two sample genres used by your stakeholders.	What can you discover about the genres used by your stakeholders?
	10	19 Mar	Print two copies of Genre Analysis draft for peer review. UCF Withdrawal deadline 3/20	How can the Genre Analysis be strengthened?
Convincing Stakeholders		21 Mar	Outcomes Analysis due online	Where is this project heading?
		23 Mar	Lunsford 13 Reading Check	What makes arguments effective?
	11	26 Mar	Chapter 8 Reading Check	Which appeals are most appropriate for this project?
		28 Mar	Bring all notes, plans, works in progress, and laptop.	What can this project accomplish?
		30 Mar	Conference/Research/Work Day	What is your final project?
	12	2–6 Apr	Research/Work/Conference Week	
	13	9 Apr	Bring your laptop and a draft of your final project to class.	How will you present your work in a meaningful manner?
Presenting & Reflecting on Your Work		11–13 Apr	Begin project presentations	
	14	16–20 Apr	Continue project presentations	
	15	24–30 Apr	Course Reflection due on Web-courses	What has this course done? Where did it take you?



Course Syllabus: Textual Technologies

Course Title: ENC 4XXX: Textual Technologies

Meeting: TR 12:30–14:00, CNH 203C

Term: Spring 2014

Instructor: Christopher R. Friend

Email: friend@ucf.edu

Office: Colbourn Hall (CNH) 305 B

Office Hours: TR 16:00–18:00; appointments strongly recommended.
Visit <http://friend.lattiss.com> for availability.

1. OVERVIEW

1.1. **Course Description.** In this course, we will explore the relationships among new technologies, texts, and the people who use them. We will survey the emerging literature on new media technologies to find trends in current thinking on the subject. Our conversations will focus on the practical, evaluating the interrelatedness of identity, community, technology, and language. In short, we will examine how technology changes our views, both of ourselves and of our texts.

Through written assignments, we will explore issues of copyright, distribution, accessibility, and interactivity. Our assignments will also be practical and self-aware, using new media to explore the influence of new media, yet still defining and emphasizing the nature of “text”. The majority of our in-class time will be spent with presentations and discussions; a WordPress blog and discussions in Webcourses will continue our conversations into online environments.

1.2. **Course Objectives.** By the conclusion of this course, students will be able to:

- (1) present original writing in multiple formats and evaluate the effect of format change on content, delivery, access, and arrangement;
- (2) use hypertext (or some other markup language) for the presentation of original writing, making appropriate stylistic and organizational choices to take advantage of both the format and the encoding;
- (3) remix written text in the creation of “new” content, choosing appropriate copyright or Creative Commons licensing and acknowledgments;
- (4) evaluate their own thinking and writing processes with regard to attention, concentration, and connectedness;

- (5) evaluate the influence of new media on the presentation of identity, gender, and community; and
- (6) synthesize readings and use multiple media to present conclusions to classmates.

2. RESOURCES

2.1. **Texts.** The bulk of our reading material will come from articles provided via Webcourses as PDFs. During the first week of class, we will schedule book report presentations, wherein you will be responsible for obtaining, reading, and reporting on one book-length publication by the authors we will be studying. The text you choose will be the only book you must purchase for class.

You will sign up for **one** book-length text to read in-depth and report on to the rest of your classmates. **Do not** purchase a text until assigned in class, as you will only be responsible for one title. For the list of options, see the Works Cited list at the end of this syllabus.

2.2. **University Writing Center.** The University Writing Center (UWC) is a free resource for UCF students. At the UWC, a trained writing consultant will work individually with you on anything you're writing (in or out of class), at any point in the writing process from brainstorming to editing. Appointments are recommended, but not required. For more information or to make an appointment, visit the UWC website at <http://www.uwc.ucf.edu>, stop by MOD 608, or call 407-823-2197.

2.3. **Webcourses.** We will use Webcourses for assignments, announcements, and discussions related to this class. If you do not have access to a computer with an Internet connection from home, several on-campus labs are available for student use.

Any email communication for this course should be done through the Webcourses mail system so we keep things consolidated. I make every effort to check and respond to emails each morning, so I will reply promptly, but not immediately, to messages you send. Please be mindful of the fact that I may not be checking my mail as soon as you send a message.

3. COURSE ASSIGNMENTS

Book Report: Each student will be responsible for an in-class presentation of a book-length text from one of the authors we are studying this semester. Presentations will include a report of the content, organization, and main thesis of the text, allowing classmates to understand how the text fits with other content from the semester and how it expands thinking from other reading.

Reading-Check Quizzes: Short comprehension quizzes on Webcourses will be due for each reading we discuss in class. Quizzes close at the start of class on the day of discussion. These quizzes are designed to ensure that you are prepared for each week's conversation. Note: Your syllabus quiz is written in similar style and should be considered a practice quiz.

Online Discussion and Blog Posts: Conversations from class will continue outside the classroom via our Webcourses discussion board and our Wordpress blog. Thoughtful and substantive contributions (either new threads or replies) are expected to allow engaging and productive conversation.

Class Participation/Discussions: Like our online conversation, in-class conversation is vital to the development of everyone's thinking. Your views could help others gain new insights, and they help your instructor gauge your thinking and progress throughout the course.

Online Identity Map: Students will create a map, chart, or other diagram to illustrate the relations among various online personae common in today's society, choosing to either represent their own identities or a hypothetical general depiction.

Metacognitive Survey: In an extensive discussion or blog post, students will evaluate their own thinking and concentration while reading materials for class. They will examine their distracted this, compulsion to "check in" with online systems, and their ability to become absorbed with a written text despite the call of devices and social media.

Midterm: A midterm paper of approximately 6 pages in length will explore a thesis related to information ownership in the digital age. Students will determine whether to publish their work under copyright or Creative Commons based on readings and discussions from class.

Final Paper: The final paper of approximately 8 pages will examine texts and technology from a more personal perspective than the midterm, highlighting issues of identity, embodiment, cognition, or some other topic discussed in class. Your challenge is to state an assertion based on your reading, talking, and thinking during the semester, then support that assertion using reasoning and references.

4. SCHEDULE

The table below provides an overview of activities for this course, along with an idea of their timing and order. **Your instructor reserves the right to make adjustments to this schedule to ensure academic appropriateness throughout the semester.** Any changes will be announced in class and via Webcourses.

TOPICS	WEEK	CLASS DISCUSSION	READINGS/HOMEWORK
Online Identity	1	Identity and use of technology	Introductory Writing Sample <i>Drop/Swap ends 8/25</i>
Media & Mediation	2	Living online	Online Identity Map Metacognitive Survey <i>Fee payment due 9/2</i>
	3	Convergence	Jenkins <i>No class 9/5 (Labor Day)</i>
	4	Text as database	Manovich
Database & Textuality	5	Writing spaces & hypertext	Bolter (2)
	6	Hypertext & TEI	McGann Renear
Social Affect & Rights	7	Legal controls via technology	Lessig Midterm Due
	8	Organizing knowledge and learning	Brown & DuGuid (2) <i>Withdrawal Deadline 10/14</i>
Mental Affect & Cognition	9	Technology replacing thinking	Carr Ridley
	10	Thinking with technology	Richtel Turkle <i>Homecoming Week</i>
Society & Identity	11	Identity through social technology	Turkle (2)
	12	Identity through machines	Hayles Bonus: Gibson's <i>Neuromancer</i> <i>No class 11/11 (Veteran's Day)</i>
Gender & Embodiment	13	Identity through one's body	Stone
	14	Projected identity/gender through science	Schiebinger <i>No class 11/24-26 (Thanksgiving)</i>
	15	Wrap-up conversations Peer review final papers	Draft of Final Paper
Finals Week	16	In-Person Course Review/Eval	Final Paper Due

5. COURSE POLICIES

5.1. **Ethics and Integrity.** Here at UCF, integrity, scholarship, community, creativity, and excellence are the core values that guide our conduct, performance, and decisions. Several elements of The UCF Creed apply directly to your role in this class.

Integrity: I will practice and defend academic and personal honesty.

Scholarship: I will cherish and honor learning as a fundamental purpose of my membership in the UCF community.

Excellence: I will strive toward the highest standards of performance in any endeavor I undertake.

All work you submit for this course should exhibit integrity, scholarship, and excellence. Your writing should be yours alone (citing sources for research ideas and quotations, where appropriate); efforts to submit the work of another in place of your own destroys your integrity, damages the value of UCF's credentials, and will be subject to academic disciplinary action. You are in this class to engage your mind and expand your thinking on a particular subject. This course has been designed with that goal in mind, and your efforts the semester should also reflect that goal. If you feel that any of your standards with respect to The UCF Creed are in question or in danger of being compromised, please do not hesitate to speak with your instructor, who will be happy to assist you in resolving any conflicts.

5.2. **Grading.** This course follows a ten-point scale, as below. Plus/minus grades are not used. Grade rounding begins 0.4% below the minimum. (In other words, a score of 89.60% rounds up, while 89.59% does not.) Grades in this course will be calculated as follows in Figure 5.2.

ASSESSMENT	GRADE WEIGHT	SCORE	LETTER GRADE
Online Identity Map	5%	A	90–100%
Metacognitive Survey	5%	B	80–89%
Reading-Check Quizzes	10%	C	70–79%
Online Discussion/Blog Posts	15%	D	60–69%
Class Participation/Discussions	15%	F	< 60%
Midterm	15%	(b) Letter Grades	
Book Report	15%		
Final Paper	20%		

(a) Assignment Weights

FIGURE 1. Grading Scales

CLASS SYLLABUS

Welcome, OHS Class of '09!

Read more to find out what's coming up in your Freshman English class.



CLASS ACTIVITIES NEED SUPPLIES

Make sure you're ready to go every day by having the right materials with you. For this class, you need a three-ring binder with eight tabbed dividers, plenty of notebook paper (keep about 25 sheets in your notebook), three pencils, and three blue or black pens. Gel, glitter, or metallic pens are not acceptable.

You will receive an OHS English Primer this week; bring it to class each day, as well. Check out misterfriend.net for information about and links to the required materials listed here.

CLASSROOM EXPECTATIONS

Because our class will be quite small, there will be more opportunity for each student to participate in discussions and reading activities. You need to be prepared to contribute to every conversation we have about the material we're studying. Participation can count up to 10% of your final grade.

Timing means a lot in Read 180, and you need to be sure you're in class on time each



day. Tardies will be handled according to the OHS Attendance Policy (which you'll hear more about this week). Additionally, passes written to leave class for non-academic reasons will be marked as tardies.

You are also expected to do your own work in this class. You should respect yourself enough to take pride in the work that you do correctly and successes you achieve.

Your Keys to Success

Mr. Friend's English 9 is a difficult class, but you'll always have resources you can use to help you through. Use them wisely, and you will see that everything we do in class is challenging, but possible.

The most helpful tool you can use is the class website at <http://misterfriend.net>. It's kept up-to-date most every day of school and includes a class calendar, daily homework assignments, and class handouts. If you forget a paper at school, you can print another one out from home — saved!

Each week, Mr. Friend is available for make-up work or to provide extra help to anyone who feels they need it. Just stop by Monday & Tuesday afternoons (until 3:00) or Thursday & Friday mornings 6:45-7:15.



Exam/Break Schedule

September 30 – October 9

Fall Break

November 23–27

Thanksgiving Break

December 7–9 + 14–16

Second Quarter + Semester A Exams

December 17 – January 2

Winter Break

March 7–9

Third Quarter Exams

March 10–19

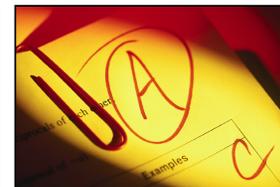
Spring Break

March 20

Research Projects Due

May 17–19 + 22–24

Fourth Quarter + Semester B Exams



Good grades take constant focus.

GRADING POLICIES

Grades for this class will be based on a weighted average of all the assignments completed for the entire quarter. All work done, both in the computer system for Read 180 and in the literature component at the end of each period, will be combined together into one score that will count for two classes on your report card.

This course is the most significant one you're in this year, because it is required for you to become a sophomore next year, and it is worth twice as much in your GPA as your other classes are. Be sure you put your best effort into doing well in class.

You will receive separate information about grades in Read 180, but the remainder of the class will be divided into several types of assignments: classwork, tests, and projects. Each of those types will be worth the same amount in your quarter average.

Every nine weeks, you will take a quarter exam that will count as 25% of your report card grade. In December and May, you might take semester exams, which count 20% of your semester average (the grade that determines your GPA). The OHS Attendance Policy allows you to skip those exams if your attendance and grades are really good, so don't let them slip.

LITERATURE WE'LL STUDY

While you progress through Read 180 this year, we'll also study the literature that is a part of Freshman English, but in an unusual way. We've got our work cut out for us. Here is a preview of what we'll go through:

Short Stories

A handful of tales ranging from murder mysteries to childhood friendships to life-or-death court trials and haunting tales of revenge. A review using Disney's *Fantasia/2000* rounds out the unit.

The Epic

The Odyssey is a huge story about a hero from Greek mythology. We'll watch a film version of it, then read some of the highlights that the movie misses.

The Novel

We'll read *To Kill a Mockingbird* during the third quarter. This is one you'll want to read through and through... it's worth it. During our studies, we'll watch *The Long Walk Home* to see a different viewpoint of the events in the book.

The Play

Romeo and Juliet becomes the focus of our reading at the end of the year. We'll read the parts out loud in class after watching a modern film version to understand what happens in this complex story of twists, turns, and mistrust.

Research

While *research* isn't another story to read, it is definitely another type of text to work with. We'll put together research papers during the third quarter, and you'll have a rehearsed presentation to make in front of the class.

Contact Information

CLASS WEBSITE

<http://misterfriend.net>

E-MAIL (BEST METHOD)

mail@misterfriend.net

PHONE MAIL

407-320-4208

FAX

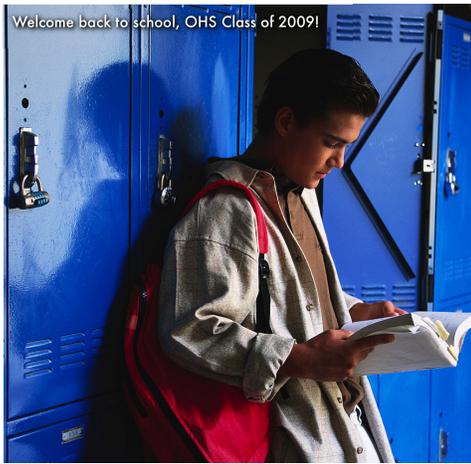
407-320-0000

POSTAL ADDRESS

Oviedo High School
601 King St
Oviedo FL 32765-9712

SNOWY

MR. FRIEND'S ENGLISH 9G CLASSES 2006



Welcome back to school, OHS Class of 2009!

Tools for Success in College: Free for the Taking

College will be here before you know it, and this class will help you get ready.

It's never too early to begin planning for college. The decision of where to go is up to you, but the tools you can use to get there are right here. Throughout the school year, we'll build knowledge and skills that will ensure your success in both upper-level high school and collegiate coursework. Research strategies, study skills, public speaking skills, organizational methods, and group dynamics are all developed in English 9G and useful throughout the rest of your school career.

We'll start the year off with a review of literary devices used by authors to create lasting, classic works of literature. Your ability to

identify these devices will be useful when doing work in the humanities, where author intent is often at the forefront of consideration.

At the same time, we'll be working on study skills that will help you integrate new information into what you already know, making the time you spend on review and homework more productive.

Working in groups, we'll pay attention to how groups function and what effective groups need to get their work done. We'll share our ideas as in-class presentations, refining and improving your public-speaking skills. Presentations are a part of life in high school and some college-level classes. In this class, making your presentations better is a high priority.

Staying organized is one of the best ways to be successful in any class environment. You will be given several tools (see

page 2) to help you manage the work from class and stay focused on your assignments. It will be critical for you to establish an organizational style to keep things in check. The article below highlights supplies that will help you do just that.

Other Topics Inside:

novels we'll study	2
resources you can use	2
literary analysis	3
grading policies & projects	4

Supplies You Need in Class



Arriving to class prepared is essential for ensuring progress and maintaining focus. You will need to have the following materials with you at all times: 10-20 sheets of loose-leaf paper, a three-ring binder with at least five tabbed dividers, three pens producing blue or black ink, three #2 pencils, any highlighters or markers you use to help with notes or organization, and any texts or materials distributed in class relevant to what is being studied. (For example, your OHS Honors English Primer, discussed more on page 2, should always be brought to class.) The three-ring binder used for this class may only include materials from other classes if you use tabbed dividers to separate the subjects. Visit misterfriend.net for links to suggested supplies.

Exploring Literature

This year's studies will uncover the basic principles of literary analysis that you will use throughout high school and college.



Reading for Analysis

Each of the stories we study in this class have been chosen with two primary purposes in mind: first, that they are enjoyable stories that have a healthy degree of interesting material to ingest, and also that they contain excellent examples of literary devices. When reading a story for class, you will need to consider it from two perspectives that align with the criteria used for selection. Not only will you naturally determine which aspects of the writing best hold your interest, but you'll also need to critically consider its literary value, as well.

One of the first techniques we will discuss in class is the Reading Process you are expected to actively follow with each of the chosen selections for the course. Following this prescribed procedure will best enable you to identify, consider, and learn from the contents and author's style in the stories we read.

A major focus of our class is to go well beyond reading comprehension into text analysis, discussing how authors are effective in expressing and conveying their ideas or eliciting emotional and thoughtful responses in readers. We will consider the intended audience of each piece of writing we study, and we'll discuss what each writer does to get his or her point across.

Writing for Clarity

This class will make extensive use of writing to organize presentations, check for comprehension, and express ideas. You can expect an essay-length written response typically every two weeks. We'll use these responses to improve communications skills and keep our mental focus in check.

As we progress through the year, we'll be building toward the research project due on March 20, 2006. The major focus for scoring the project is the clarity and organization, building on the writing expectations from earlier in the year. We'll work on outlining, summarizing, and paraphrasing, plus writing effective and clear thesis statements. By the time the research project rolls around, you'll be an expert in organized writing.

When submitting written work, typed assignments are always appreciated. Hand-written work should be clear and neat with a minimal amount of corrections per page, with writing only on one side of the paper. Typed papers should be printed clearly, with black ink, and only on one side of the paper. For details on the margin settings, font sizes, and other detailed requirements, consult page 112 of your OHS Honors English Primer.

If computer access from home is limited, Oviedo High School has several computer labs available for student use. Check with Mr. Friend for details about availability and location of these labs. Several projects done in class will require computer use; for these, we will go to one of the computer labs as a class to give all students access to the necessary software. Be sure to inquire about compatibility if you plan to continue work at home.

Forms of Literature

This year, we'll analyze many types of Literature to see how each form is best suited for a specific communication style.

- 1. Short Stories**
Because of their small size, short stories are the perfect introduction to the fundamental concepts behind literary analysis. We'll use a substantial collection of short stories to uncover the essential components of an effective story, from conflict to satire.
- 2. The Epic**
We'll use literature to study society while reading *The Odyssey*. A tremendous tale of a larger-than-life hero, this story will be our introduction to our studies of literary heroes and momentous events.
- 3. The Novel**
Novels allow readers into the hearts and minds of their characters, developing them with more depth and complexity than other literary forms. We'll study at least three novels this year, detailed on page two of this syllabus.
- 4. Poetry & the Play**
Drama and poetry will round out the school year with a detailed study of two works by William Shakespeare — the historical King Lear, plus the infamous and tragic *Romeo and Juliet*.

On Track for AP

English 9G is intended as a foundation course that identifies and discusses the elements of literature, composition, and research that are essential to success in both life and school — particularly Advanced Placement and college course work.



NOVELS

A well-written novel gives readers an opportunity to view life through the eyes of multiple characters. By studying novels, we will explore the values and philosophies of a variety of characters and authors. Our focus will be on social perceptions and reform, in historical, modern, and futuristic contexts.

To Kill a Mockingbird

Author's Experiences

Raised in Monroe, Alabama around the outset of the civil rights movement, Harper Lee was the tomboy daughter of a lawyer.

Setting

Maycomb, Alabama is a small town beginning its journey into the big issues of racial equality during the aftermath of the Depression.

Prevalent Themes

Atticus Finch, lead role in the story, teaches his children to respect others and imagine life through their eyes.

Animal Farm

Author's Perspectives

A British author raised near the beginning of the 20th century, George Orwell saw the outset of socialism in Europe.

Historical Context

During the 1940s, England saw the influx of communist rule grow prior to World War II; many were fearful of losing the monarchy.

Literary Connections

Orwell's *Animal Farm* and 1984 (studied in 10th grade) have very blatant anti-socialist views; this story satirizes communist Russia.

The Fountainhead

Author's Philosophies

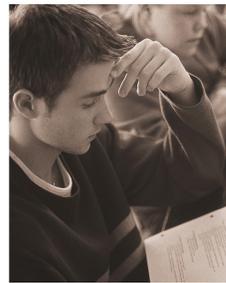
One of the foremost proponents of objectivism, Ayn Rand places an extreme value on intelligence, determination and creative force.

Prevalent Themes

Known as *Borrowed Lives* during composition, *The Fountainhead* illustrates the ways people find and gain value in their existence.

Modern Elements

The legal and economic battles waged in this story are not unlike those seen today; building design sees the same challenging forces.



Make-ups & Extra Help

Mr. Friend is available each week for additional help with in-class assignments or for opportunities to make-up classwork missed due to absence.

Just visit room 2D-015 on Mondays and Tuesdays after school (2:30-3:00) or on Thursdays and Fridays before school (6:45-7:15).

Print and Online Resources

Because of the high volume of content studied in this course, you should always be aware of the resources available to you for assistance. The most relevant will be the class website and the OHS Honors English Primer. You will receive a copy of the Primer this week, and the website is already available.

Your OHS Honors English Primer is a document created by a collaborative effort of teachers at this school for over a decade. It contains information you will use throughout your four years here at Oviedo High, as well as in your college classes. As you progress through your years in honors English, refer to the Primer for reference information related to any aspect of your studies — for instance, the glossary provides a standard source of meaning used by the entire department.

The class website is an up-to-date source of information related to class activities. From one address (<http://misterfriend.net>), you can access daily homework assignments, weekly schedules, notices of upcoming events, lecture notes, and class handouts. You can expect the site to be updated on a near-daily basis, and most documents distributed in class (including the OHS Honors English Primer) will be available from the site the same day you receive them in class.

Be sure to refer to these resources regularly throughout the school year, as they are the best way to stay on top of class activities and help keep things organized.

Classroom Expectations

As most of the content of this class will revolve around whole-group discussion and group work, respect the opinions and ideas of others in the room will be of utmost importance and will be a necessity at all times. Since others will expect to have your opinions added to the discussion, you will also have the responsibility to contribute to discussions regularly. When working in small groups, allow all members of the group an opportunity to positively contribute to the product.

In addition to respect for others in class, all students are expected to respect themselves enough to hold their own opinions, and, when discussing literature, to support those opinions with examples from the text. That same self-respect plays a role when submitting work. All assignments completed for this course must be your own, original work.

Students are also expected to show respect for the classroom and instructor. Arrive to class early and have materials (see page 1 for details) ready to be used when the tardy bell rings. Listen attentively when the instructor is speaking, and treat classroom furniture, textbooks, and other supplies in a courteous manner that respects the other people who make use of them.

A conscientious use of decency, dignity, and respect should be applied in all aspects of life and is essential to the progress and success of an academic environment.

Stay Informed.

<http://misterfriend.net>

Get Connected.

Email: mail@misterfriend.net
Phone: 407.320.4208

Keep In Contact.

OHS Front Desk 407.320.4050	OHS Guidance Office 407.320.4238	OHS Attendance Office 407.320.4053
Phone Mail 407.320.4208	Snail Mail 601 King St Oviedo FL 32765-9712	

Grading Policies and Components

The Big Picture: Semesters

At the high-school level, grades are recorded and averaged on a per-semester basis. Your GPA is officially updated twice a year to reflect the credits you earned that term. Semester grades are also used on transcripts, which are reported to colleges and scholarship agencies.

Grades for each semester are a combination of the two quarter averages from that term (each 40% of the semester average), plus a cumulative semester exam (20% of the semester grade). Oviedo High School's attendance policy allows students with few absences in a class to qualify for an exam exemption, provided they have sufficiently high grades for each quarter. Specific details regarding the entire attendance policy will be provided during the first week of class. Our attendance policy provides a great reward for academic success.

Quarterly Details

Scores for each nine-week grading period are determined through a two-stage averaging process, illustrated by the chart near the top of this page. Assignments completed for this class will be assigned a particular "task type" of test, project, quiz, classwork, or exam. Every assignment score from a particular task type is combined to create a task type average; those scores are then used (as in the chart) to create an overall average.

Typically, each graded item (quiz question, project score) is worth the same as others in a given task type. The instructor reserves the right to adjust assignment weighting based on difficulty level or other academic considerations. Class participation may also constitute up to 10% of a student's quarterly average.

Reporting Grades

In addition to official, printed reports sent twice per quarter by the school (progress reports and report cards), you can expect to receive detailed grade reports via email every one to two weeks. These reports will list each assignment from class, as well as any notes attached to your scores. Be sure your email address is on file and current to keep up-to-date with your progress.

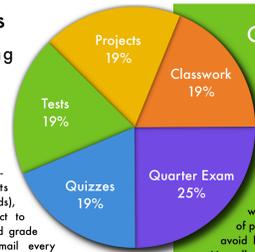
Related In-Class Policies

LATE WORK

The OHS late-work policy is that long-term assignments (those due more than ten school days after they are assigned) are subject to a deduction of one letter grade per day if submitted after its due date. In this class, students may submit two late short-term assignments per semester for "free" (within two days of the due date). Any other late short-term assignments will be subject to significant grade deductions and will only be accepted with prior parent notification. (See in-class form for details.)

TARDINESS & HALL PASSES

Students not ready to begin class on time will be marked tardy. Passes written to leave class for non-academic purposes are recorded as a tardy due to missed class time, as well. All recorded tardies are subject to the appropriate OHS attendance policy.



Class Projects

Frequent projects allow for a wider range of student responses to the ideas discussed in class with each piece of literature we study. Using a variety of project types allows you to avoid limiting yourself to essay writing all year. Each project in this class will encourage you to interact with a topic in a unique and creative way.

Pacing of Assignments

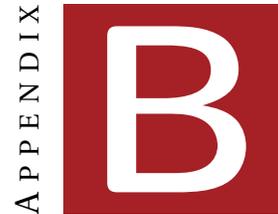
Each quarter, we will likely have three or four projects, averaging one every two or three weeks. That way, one project doesn't determine your entire grade, and we have enough time between projects to work with new material.

The Research Project

This is the big project you've likely heard stories about. Combining all aspects of your studies throughout the school year, the Research Project gives you a chance to show your expertise on a particular topic and present your knowledge to your classmates.

Details about the project are in your OHS Honors English Primer beginning on page 110. The project rubric, used to grade presentations, is on page 120.

The project is due March 20, 2006.



SELECTED COURSE ASSIGNMENTS

This Appendix the result of my approach to assignment development and design. I begin by introducing each assignment's purpose and my intentions for it, as well as a reflection on the assignment's connection to other components in the course. These narratives show show students that their assignments are designed to be progressive, with each building on the skills they learned before. Only after establishing a purpose do I provide instructions for completion. Each assignment sheet concludes with a rubric used for evaluation, designed to help students assess the quality of their own work before submission.

Below, I discuss major assignments from the courses I have taught, highlighting their role within the broader course design and the particular strengths of their implementation. Copies of the actual assignment sheets follow, showing my emphasis on clarity, consistency, brevity, and professionalism in my assignment designs. For an explanation of the teaching methodology that informs these assignments, see Chapter 1, Preface. For specific discussion of overall course design, see Chapter 2, Teaching.

B.1 Composition I: Writing About Writing

Autoethnography Assignment

The first major writing assignment for the semester was an Autoethnography designed to have students examine their own writing processes by using traditional

composition research methods. Many students were writing academic discourse for the first time, and they were experimenting with the standard introduction-methodology-results-discussion paper format. Students used citation and references as they saw fit; their citation formatting is not being assessed in this assignment. My Autoethnography assignment sheet appears below. It includes desired student outcomes (phrased as “purposes”) and the grading rubric used for evaluation.

The next time I teach this unit, I need to collect more of the student data, such as transcriptions, and better demonstrate how to incorporate references to those transcriptions into their writing. Several students made a feeble attempt, but most ignored the option altogether. Incorporating sources, therefore, will be an instructional emphasis in the next unit of this course.

Discourse Community Ethnography Assignment

The second major writing assignment for the semester asked students to look outside themselves and analyze the writing conventions of a discourse community of their choosing. Students collected genres, interviewed members of the community, and analyzed how writing worked to provide a sense of togetherness within the community. Many of them latched on to the idea of an expert and described the differences between newcomers to the community and those who are established and familiar. That element of this assignment transferred into the next paper, their Analysis of Science Accommodation. Many students identified themselves as outsiders when analyzing the discourse conventions of a scientific article.

The next time I teach this assignment, I will be sure to demonstrate with students how to pull examples out of their texts and directly cite them in their papers. I also plan to emphasize their freedom to draw conclusions and provide insights. Students seemed stuck on identification without being able to progress convincingly into analysis. I made analysis the emphasis on their next assignment, to force myself to attend to it explicitly.

Analysis of Science Accommodation Assignment

From the earliest planning stages, this assignment has always been a bit of an experiment. Few other instructors have used it in the past, and none I spoke with seemed enthusiastic about it. I believed it had potential to make obvious some rather challenging rhetorical concepts. I also felt it would provide an opportunity for students to bring interesting outside information into class.

Students did bring in a variety of sources, and they were able to incorporate them into their papers better than they did with previous assignments (which addresses a concern raised in Section B.1). However, their writing was distressingly formulaic, with students relying on suggested organization as to a life preserver. The “conclusions” reached in each paper were so eerily similar to those mentioned during class conversations that I started thinking these papers were more evident of regurgitation than original thinking. Students seemed more confident going into this paper than before; the lack of originality was likely a direct result of more thorough in-class examples of the writing process.

Rhetorical Analysis Assignment

The final major paper of the semester was a rhetorical analysis of multiple conflicting sources that discuss the same topic. Students were free to choose their own topics but were strongly discouraged from choosing abortion, the death penalty, or marijuana legalization due to the overuse of those topics in student writing. Students were to analyze the writing strategies used by the authors and present the sources as being in conversation with one another. Students were to avoid summary but include sufficient background to ensure their readers had appropriate context for the sources.

In class, by way of example, I showed students a collection of articles and publications related to the public debate about antenna-reception issues with Apple’s iPhone 4, released in June 2010. Students were familiar with the device, of course, but few were familiar with what at the time had been a large controversy in technological/gadgetry circles. I demonstrated how the various sources provided substantially different rhetorical stances, and I encouraged students to find their own controversial topics. They were told to be interested, though not personally invested, in the topics they chose.



Assignment Sheet: Autoethnography

Chris Friend • ENCI101 • Fall 2011

1. BACKGROUND

If the writing process takes place exclusively inside the head of the writer, how can the field of composition studies expect to learn anything about it? A common method used by composition researchers is a “think-aloud” protocol in which an author is asked to say everything that comes to mind while writing. Your challenge in this assignment is to discover what you can learn by doing your own “think-aloud” research on your own writing process.

We also read from John Swales about the moves made by authors when creating introductions. The paper will report your findings from original research, so you should incorporate those moves, as well. Start with what is already known, establish your niche, and present your findings. (Make a map, find the gap, and fill the gap.) Follow the IMRD pattern for the remainder of your report.

Additionally, we will employ Lamott’s approach to “shitty first drafts” by conducting extensive peer reviews in class. You should also strive to avoid Rose’s “rigid rules” to help your writing flow more naturally. Overall, this paper will document and illustrate your understanding of the content of the readings and your writing process.

2. PURPOSE

- To better understand yourself as a writer
- To relate your writing process with the processes of others we have read about
- To practice writing in an academic genre
- To use the CARS and IMRD models in your writing, where appropriate
- To understand research as a process of genuine inquiry

3. PROCEDURE

More discussion of each of the stages of this project can be found on WAW 322–25, and student examples from Clayton Stark (WAW 278–91) and Dominique Ransom (WAW 292–98) show two approaches others have taken.¹ The general stages of the process can be summarized as follows:

Brainstorming: What kinds of things would you like to learn about your own writing process?

Researching: You will use the “Portrait of a Writer” assignment as your testing scenario. Record yourself writing that paper so that you can analyze your process in that assignment for use in this one.

Analyzing: Transcribe the recording you made all of your writing process. We will work in class to build a code that can be used to analyze that transcript. With highlighters, codes, and creative thinking, you will identify trends and events in your writing process.

Planning: Determine the following parameters for what you choose to write:

- Your intended audience (Who could benefit from your newfound knowledge?)
- Your purpose for writing (What are you trying to accomplish with this paper?)
- Your level of formality (How can you sound academic when writing about yourself?)

¹As you read the student samples, remember that they are “final” drafts submitted with a portfolio, and that Stark was in an Honors course. Your papers are still experimental; theirs are polished.

Drafting: Be sure to include both the CARS and the IMRD steps to mimic the structure of a scholarly article.

Revising: Be prepared to make substantial revisions to your first draft. Refer to the rubric to make sure you meet the expectations you have for your own grade.

4. ASSESSMENT

Because your instructor has only known you for a short while, this assignment clearly cannot be graded in terms of accuracy—there is no way to verify whether what you identify as your writing process is correct. Instead, what you need to do in your paper is show the thinking that you have done while trying to create it. What have you observed while doing your research? What have you learned about yourself while doing this project? What might you rely on more or even do differently as a result of what you have seen?

By approaching this paper as an opportunity to share your growth and development as a writer and your learning and experiences as a researcher, you can create a paper that is interesting, informative, and personally valuable. To assign the grade that your paper earns, your instructor will evaluate how clearly you identify and answer your research question, how well you show your awareness of your writing process, how thoroughly you reflect on what you have learned, and the clarity with which you compose the paper. (See Table 1 for details.) Using the CARS and IMRD steps will help ensure that your writing is clear and professional.

QUESTION	AWARENESS	REFLECTION	CLARITY
A Provides an insightful answer to the stated research question.	Writer expresses meta-awareness of growth or change as a result of research.	Author analyzes the research conclusions and applies them to future situations.	Writing is clear and easy to follow/understand.
C Identifies and attempts to answer a research question.	Writer shows awareness of the writing process as seen in primary research.	Author reflects on the experience and draws conclusions about the writing process.	Writing may have occasional issues that do not severely detract from readability.
F Provides no clear research question, perhaps resorting to a thesis statement.	Writer does not show awareness of the writing process found in research.	Author presents research findings but fails to reflect on them or draw connections.	Technical problems make the writing difficult to understand and distract from its ideas.

TABLE 1. Autoethnography Grading Rubric

5. FORMATTING

You are expected to use MLA formatting conventions for this assignment. Another template is available from Webcourses to simplify the process of preparing your document, but regardless of how you create your document, be sure to include:

- double-spaced lines,
- one-inch margins on all sides and half-inch indents for paragraphs,
- a 12-point typeface with serifs (like Times New Roman, *not* Calibri), and
- parenthetical citations and a Works Cited page.



Assignment Sheet: Discourse Community Ethnography

Adapted from Wardle and Downs' *Writing About Writing*, 574–76.

Chris Friend • ENC1101 • Fall 2011

1. BACKGROUND

You are rather new to college, and the kinds of writing expected of you here are different than what you were used to in high school. So far this semester, you've been working to understand the *discourse community* of college composition students. You may also have noticed that the type of writing you do in each of your classes is different from writing in other disciplines. Writing for your composition class might look different from or have different goals than writing in your biology class, for instance. Then, when you leave class and go to work, your interactions with fellow employees and customers is completely different again.

In this assignment, you will choose a specific discourse community that either involves or intrigues you, then research an answer to this question: **What are the goals, practices, and characteristics of this discourse community?** If you explore the characteristics of a familiar discourse community, you might become more aware of strategies for smoothly joining other discourse communities in the future.

2. PURPOSE

- To understand how language practices mediate group activities
- To gain tools for examining the discourses and texts of various communities
- To gain tools for conducting ethnographic research
- To conduct primary research and write about it for a specific audience
- To understand writing and research as processes

3. PROCEDURE

Although more detailed instructions and a menu of potential guiding questions can be found in your WAW text, the general stages of the process are:

Collect Data: Learn detailed information about a small segment of your discourse community. Think depth, not breadth. (See “Data Collection” on WAW 574.)

Organize and Analyze the Data: Using the Swales article as a guide, draw conclusions about the community. (See “Data Analysis” on WAW 574–75.)

Identify Conflicts or Problems: Using Alan (from the Wardle text) as an example, find and current or potential trouble spots within the discourse community, preferably those caused by a failure to understand the rules of the community. (See the six-item list in the center of WAW 575.)

Determine Your Focus: Now that you have analyzed your data and reached conclusions about your discourse community, you need to choose what is and is not worth writing about. (See the first ¶ in “Planning and Drafting” on WAW 575.)

Write: Draft your analysis, which I expect will likely take 4–5 pages to complete. Refer to the bulleted list at the bottom of WAW 575 for great examples of the CARS moves that would be appropriate for this paper.

You should also read the student sample paper included on WAW 557–73. As you read, bear in mind that Branick had a full school year to develop, enhance, and polish his paper. You are getting about three weeks. Though you are **not** expected to have as much detail in your discussion or as many sources in your Works Cited list, you can see that Branick’s paper includes the same structure and elements you should include in yours.

4. ASSESSMENT

Because you are again presenting primary research in your paper, it is appropriate to use the CARS and IMRD steps again. That structural framework will help ensure that your writing is clear and professional, and that it is appropriate for the discourse community of composition studies.

Refer to the “What Makes It Good?” section of WAW 575–76 to focus on what you need to have in your paper. You will be graded according to the rubric in Table 1, below.

QUESTION	IDENTIFICATION	ANALYSIS	CLARITY
A Provides an insightful answer to the stated research question.	Writer clearly illustrates the textual framework used by the studied community and highlights the implications of that framework.	Author draws insightful conclusions about the studied community, showing the presented research to be relevant to the field.	Writing is clear and easy to follow/understand; paper is logically and consistently organized.
C Identifies and attempts to answer a research question.	Writer identifies the studied discourse community as such and identifies its characteristics.	Author analyzes the discourse community and provides documented support as evidence.	Writing, organization, and/or idea flow may have occasional issues that do not severely detract from readability.
F Provides no clear research question; may attempt a thesis statement, instead.	Writer does not illustrate the characteristics of the studied group and/or fails to identify it as a discourse community.	Author presents research findings but fails to analyze them or draw connections.	Technical problems and/or organizational inconsistencies make the writing difficult to understand and/or distract the reader.

TABLE 1. Discourse Community Ethnography Grading Rubric

5. FORMATTING

You are expected to use MLA formatting conventions for this assignment. Another template is available from Webcourses to simplify the process of preparing your document, but regardless of how you create your document, be sure to include:

- double-spaced lines,
- one-inch margins on all sides and half-inch indents for paragraphs,
- a 12-point typeface with serifs (like Times New Roman, *not* Calibri), and
- parenthetical citations and a Works Cited page.



Assignment Sheet: Analysis of Science Accommodation

Chris Friend • ENC1101 • Fall 2011

1. BACKGROUND

For this assignment, you will explore how authors can create authority within a variety of writing environments. An awareness of authority in writing situations helps when working in academia by highlighting the writing styles used in varying disciplines. You will find a scientific discovery or finding and analyze the differences between its presentation in media and in academia. With your experiences in our first two papers, you will see how the academic presentation of scientific ideas differs from the academic presentation of composition studies. When you write for classes in other fields, be sure to see how those fields expect you to think, to write, and to present your ideas.

Your job for this assignment is to locate a popular or non-technical report of a scientific finding, discovery, or announcement. Then find the corresponding academic journal article, compare the two presentations, and make conclusions about the differences you observe in the discourses. Your ultimate goal is to answer this: **How—and more importantly *why*—does academic discourse differ from more popular discourse?** You may present your findings as a traditional academic paper (with organizational structure of your choosing), or you may request instructor consent for a nontraditional presentation that you believe better suits your subject and audience.

2. PURPOSE

- To understand how discourse is used in academia
- To understand how and why discourse conventions differ across disciplines
- To evaluate changes in language between discourses as intentional decisions
- To acquire tools for successfully responding to a variety of discourse conventions and genres used in different university courses
- To improve as a reader of complex, research-based texts

3. PROCEDURE

Although more detailed instructions and a menu of potential guiding questions can be found on pages 714–17 of your WAW text, the general stages of the process are:

Brainstorming & Researching: Be on the lookout for interesting science reports. They can come from any media outlet you can find. The more legitimate, the better, but anything can be a start. Then, locate the original article written by the scientist and published in the relevant journal. Be sure to find something that is genuinely interesting; otherwise, the technical article will drive you to frustration.

Analyzing: This is the part where you sit down and think for a while. You've seen the value of writing to get your thoughts sorted; you may consider writing out answers to the questions found on WAW 715 as a start to see what you do and don't know. Recall the work we did in class with the NPR/BBC reports and the *Science* article. We identified differences in the documents and analyzed the reasons for those differences. Do the same with the sources you are analyzing, using WAW 715 as a guide.

Planning: Based on your responses to the questions from your text, how could you organize your findings? What categories do you see? Create an organization for your paper based on the results of your analysis; it might follow the columns on the rubric (below).

Drafting: We will read several articles for this paper, so you will have plenty of academic context in which to position your writing. Using the CARS model from Swales should serve you well.

4. RUBRIC

Your job in this paper is to analyze how and why academic discourse differs from popular discourses. The analysis is critical for successful completion; insightful conclusions create an excellent paper. As you are progressing through the course material and expanding your understanding of composition, requirements for this paper have changed to reflect your current standing. Your work will be assessed using the detailed evaluation criteria presented in Table 1, below. However, please be sure to note these significant changes from previous rubrics:

- Clarity is no longer a separate score; it is an expectation. Problems with clarity can and will affect your ability to earn full credit in other areas.
- Each assessed category requires interaction with the text. You must refer to the texts you are analyzing in order to make your arguments. (We will practice this in class.)
- Analysis is a basic requirement of this assignment. Analyzing the articles earns a C. Drawing insightful conclusions based on your analysis is necessary for an A.

5. FORMATTING

As with the previous assignments, you are expected to use MLA formatting conventions, including:

- double-spaced lines,
- one-inch margins on all sides and half-inch indents for paragraphs,
- a 12-point typeface with serifs (like Times New Roman, *not* Calibri), and
- parenthetical citations and a Works Cited page.

TABLE 1. Analysis of Science Accommodation Grading Rubric

	CLAIMS AND SIGNIFICANCE	SOURCES AND AUTHORITY	LEXIS AND TONE	VALUES
A	Draws insightful conclusions based on nature & phrasing of authors' claims and asserted significance	Clearly explains why the authors made their decisions regarding source selection & inclusion	Effectively identifies connection between each author's chosen lexis and the tone of discourse	Skillfully illustrates audience values based on the authors' decisions and emphases
C	Acknowledges authors' specific decisions for making claims & asserting significance	Distinguishes authors' styles of citation, quoting, and establishing authority	Highlights differences in chosen lexis from each source; supports claim of authors' tones with evidence	Suggests audience values using quoted evidence from text as support
F	Does not discuss claims or significance, or fails to use textual references to support points	Fails to address issues of authority in articles; fails to discuss authors' use of sources in text	Discussion of lexis used by each author is cursory or list-like; tone of each author identified but not supported	Does not address or suggest audience values using textual evidence



Assignment Sheet: Navigating Sources That Disagree

Adapted from Wardle and Downs' *Writing About Writing*, 165–67.

Chris Friend • ENC1101 • Fall 2011

1. BACKGROUND

In your last paper (Analysis of Science Accommodation), you examined multiple sources that reported on the same information. You found different explanations, but no disagreement. This time, your task is to find multiple sources writing about a single arguable issue...but taking different sides. Your sources need to disagree. We will be examining how authors position themselves and their writing, and how they use writing to achieve a goal (see Haas and Flower, *WAW* p. 125, ¶12.).

When you found articles for the previous paper, the goals were essentially the same: to inform the audience about a discovery. The biggest difference in the presentations was the audience and their values. To research this assignment, you will find articles that intentionally differ in their purposes, but the audience may not be so distinct. Identifying the purpose of writing can at times be difficult.

For the Science Accommodation paper, the more blatantly different the presentations were, the easier the paper was for you to write. For this assignment, the more *subtle* the differences, the easier your job becomes. You are tasked with answering this question: How do authors on disagreeing sides of a published issue situate their arguments? To find the answer, look at the moves made by the authors, not just the points they make. If your authors are simply stating a yes/no or agree/disagree issue, there's little to analyze. But if you find authors who have to carefully justify or explain their stance, you have much more rhetoric to examine.

2. PURPOSE

- Explain how readers construct texts.
- Illustrate that meaning is socially constructed.
- Understand how texts are constructed.
- Investigate the rhetorical situations of writing.
- Synthesize multiple sources of information into a coherent argument.
- Demonstrate facility with the terms *exigence*, *rhetor*, *construct* (noun and verb), *rhetorical situation*, *claim* vs. *argument*, and *constraint*.

3. PROCEDURE

For this assignment, the *WAW* text has additional details about the assignment (165–67) and a sample student paper (156–164). This time, the sample paper was written by a student in a single semester at UCF in the same ENC1101 course you are in. I recommend reading Talbot's paper for an excellent example of this assignment.

That said, the process of building this paper breaks down into these general steps:

- (1) **Find a topic.** Your topic must have multiple sides to it; there must be disagreement. That disagreement should be murky and subtle; black-and-white or clear cases are harder to analyze. The discussion must take place in a published forum. Written communication is best; if you choose a spoken-word forum, you must have transcripts of the discussion. See Webcourses for suggestions on choosing a topic.

- (2) **Find the contestants.** You must have three sources discussing the same issue, and those sources must disagree. The murkier and more subtle that disagreement, the better.
- (3) **Analyze the arguments.** First, identify the rhetors' positions: what is at stake for each? How are they related to the issue? Then, identify what values the rhetors assume their audience holds. (You did this for the Science Accommodation paper, too.) Finally identify the constraints faced by the authors, both limiting and compelling. How do they shape the writing?
- Next, look at the arguments being made by each rhetor. What points do they make in support of their argument? What claims do they maintain? What assumptions do they start from? (This last question is easier to answer if you aren't personally involved. You might want to ask a friend or roommate to help you think through it.)
- (4) **Answer the research question.** Draw conclusions from what you read, then make a claim. Support that claim using evidence from the text that you can refer to as you write. Remember: you are proving your answer to the question of how the authors argue. Do not justify one side/view over the other. In short, don't take sides; analyze. You are not addressing who is right or wrong; you are identifying how the fight is played out.
- (5) **Draft your paper.** Once again, the structure is up to you. (See Webcourses for a suggestion.) Follow the same formatting requirements that have applied to all other papers.
- (6) **Revise your draft.** Using the rubric below, plus the questions on WAW 166, consider a visit to the UWC for a fresh perspective.

4. RUBRIC

In the last two assignments, your goal was to analyze texts—that is, to explore how they worked and why the authors did what they did. You treated the texts in isolation and held them up as separate examples. In this paper, your goal is to *synthesize*—that is, to make connections between the things you identify. As you build your case for this paper, you will analyze multiple sources and navigate your way through the authors' presentations. From there, you can find common threads and reach conclusions that highlight trends within the disagreement you examine.

TABLE 1. Navigating Sources That Disagree Grading Rubric

	TERMS (1 pt)	RHETORICAL SITUATION (4 pts)	SYNTHESIS (3 pts)	TEXTUAL SUPPORT (2 pts)
A	Natural and sophisticated use of terms from the unit.	Confidently and adeptly identifies the rhetorical situations surrounding the disagreeing sources.	Connections btwn. sources & conclusions drawn from analysis are insightful & clearly presented.	Quotes from articles effectively illustrate and support author's claims.
C	Accurate use of terms from this unit.	IDs the rhetorical situations surrounding sources; may not treat them as a conversation; may lack sophistication.	Author draws connections between sources and makes relevant conclusions about rhetoric.	Quotes are used consistently but choppily, or they are too infrequent to sufficiently support claims.
F	Incorrect or absent use of studied terms.	Rhetorical situation not identified or presented as a list, not a discussion.	Paper's conclusion is primarily summary or restatement, or articles are treated in isolation throughout.	Quotes are isolated and not related to the claim, nonexistent, or haltingly presented.

B.2 Composition II: Research as Inquiry

For this course, I was working within the framework of an experimental design for a FYC course based on genuine inquiry as the driving force and applying genre theory to its projects and assignments. The developmental arc for students was moderated by their inquiry into a particular topic and mediated by their analysis of appropriate genres.

Brainstorming Reflection

To emphasize genuine inquiry to my students, I provided readings on composition-related topics that could stir up reactions. I used the readings to show the variety of issues they could address while still relating their thinking to a broad definition of *literacy*. The assignment produced mixed results. While students clearly showed the thinking they were doing about various topics, they were unsettled by the unclear format of the assignment. This discomfort became a focal point of the course, considering the role of genre theory in our studies.

Research Proposal

After discussing potential topics a bit more, I shifted the emphasis of the course toward research. I highlighted the thinking done at the initial stages of investigation, asking students to document their curiosity and uncertainty as appropriate given their progress. This assignment started moving students toward formal academic writing by requiring students to document their anticipated outcomes, often phrased in the form of a question they wished to answer through their research. This assignment documented the impetus behind their library research leading to an annotated bibliography.

Context Analysis

This two-part assignment included a traditional annotated bibliography preceded by a “framing synthesis” in which students highlighted the conversation that developed among their sources. In this framing synthesis, students presented the context of their research findings, situating authors into sides based on their respective arguments. My students were very successful in this assignment overall, thanks mostly to an in-class “speed dating” activity initially proposed by a peer.

As students moved from partner to partner, I asked them to talk through the list of sources they had gathered. For each of four partners, I asked different framing questions, so that students processed their source lists four ways. They talked

through a cold summary, a rehearsed summary, a categorized review, and a prioritized review. I am convinced this exercise provided the source familiarity students documented in their papers.

Outcomes Analysis

After identifying the current thinking in their respective fields, I asked students to consider who would care about their discoveries and how they could communicate their findings to that primary stakeholder. Students created a brief stakeholder analysis in which they considered multiple options for invested parties, followed by a slightly more detailed analysis of the genres used by the stakeholder group they saw as most valuable to reach.

To improve the rigor and usefulness of this assignment, I need to eliminate student claims based only on hunches or suppositions. In the future, I plan to emphasize primary research and discovery in this assignment as a balance to the secondary research used in the Context Analysis. Students who showed greatest confidence on this assignment were those who contacted members of their chosen stakeholder group and discovered first-hand how the group functioned. By requiring direct communication with stakeholders (if only via email), I hope to get students more involved in the authentic nature of the assignment and more certain of the appropriate genres to choose for their final project.

Final Project

For this assignment, students created a text that appealed to the chosen primary stakeholder group, working within the chosen genre. The point was not, of course, to get students to create perfect examples of an unfamiliar genre, but rather to see how the information previously documented in a formal academic annotated bibliography has to be modified when expressed through a different genre. Individual conferences at this point in the semester showed that some students still struggled to abandon the traditional use of a generic research paper or essay at the end of an English course. In the future, I plan to downplay the importance of the final project in favor of a final reflection in which students evaluate the role of genres in an authentic research process and in the course itself. I believe this would enhance the sense of rigor for the course and give students a final paper more in line with their expectations.



Assignment Sheet: Brainstorming Reflection

Chris Friend • ENC1102 • Spring 2012

1. BACKGROUND

The readings you have done, writing journal entries you have made, and class discussions you have participated in have all been designed to get you thinking about possible questions or problems you might want to research. For this assignment, you will choose one issue to research and document your decision. **Please note: this assignment is not binding, and you may refine or revise your decision as time goes on.** However, it is designed to force you to think through the feasibility of—and your interest level in—a potential direction for your research.

2. PURPOSE

To ensure you have thoroughly considered the subject you would like to research, you will create a two-page document that shows you can do the following:

- (1) Identify a problem to be researched that a) you are concerned about; b) comes from your own experiences or observations; and c) relates to reading, writing, language, or literacy.
- (2) Determine how and why you are interested in this problem, likely based on how it relates to your past experiences. Include an anecdote about a single noteworthy experience, or identify several related experiences or observations that prompt your interest.
- (3) Specify what you would like to learn about this problem, question, or experience.
- (4) Explain *why* you would like to learn more about this issue.
- (5) Document the authors from our in-class readings who relate to your problem or question. Cite and document that relation by using an appropriate citation style (such as MLA or APA). This means your document will have a Works Cited or References page.

It is important to note what this document does *not* do. It is *not* a summary or synthesis of the reading responses or journal entries you have already created. Those documents were your brainstorming process. This assignment is to identify what you have concluded from that process and provide more in-depth thinking about the problem or question you would like to research.

3. EVALUATION

This assignment exists primarily to create a starting point for your research project. It is not a final paper, so it need not have the feel of a research report. Instead, it should illustrate that you have thought carefully about material from this course so far. Be sure that your ideas are appropriately organized and edited so that your thinking comes through clearly. Evaluation will be based on the rubric shown in Table 1.

4. PROCEDURE

Before you start writing your reflection, get your thoughts in order. Your reading responses, writing log, and history as a writer should be in mind as you draft this assignment.

- (1) Identify a problem, issue, or concern you have related to writing, reading, language, or literacy. Choose something you would genuinely like to learn more about.
- (2) Question yourself to determine why this topic interests you or why you want to know more about it. You might want to discuss it with a friend or do some freewriting to get your thoughts moving.
- (3) Come up with a finish line. What could you learn that would satisfy your curiosity? What is your goal in this project?
- (4) Now write. Put the ideas from the items above in a two-page document that puts your ideas in writing, helps me understand your thinking/goals, and shows your classmates where you're heading with your project.

5. FORMATTING

While this document isn't your typical formal research report, you should get in the habit of formatting your documents to meet the guidelines of an appropriate style, such as the MLA or APA. An MLA-formatted template is available from Webcourses. Regardless, be sure your document meets these requirements:

- double-spaced lines,
- one-inch margins on all sides and half-inch indents for paragraphs,
- a 12-point typeface with serifs (like Times New Roman, *not* Calibri), and
- parenthetical citations and a Works Cited or References page, as appropriate.

TABLE 1. Evaluation of Brainstorming Reflection

	DEPTH OF THOUGHT (4 points)	RATIONALE (3 points)	QUESTION OR PROBLEM (2 points)	READINGS (1 point)
A	Shows clear, considered thinking about research topic and goals	Combination of personal interest and thinking show natural choice of issue	Clearly identifies topic as a provoking question or pressing problem to be studied	Problem/question shown to build naturally from class readings
C	Shows developing thinking about issue or goals	Provides explanation for choice of issue; questionable curiosity	Identifies the valid topic, but may be too broad or closed to investigation	Shows relation of issue to readings from class
F	Presents topic/goals as list, not the result of thinking	Does not include valid or logical reasons for choice of issue	Fails to state subject as question to be answered or problem to be solved	Fails to cite related authors or relate issue to readings



Assignment Sheet: Research Proposal

Chris Friend • ENC1102 • Spring 2012

1. BACKGROUND

The last paper you submitted was brainstorming. Now it's time to let the dust settle and show that you've focused in on some realistic plans for conducting your study. After the readings and discussions in class, plus your initial explorations, you should have a good sense of where your project might take you. This document is your chance to share that sense with your instructor.

2. PURPOSE

The major objective of this assignment is to show that you have identified a clear research question or problem and have settled on a plan of action for exploring it. You should strike a more confident tone here, as though you are convincing your instructor to permit your study to continue. In fact, that is the essence of a proposal. Make your study important in the eyes of your audience—your instructor.

Write a proposal (1–2 pages) that describes your question or problem, explains what you hope to learn by investigating it, and describes the people or groups who appear to be interested in it. Show that you have thought out your problem, seen potential significance of it, and seen how it fits into a current discussion among concerned parties. Evidence of that discussion should be in the form of an APA- or MLA-formatted list of preliminary sources you plan to explore.

3. EVALUATION

Whereas the Brainstorming Reflection was a rough outline of your initial thinking on the project, this assignment moves toward the idea of a formal research report. Your thinking for this project is getting more serious; be sure that's reflected in the presentation of your paper. Show that you are thoroughly processing the material from class and the investigations you're doing. Specific evaluation guidelines are shown in Table 1.

4. FORMATTING

This document is still not a formal research paper, but it needs to be rather formally presented. Use a citation/documentation style appropriate for your given problem or question. An MLA-formatted template is available from Webcourses. Regardless, be sure your document meets these requirements:

- double-spaced lines,
- one-inch margins on all sides and half-inch indents for paragraphs,
- a 12-point typeface with serifs (like Times New Roman, *not* Calibri), and
- parenthetical citations and a Works Cited or References page, as appropriate.

5. PROCEDURE

This document needs to show more polish than the previous one, but it also needs to show evidence of more deliberate thinking. Your job is to show that you have done these steps:

- (1) Consider the question or problem you had identified in your Brainstorming Reflection. Refine or clarify it, as needed, based on the continued thinking you've done. Explain what makes this question or problem worth further investigation. (Anticipate the "So what?" question.) Briefly consider why this question or problem has not been resolved.
- (2) Consider what you hope to learn by investigating this question or problem. What value do you hope to provide to others who may be interested?
- (3) Conduct some very initial exploration of your problem or question. Determine who else is talking about this problem or issue and who else cares about this issue besides just you. How do you know they are interested? What evidence have you seen?
- (4) Conduct an initial search for sources that you might use in your investigation. Consider both scholarly and popular, with the balanced determined by the nature of your question/problem. You don't have to read these now, but provide a list of what you plan to read.

TABLE 1. Evaluation of Research Proposal

	QUESTION/PROBLEM JUSTIFICATION (6 points)	INVESTIGATION PROGRESS (6 points)	OUTCOME CONSIDERATION (4 points)	POTENTIAL SOURCES (4 points)
A	Provides relevance to the field being studied and shows clear relation to a concerned audience	Documents the discovery process that led to current thinking	Clearly explains expected outcomes and consequences of research	Identifies a variety of relevant sources that will potentially help investigations
C	Provides a reason for the research; lacks relation to outside parties	Includes steps taken but lacks sense of discovery as process	Identifies expected outcomes; does not extend into foreseen consequences	Lists sources that are marginally relevant or limited in scope
F	Research topic is presented as naturally important or without the need to support	Research process consists of in-class activities or little initiative	Outcomes of the study are absent, unclear, or impractical	Sources are absent, irrelevant, or inappropriate to the question/problem



Assignment Sheet: Context Analysis

Chris Friend • ENC1102 • Spring 2012

1. BACKGROUND

In your Research Proposal, you included a preliminary list of potential sources. These sources were to reflect the “conversation” surrounding the question or problem you identify to research. By now, you should have reviewed the potential sources and found others to add to your research. This Context Analysis helps bring order to the chaos by organizing your sources, your findings, and your thinking on the problem or question you are researching.

2. ANNOTATED BIBLIOGRAPHY

2.1. Purpose. You should have realized at some point that keeping track of the sources you are finding—and particularly what those sources are saying—quickly becomes overwhelming as you add more sources to your list. This is where an annotated bibliography comes in: it helps you organize your sources and keep track of your learning and your responses to everything you read. Conveniently, it also shows a curious instructor what you have learned from the conversation you have observed.

2.2. Procedure. You have created bibliographies and Works Cited pages countless times. This assignment adds on to the traditional source list by including 200–300-word annotations (think *summaries*) after each entry on the list. The annotations summarize the source, evaluate how the source relates to your research topic, and notes any significant contributions to your ongoing thinking. A sample Annotated Bibliography is available on Webcourses to give you a sense of the tone.

In short, your job is to use as few words as possible to provide as much information as possible about each source you have used, explaining its relevance to your research. To that end, perform these steps for writing your entries (see Figure 1 for an example):

- (1) Create your correctly formatted list of **at least fifteen sources**. This is far easier said than done, so be sure to allow plenty of time to complete it. Repeat each step below for every item on your list.
- (2) Explain the type and topic of each source, plus the qualifications of the author.
- (3) Describe the research methods used (if any). Summarize the main claims of the source. Include as much detail as needed to make the annotation a useful resource for you to refer back to. Direct quotations of particularly useful information are always appropriate; be sure to note page numbers.
- (4) Resist the urge to bs. It will not help your research, and your instructor does not want to read it.
- (5) Clarify how the source is connected to your research.
- (6) Critically evaluate the claims and credibility of each author. If you believe the author is biased, or if you think the data (or their interpretation) are flawed, explain why.

In this scholarly journal article, John Jones, a researcher at Johns Hopkins University, evaluates approaches to reading incentives. Jones surveyed 400 high school students and concluded that A and B types of incentives are not as useful as C types of incentives. This article is of relevance to my research project in its definitions of motivation and incentives and in its findings about specific incentive programs. Jones argues that Pizza Hut's BookIt program is the only successful reading incentive program. However, his claim is suspect because he is a shareholder in Pizza Hut stock.

FIGURE 1. Sample structure (not formatting or length) of an annotation.

2.3. **Evaluation.** Because this list of sources shows the progress you have made so far in your research and shows that you can select relevant and focused sources, you will primarily be evaluated on the quality of your selected sources. Sources that are not on-topic or that seem to be whatever you found the night before deadline will severely limit the thinking you can do and connections you can make as you explore your question or problem. You must also show your ability to read critically and succinctly summarize each source. Finally, your citation formatting needs to consistently follow the expectations of whichever style you are using. Grading guidelines are outlined in Table 1.

3. FRAMING SYNTHESIS

3.1. **Purpose.** The Framing Synthesis takes the individual documents from your bibliography, combines them into a cohesive whole, and demonstrates how they work together to shape or direct the question or problem you are pursuing. In this part of your Context Analysis, you should emphasize showing relationships among the sources you found and connecting them to the major issue at stake. Ultimately, this synthesis will show what you have learned through your research and what you suspect the final resolution may look like.

TABLE 1. Evaluation of Annotated Bibliography

	QUALITY AND VARIETY (5 points)	SUMMARY (15 points)	CITATION STYLE (5 points)
A	Sources provide diverse range of perspectives and thoroughly cover research topic	Annotations explain the context of each source and show direction of research	Citations are expertly formatted and meticulous
C	Sources are varied and relevant; range and coverage may be lacking	Point and purpose of each source are clear; context may be lacking	Citations are generally accurate and decently formatted
F	Sources are limited in scope, narrow, or incomplete	Annotations failed to explain relevance or content of sources	Citations are lacking, sloppy, or inaccurate

3.2. **Procedure.** In this 2–3-page analysis, you are presenting your understanding of the current state of the “conversation” you found while creating your annotated bibliography. **Synthesize** the various sources, rather than summarize them; you summarized in your annotations. If certain sources stand out in your mind as being more important than others, be sure that comes across in your synthesis. As you write, consider the following questions as suggestions to expand your thinking:

- What connections did you find among sources you chose?
- Where do the disagreements come from, and who are the loudest speakers?
- What are the main findings from among the contributors?
- What if you learned that has changed or expanded the question/problem you are researching?
- How close to these sources come to answering the question for addressing the problem?

Note: While your Framing Synthesis can only be written *after* you create your Annotated Bibliography, it should appear *before* the list of sources in your submitted document.

3.3. **Evaluation.** This component of your analysis exists to show how well you can connect the sources you have found and relate them to the topic you are researching. Evaluation will emphasize depth and thoroughness of thinking, specifically in terms of your ability to synthesize the sources into a coherent conversation. Specific details regarding grading are in Table 2.

4. FORMATTING

This document should follow standard formatting requirements for the citation style you are using, such as MLA or APA. An MLA-formatted template is available from Webcourses. Be sure your document includes:

- double-spaced lines, including the entire bibliography, with no extra spacing between entries;
- one-inch margins on all sides and half-inch indents for paragraphs;
- a 12-point typeface with serifs (like Times New Roman, *not* Calibri); and
- parenthetical citations in your synthesis, where appropriate.

TABLE 2. Evaluation of Framing Synthesis

	DEPTH & PROGRESS (5 points)	SYNTHESIS (8 points)	RELEVANCE/CONNECTIONS (7 points)
A	Competent & deliberate thinking on problem/question	Researcher naturally & fluently integrates disagreeing sources into one explanation	Sources shown to speak cohesively and directly to research topic
C	Problem/question clearly defined; choppy discussion	Clear explanation of viewpoints; lacks smooth integration	Sources shown to relate to topic, perhaps indirectly or disjointedly
F	Author uncomfortable or unfamiliar with research topic	Source perspectives neither connected nor set in opposition	Sources not tied together as having one conversation; soloists, not a chorus



Assignment Sheet: Outcomes Analysis

Chris Friend • ENC1102 • Spring 2012

1. BACKGROUND AND PURPOSE

In previous assignments, you have identified the conversation taking place around your research topic, and you have identified what you want to accomplish through this research project. In this assignment, you will put those pieces together and discover how to join the conversation and achieve your desired outcomes. Along the way, you will improve your rhetorical-analysis skills and determine the shape your final project will take.

2. PROCEDURE

This assignment requires a good deal of both legwork and thinking before you are ready to write. Be sure to review all steps of the process listed below as early as possible, to give yourself time to prepare appropriately. In short, the hard work happens before you start writing. Creating this report is simply documenting the work you did first.

- (1) Brainstorm some of the people who might be the most interested in your research question or problem. Choose one or two of these groups of stakeholders to focus on as a possible audience for your final project.
- (2) Determine the “genre sets” used by that group of stakeholders.
- (3) Analyze the characteristics of one genre used by your stakeholder. Determine what you need to know to be able to competently write in it for your final project.

After getting your thoughts in order, compose your official analysis. Be sure to divide it into distinct Stakeholder and Genre sections; subheadings from there are at your discretion (but generally recommended). Resist the urge to use the outline below as a guide for a Q&A document; focus on the narrative explanation behind your thinking.

2.1. Stakeholder Analysis. Write a two-page analysis that outlines all of the possible stakeholders for your project, and then conducts a more focused analysis of one or two of those groups of stakeholders that you would like to focus on for your final project. Consider questions such as these:

- What makes each individual or group a stakeholder in this topic?
- What is their particular interest in the problem or question you are researching?
- What can they do in response to your findings/proposals/ideas?

2.2. Genre Analysis. Consider the environment of the stakeholders you identified in the Stakeholder Analysis above. Analyze how they use writing and exchange or receive information. You likely need to conduct interviews¹ and collect samples of unfamiliar texts from members of your stakeholder group. This is an opportunity to “get your hands dirty” for your research. Then, write a two- to three-page analysis of their methods of written communication.

- (1) Identify the “genre sets” used by the primary group of stakeholders you focused on in your analysis. Consider questions such as these:
 - What texts do these stakeholders routinely read and write? Where do they get their information?
 - What information do they find convincing when making a decision?

¹See FITAW pp. 307–310 for guidance on conducting effective interviews.

- (2) Determine which of those genres would be the most suitable for your use when communicating with the stakeholders you chose. Explain why it is the best option. Then, consider questions such as these:
- What does it look like in general? What would a poor example look like? How would a quality example of this genre stand out?
 - How is this genre organized?
 - What information is typically included in this genre?
 - How do authors in this genre attribute their sources?

After completing this thorough analysis of both your stakeholders and the genres that they use, you will have determined the audience for your final project, identified how best to reach that audience, and learned how to write appropriately for that discourse community in the context of your rhetorical situation. The more insight you gain from this analysis, the more confidence and clarity you will have going into your final project.

2.3. **Evaluation.** Demonstrate your ability to *analyze* in this document. Show that you have thoroughly examined the potential stakeholders and genres related to your question or problem. Craft a detailed textual analysis of the genre you plan to produce for your final project, and demonstrate that it is relevant to the context you have identified. Be sure to support your analysis with well-organized evidence, documented appropriately. The paper itself must also be organized; again, you may wish to use section headings for clarity. Show that you are ready to proceed to your final project and that you know the form of a successful project. See Table 1 for detailed evaluation criteria.

3. FORMATTING

Formatting is less critical in this assignment than it was in your Context Analysis; however, be sure to present your report formally, and consider following traditional academic style guidelines. An MLA-formatted template is available from Webcourses. Overall, be sure your document meets these requirements:

- double-spaced lines,
- one-inch margins on all sides and half-inch indents for paragraphs,
- a 12-point typeface with serifs (like Times New Roman, *not* Calibri), and
- parenthetical citations and a Works Cited or References page, as appropriate. Be sure to include any personal interviews or email correspondence you used to learn about the genre sets.

TABLE 1. Evaluation of Outcomes Analysis

	STAKEHOLDERS (10 points)	GENRE SETS (10 points)	GENRE CHOICE (10 points)
A	Confidently navigates field of stakeholders; selects based on definitive evidence; clearly relates to research	Balances identified genres; explains appropriateness to research	Thoroughly evaluates potential implications & effectiveness of genre in context of research
C	Considers multiple stakeholders; provides reason for selection; explores relation to research	Surveys genres; may seem list-like or out of context	Explores how the genre could work for purposes of research; implications weak or missing
F	Omits or oversimplifies discussion of options; fails to place in context of research	Assumes only one genre exists or omits evaluation	Identifies potential genre but does not justify or analyze



Assignment Sheet: Final Project

Chris Friend • ENC1102 • Spring 2012

1. BACKGROUND AND PURPOSE

For your Outcomes Analysis, you identified the primary stakeholders for your issue and found the genre that could best help you initiate the action you want to see. For this assignment, you will prepare materials appropriate for the stakeholder you identified in the genre you analyzed. What you create should motivate your stakeholders to take appropriate action based on what you found in your Context Analysis. In short, you will demonstrate your answer to this question: **How can I use my knowledge of my topic and appropriate genres to effectively convince my primary stakeholders to take action I intend?**

2. PROCEDURE

As you can tell from the Background section above, you did most of the preparation for this project in previous assignments. Now, turn your preparations into a real product. Design your project with a specific goal in mind: What do you want your stakeholders to do as a result of this project? Follow these basic steps to create your finished product.

- (1) **Plan**—What is your goal with this project? What do you want your stakeholders to do?
- (2) **Prepare**—What will the project look like? What tools should you use to create the genre you've identified? This question is particularly relevant for digital genres, as they may require software, system access, or server space that you need to take into account. For print-based projects, take time to build a layout that's appropriate for your genre.
- (3) **Produce**—Create content that achieves your goal and matches other examples from your genre. Refer to samples of the genre as you work so you have a sense of whether your work "fits in".
- (4) **Publish**—Put your finished project in an appropriate context. Digital projects will likely need to "go live" by being published on a server (such as Wordpress, YouTube, or Facebook), whereas print projects will likely remain standalone documents. The genre determines publication methods.
- (5) **Post**—Submit your finished project on Webcourses. Print projects should be exported as a PDF file to maintain formatting. Digital projects can be uploaded as-is, or you can provide a link¹ to the content in the comments box when you submit.
- (6) **Present**—In class, present your project to your peers. Because your peers are not your primary stakeholder, they are less invested in or concerned with your topic, and the genre you created will not appropriately communicate with them. Convincingly and confidently present your work to this new audience: show what you've created and why you made it that way.

¹If you don't want your work to be public, you're welcome to post something privately, but be sure your instructor is granted access. Email your instructor if you have questions or if your project has special access requirements/conditions.

3. SPECIAL CONSIDERATIONS BY FORMAT

So far in this class, you have produced standardized text-based documents that generally fit the traditional school-paper genre. This project is different, and some outcomes warrant special attention to formatting.

Paper-based documents: Be sure you differentiate your document from a traditional school assignment. Your selected genre likely omits the headings, double-spacing, and citations you are accustomed to. Make all necessary changes to your document design and content to ensure you don't fall back to writing yet another school report.

Presentations: An effective presentation uses very few words and emphasizes images and the interaction of the presenter with the audience. Very little of the content needed for an effective presentation belongs on a slide. Instead, the speaker adds the valuable content. Consider making a presenter's guide² with accompanying handouts and speaker's notes for each slide.

Videos: Posting a video to YouTube is one thing, but establishing its credibility is much more difficult. Besides careful editing of your video, be sure to make the content of the video show your competence. Anything you will be graded on (see Table 1) that isn't in the video should be included in your in-class presentation.

Online Articles/Blogs: Rather than citing sources, blog authors often link to outside sources. That's tough with academic journals, and journal articles might not be appropriate for your stakeholders. Think carefully about the kinds of sources you use and the way you refer to them. Consult other samples of your genre for guidance. Along those lines, you should have chosen a specific blog that's appropriate for your stakeholders.

4. EVALUATION

You will be evaluated on how effectively you communicate with an appropriate stakeholder group, in an appropriate genre, using appropriate supporting research. Your project should result in a meaningful communication that motivates a relevant person or group to take action on the issue you've explored. How well do you communicate with your stakeholders? This will be the primary basis for your grade on this assignment. Of course, your style, organization, citation, and level of editing should all be appropriate for your audience, purpose, and genre.

Additionally, your in-class presentation presents an opportunity to directly address any points that may not be evident in the genre itself. Carefully review the rubric presented in Table 1. Determine what needs to be included in the presentation to meet the requirements.

²An excellent example of a workshop guide comes from Maryland Public Television (*Developing Writers: A Workshop for High School Teachers*). While not all the content of that document applies to your case, pay special attention to pages 2-5.

TABLE 1. Evaluation of Final Project

CONTENT			DELIVERY
CREDIBILITY / ETHOS (25 pts)	EFFECTIVENESS & PATHOS (25 pts)	ARGUMENT / LOGOS (25 pts)	PRESENTATION STYLE & ORGANIZATION (10 pts)
			GENRE STYLE & ORGANIZATION (10 pts)
A Effectively and naturally uses credible sources; presents expert persona	Ensures conviction and motivation in audience; uses stakeholder situation effectively	Makes excellent argument that withstands refutation	Presentation is polished, smooth, and organized for understanding
B Good source integration; decent sense of credibility	Acknowledges stakeholder situation; builds emotional reaction	Makes strong argument using evident reasoning	Project is professionally created and refined; fits genre expectations
C Uses credible sources and presents expert persona	Creates sympathetic emotional reaction in audience	Makes valid argument using reason	Project successfully incorporates most features of genre
D Attempts to build ethos but seems unprofessional	Attempts to persuade fall short or are weak	Argument is shaky or unfounded	Project attempts to match genre; slight mismatch possible
F Does not consider or emphasize personal relation to issue	Does not address emotional situation of stakeholders	Argument fails to hold up to scrutiny	Noticeable difference between genre norms and finished project
			Project fails to adhere to genre expectations

B.3 High-School English

Throughout my career, I have relied heavily on writing for summative assessment. Using writing assignments, I could see both whether students were meeting expectations of comprehension or application, and how they struggled with the assigned material. By emphasizing organization in their writing assignments, I was able to highlight clear thinking as a primary goal of class, adaptable to every assignment, genre, and literary selection we studied. I began to use student writing as the unifying element of each of our genre-focused units of study.

For my intensive-reading classes, the curriculum revolved around quarterly themes instead of literary genres. Adding reading instruction and thematic units to an already-dense instruction program became difficult to do smoothly. I knew the amount of material could be overwhelming and disorienting for students. I used the new themes to add focus and cohesion to my course, integrating separate reading, language, and literature texts, all while preserving my personal emphasis on composition in the classroom. To give students a better overview of the topics of study each quarter, I created newsletter-style handouts combining graphics from the texts we used and the films we watched to create a sense of a quarter as a cohesive unit.

By blending content and images from multiple media, these handouts show how our course materials relate together to provide an integrated approach to our studies of each genre. These documents balance the high-interest needs of my students, my desire for composition-focused studies, the genre-oriented approach of the texts, and the thematic approach of the new curriculum.

DECISIONS AND CONSEQUENCES



How do people make decisions when they are faced with different choices?

A simple decision leads to two very unique outcomes.

From what to wear, what to eat for lunch, or what to do when we get home, every action we take is based on a decision. Each choice we make changes the course of our lives and shows how we think and function.

Adults like to talk about consequences. They'll say that you need to understand the consequences of your actions or that you need to deal with the consequences of your behavior. This quarter, we're going to talk about consequences, too. We'll look at how people make decisions and see how those decisions lead to different outcomes. We'll discuss decisions made in school, actions we take in response, and the consequences of those actions.

To get more information about these ideas, we'll also look to stories for more examples. Authors and directors tell stories that are realistic, so their characters should make decisions just like we do. We'll see if we can learn about characters—and ourselves—by studying the way people make choices and take action in their everyday lives.

The first story we'll read is an old Sherlock Holmes tale in which a murder mystery needs to be solved. Holmes makes several decisions based on the information he gathers during his investigation, and the consequences of those decisions help him solve the case. Does Holmes think about the consequences before he acts?

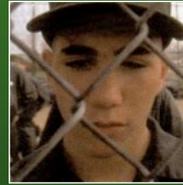
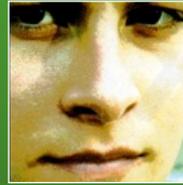
We'll read an article by Rosa Parks (who is famous for starting the bus boycotts in Alabama in the 1950s). You'll have to decide if Ms. Parks was thinking about the consequences of her actions when she decided to stay in her seat.

Near the end of the quarter, we'll watch *Gattaca* to see how one person's actions can change the path of his life. We'll discuss how the characters in the movie choose their actions carefully to make sure their decisions can end up benefiting them in the long run.



Gattaca
Ethan Hawke stars in this science-fiction film about an individual who refuses to take "no" for an answer.

Your rBook



Exploring the Ideas

This quarter, we'll look to the rBook to learn about kids who survive against the odds, friends who face a tough choice together, and teens who get into trouble with the law.

Each workshop will give us new information about how people make decisions every day and have to live with the consequences.

Hear what other teens have to say about their own decisions and actions, plus the consequences they had to live with...or die from.

What would it be like to live in a country where people were always fighting wars? Could you speak out against the violence? We'll read about a man who does just that...for free. His actions are helping heal his country.

Think about a nice, relaxing trip to the beach. Would you know what to do if a shark swam up and bit off your arm? We'll meet one girl who made choices that saved her life and allowed her to keep doing the one thing she loves most: surfing.

If you were in trouble because you broke the law, and you decided to clean up your act and stop acting out, what would you do if your friends wanted you back in a gang? How could you handle the consequences of that situation? We'll see how one neighborhood has helped dozens of kids get their lives back on track.

What if you and your best friend were competing for something you both really wanted, and only one of you could get it? Would you sacrifice so your friend could win, or are you more likely to try your hardest so you

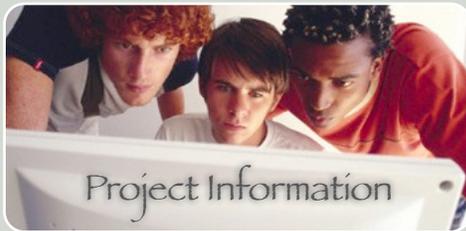
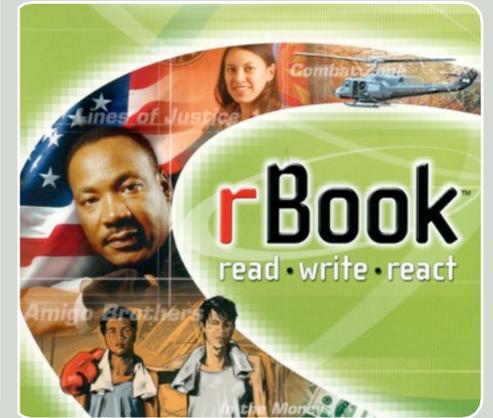
could gain the victory? We'll read one author's ideas of how that situation would work.

And finally, we'll read three articles about teens who have to spend time in jail for breaking the law. Should they be treated like adults? Should they be given another chance? Does it depend on the crime? We'll also look at recent newspaper articles about the closing of the boot-camp programs here in this state.

Find out how other teens dealt with choices.

Overall, our rBooks will give us plenty of new stories and ideas to look into. By reading these articles, you'll see what other people think about decisions, actions, and consequences, and you'll see how we can learn more about people based on the decisions they make.

Pay attention to each article, because you'll need to use the opinions of others when you write your final essay for the quarter. The essay will be based on your views, but you'll need to show that you aren't alone in your opinions. Your rBook and the project (see page 3) will help you get just the ideas you need.



Discover first-hand what other students (and adults) think about decisions, actions, and consequences.

In our first major project of the year, we will take what we learn from our reading and apply it to the world around us, helping us see what other people think about this quarter's theme.

Working in groups, you'll choose a topic related to the theme, then develop survey questions that you can use to get other students' opinions on your subject. You'll go around campus and collect survey responses to learn about the opinions of others. Sometimes, the results are quite surprising.

Topics for surveys will be based on our reading and discussions for the quarter. Teen voting, the driving age, boot camps, juvenile courts, and even genetic testing are all possibilities, along with other ideas we create in class.

After your surveys are returned, all you'll have is a big pile of papers. To make sense of it all, your group will put each survey result into a table that will allow you to sort the information and see if one kind of person was more likely to believe something than another.

Real-world results based on your ideas!

For instance, do boys think the driving age should be lower than girls do?

The next step is to get the opinions of a different generation. You'll need to choose someone 18 or older and create a series of questions you can ask as part of a face-to-face interview. (Don't worry—we'll work on how to write good questions in class.)

By interviewing an adult, you can see if the results of your survey are unique to your age group, or if other people think the same way. You can also get more ideas related to your topic, since an interview allows for a complete conversation, not just a set of multiple-choice questions.

After your group members have completed their interviews, you will share the results with the rest of the class. We'll be doing group presentations in class to show what you learned from the project. Each group will create graphs of their survey data so that we can see a picture based on the survey results from each group.

Using Technology

This project is a great introduction to using computers to solve problems. You'll learn how to use three parts of Microsoft® Office (Word, Excel, and PowerPoint®) to complete the project, and you'll be able to use those skills throughout the year.



Your final task is to write an individual report of your findings—what did you learn, what did you notice, and what did you not expect to find? You'll get more instructions in class for how to approach your essay, but your goal is to use the information you gathered to show what new ideas you've learned and created.

This project is a unique chance to study how other people view the ideas being discussed in class, and it's a great way to learn about the students of Oviedo High School and the adults in our community. You'll discover how decisions, actions, and consequences are viewed by people in the real world.

DECISIONS & CONSEQUENCES PROJECT	SURVEYS	RESULTS	PRESENTATIONS	REPORTS
	Your group will create and distribute surveys to other students on campus to see what they think about your group's topic.	The results from your survey will need to be compiled, entered into a computer, and analyzed to find patterns in student thought.	Once your group finds the trends in your survey results, you'll create graphs to illustrate and present what you learned in class.	You will write an individual report that shows what you learn from a one-on-one interview of an adult that you will conduct.

Communications

The *Elements of Language* textbook will help you write clearer and better-organized essays.

A few weeks into the quarter, we'll begin work in our communications book. This text will help you structure your writing, and it will show you how to make connections between your reading and the writing you do for class.

Each chapter in this book will be accompanied by a handout packet that you'll get at the beginning of the chapter. Each packet is full of materials to help you succeed in working through the book. From vocabulary skills and reading strategies to graphic organizers and writing aids, the handout packets will keep you focused on each chapter's goal.

At the end of every chapter in your *Elements of Language* book, you'll be turning in an essay that matches the style of the reading done at the beginning of the chapter. With the handout packet, you'll be sure to know what's expected in each essay. (Also, check the rubric page to see how you'll be graded.)

Throughout this school year, you'll be creating a portfolio of your writing in this class. Every essay you write from your communications book, plus every paragraph you write from your rBook, can be used to make your portfolio better. Be sure to write your best!

Expressing Your Thoughts

In our first chapter, we'll study personal narratives—stories about meaningful events from people's lives. You'll read about a Japanese girl who learned that the missing pages

from her mother's diary disappeared in an unusual way.

We'll then work on the skill of making predictions: We'll see how the clues authors give us can help us understand what comes later in a story.

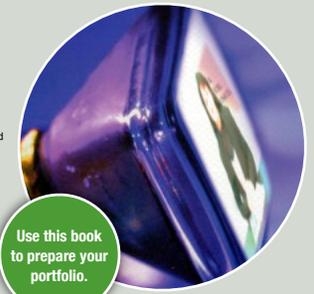
Your personal narrative won't just be a list of what you did over the summer. The focus of your writing will be on the meaning of the experience—why it was important, and what other people should think about what happened. Don't worry—you'll learn all about it.

Exploring Similarities & Differences

Baseball fans are likely to find this chapter interesting...and a bit unusual. We'll read about a game played in Finland called pesapallo. The author of the article shows that many of the traits of baseball are very similar to the way pesapallo is played...but the differences are also interesting to learn about.

As we read the article, we'll be looking at the structure of the comparisons and the contrasts discussed by the author. The order in which ideas are presented can help an article (or an essay) make sense, and looking for that structure can help you understand what you read.

Our next task will be to write a comparison or contrast essay. (The essay must do one or the other, not both.) You'll choose any two stories



Use this book to prepare your portfolio.

We read in class for the quarter and show how alike or different they are.

Portfolio Preparation

The essay you write for each chapter in your *Elements of Language* textbook, plus the paragraphs written for each workshop in your rBook (see page 2), can be included in your final portfolio. Your goal is to show off your best writing possible, and you'll work on this portfolio the whole year. Each quarter, you'll have more writing assignments that you can add, and you'll have better writing skills to show how much you've improved.

By the end of the school year, you'll need to keep at least one communications essay and one rBook paragraph per quarter, so be sure these assignments are your best writing. The rubric page that accompanies this handout shows you exactly how each assignment will be graded, with the assignment's final score as the average of each column in its rubric.

Due Dates

Workshop 1 1 — Monday, 8/14
 EDL Ch. 2 Essay — Monday, 8/21
 Workshop 6 1 — Wednesday, 8/30
 Workshop 8 1 — Friday, 9/8
 EDL Ch. 3 Essay — Monday, 8/18
 Project Essay — Monday, 9/25
 Theme Essay — Thursday, 9/28

OHS Calendar

This handout distributed: August 7
 Labor Day (No School): September 4
 Quarter Exams: September 26-28
 Fall Break: September 29-October 8

Note:

All dates are subject to changes when announced in class and on website.

Additional Info

Class Website:
<http://misterfriend.net>

Extra Help and Essay Revisions:

Mon/Tue after school (2:30-3:00)
 Thu/Fri before school (6:45-7:15)

HEROES



Some people are remembered long after others are forgotten. What makes a hero different?

We admire those who have the courage to do what we can't.

Throughout history, many different societies, cultures, and people have held many different ideas of what a hero truly is. You'll explore those views and decide for yourself what it takes to be a hero in today's world.

People have a variety of ideas when it comes to what makes up a hero. This quarter, we'll be looking into those ideas, comparing some historical heroes to some from today.

Our major literary focus will be on *The Odyssey*, a story written in Greece several thousand years ago. You'll learn what people used to consider heroic, and we'll talk about whether those characteristics have changed over time.

Authors have been writing about heroes and heroines for thousands of years, and we'll look to them to help us discover what really makes someone a hero.

We'll start by reading portions of *The Odyssey*, a huge story about a man named Odysseus. You'll learn why people in his society thought he was the greatest hero of his time, and you'll see how other people in his life were expected to relate to him.

Next, we'll fast-forward to 1914 and read a true story about a shipwrecked crew of 27 men who had to survive the harsh winter of Antarctica to survive. The novel, titled *Shipwreck at the Bottom of the World: The Extraordinary True Story of Shackleton and the Endurance*, will help us understand what it took to survive through that ordeal.

Later in the quarter, we'll move to a more modern tale of heroes and heroines: we'll watch *The Incredibles*. You'll have to decide if we expect different things from our heroes today than people did in the past.

Through all of this, you'll need to decide what you think the role of a modern hero is in today's world. Are heroes today as great as they were before, or are they more average citizens doing extraordinary things? What does it take to become a true hero?



The Incredibles
Bob and Helen Parr, shown here as Mr. & Mrs. Incredible, face multiple views of what a hero really is.

Is it the journey that makes the man, or does the man make the journey? We'll watch three stories about characters becoming true heroes.

His name has been well-known for thousands of years, and his legend has inspired endless societies to re-tell his story. What is it about this man that made him so incredible? Why is Odysseus considered a hero? We'll look into his tale, his society, and his history to see how he became unforgettable. Then we'll look into other heroic stories to see how they compare.

To get a better idea of how Odysseus's tale begins, we'll start off the quarter by watching a made-for-television version of the story from Hallmark Entertainment. Since *The Odyssey* is such a large book, we'll focus on keeping track of when events occur. The ten-year war at the beginning of the movie actually takes place before the opening of the book, and the parts of the book are told out of order. Watching the film first will help put the pieces in their proper place, making the whole story easier to understand.

As Odysseus attempts to return home from battle, he gets lost...for ten years. His struggle to return home is what makes others call Odysseus a true hero. It will be up to you to decide if his actions are worth the credit.

Later in the quarter, we'll watch a movie that Disney and Pixar claimed was "an epic of miniature proportions." Instead of telling a huge story about a larger-than-life hero, the makers of *A Bug's Life* decided to produce a film about a little ant named Flik who tries to save his entire colony from an attack from a swarm of grasshoppers. It's a fun story about a very unexpected hero.

Another film from the same studio, *The Incredibles*, shows one man, Buddy Pine, who tries to become a super-hero like those he idolized as a child. He uses his technical knowledge and his determination to make brilliant plans for showing off his abilities. You will have to decide whether super-heroes earn their titles or are born with them. Syndrome asks why he can't be a super-hero, too. His enemies (and the entire movie) provide interesting answers.

Throughout the quarter, we'll study stories of heroism that make one person stand out from the rest of a society. We'll discover what heroes are made of and how they affect the people around them. You'll find out what it takes to truly make a difference.



Odysseus and his son, Telemachus, together at home.

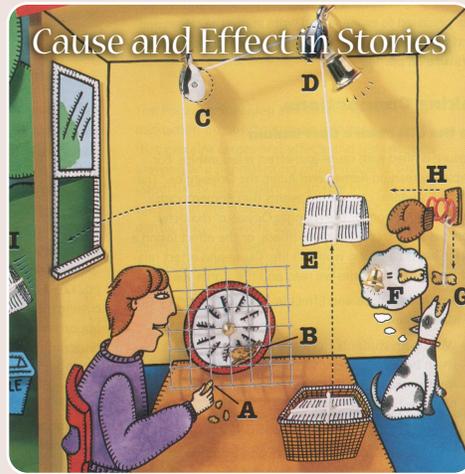
Heroes in Film



Movie Legends
Modern movies often follow the lives of a truly remarkable hero. Your job will be to decide what it is about each character that makes him stand out from the others.

For Odysseus, is it his battle skills at Troy? For Flik, is it his journey to the big city? For Syndrome, is it his intelligence and stubbornness?

What makes a man a hero?



This quarter's focus is on keeping events in order. With *The Odyssey*, that's tough.

The major story we're reading this quarter, *The Odyssey*, is larger than any story most people have ever read...adults included. One big problem we'll face is keeping the whole story together, so you can understand what's happening and how everything fits together.

We'll use our *rBooks* and EOL books to help us. Workshop 2 in the *rBook* works with sequence of events, showing how authors indicate to readers that events happen in a particular order. That way, readers don't get lost or confused. When we read *The Odyssey*, you'll need to keep those skills handy, because the story is told out of order, making the sequence unusually difficult to follow.

Then, to help us understand the point of the stories we read, we'll use Chapter 1 in the EOL book to help us better understand an *implied*

main idea—one that the author doesn't directly state. As we read, we'll find that the author of *The Odyssey* doesn't often get right to the point.

Instead, we'll have to look for what is implied to understand the intent of the story.

Finally, Workshop 7 in the *rBook* and Chapter 4 in the EOL book both deal with cause and effect, helping us see how events in *The Odyssey* directly lead to other events, and that everything happens in the story for a reason. We'll use the skills we gain from those two books to decide if Odysseus earned the struggles he dealt with, or if they happened to him

by chance. With the novel we'll read, you'll have to determine what allowed the crew to survive: was it lucky chance, good planning, or was there something about the people that made them natural heroes?

Reading is easier with these skills

FROM YOUR BOOKS	WORKSHOP 2	CHAPTER 1	WORKSHOP 7	CHAPTER 4
	Sequence of Events We'll start by looking at how authors show the order that events happen in.	Implied Main Idea Here, we'll see how authors sometimes hint at their point instead of stating it.	Cause & Effect This workshop will be an introduction to the way authors show that one event leads to another.	Cause & Effect In this chapter, we'll focus more on the cause-effect relationships, eventually writing an essay.

Second-Quarter Projects

This nine weeks brings new challenges and projects. You'll think of heroes in a new light.

Following up on our decisions & consequences project, we'll be working with *The Odyssey* in some creative ways this quarter. You'll have the opportunity to be a news reporter from the time of Odysseus, and you might even write your own piece of the legend.

To wrap up the quarter, we'll begin our grammar unit. Yes, it involves diagramming sentences. But you'll see that once you understand the system behind the language, all the pieces start falling in place.

Newspaper Project

To emphasize the topics of sequence of events and cause and effect, you'll be writing a short newspaper that reports on the activities and adventures of Odysseus and crew. It will be written from the perspective of someone who is either on-board the ship with Odysseus or home in Greece, reporting on the stories heard from other sailors.

The events you report on will be up to you to choose. We'll have to read a large part of the book to provide enough material for you to work with, so as we go through the story, be sure to note which adventures seem the most interesting to you.

The trick to making the project interesting is to choose a variety of events and to have fun making the reports sound real and genuine. It's not every day you get to be reporting from 2,500 years ago while still using a computer to write the articles!

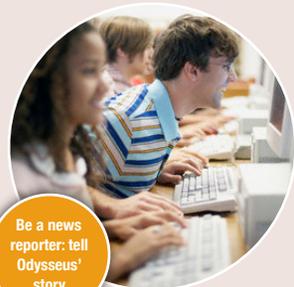
Color-Coded Project

Adding a new twist to the idea of class projects, the beginning of the quarter will bring the introduction of the "color-coded project". Different groups of students in class will be working on different assignments, all related to *The Odyssey*. The work you do will be designed to help you better understand the story and interact with the theme of heroes and heroines.

One group will be working on graphic organizers that help understand the structure of the stories we read and the language used to tell the tales. This group will be paying careful attention to keywords and organization, using skills from the *rBook* and EOL book to identify the "big picture" layout of each part of *The Odyssey*.

Another group will test their storytelling abilities by creating a brand-new chapter in the history of Odysseus. Using techniques and common phrases from the existing stories, this group will make new adventures for Odysseus. We'll even make the stories look like they belong in the book, and hopefully publish them online!

The last group will be working on documenting the characteristics of an epic, proving that *The Odyssey* is carefully written and quite deserving of the amount of respect it has earned over the centuries. (There's a reason we still study a 2,500-year-old book today. This group's job is to figure out what that reason is.)



Be a news reporter: tell Odysseus' story

Students interested in moving on to an honors-level class next year should take on the challenge of the last group, since it tests the analytical skills needed in those classes.

Grammar Unit

Near the end of the quarter, we'll begin our grammar unit. Often dreaded by students, this part of the class will help you analyze the way sentences are put together and see how different parts of the language work with one another.

You've studied the parts of speech before. Know what nouns, verbs, and adjectives are is only the beginning. This year, we'll put that knowledge to use by constructing visual diagrams of what a sentence "looks like." Don't worry...you'll learn how to do it.

For those who are interested in taking a foreign language next year, this unit will really help. Students who understand the basic principles of sentence construction and organization in this language can use those abilities to better and more easily learn another one.

Due Dates

- Workshop 2 II — Monday, Oct. 16
- EOL Chapter 1 Essay — Friday, Oct. 20
- Color-Coded Project — Friday, Nov. 3
- Workshop 7 I — Monday, Nov. 13
- EOL Chapter 4 Essay — Friday, Nov. 17
- Sentence Set 1 — Thursday, Nov. 30
- Sentence Set 2 — Monday, Dec. 4
- Newsletter Project — Thursday, Dec. 7

OHS Calendar

- This handout distributed — Oct. 10
- Thanksgiving Break — Nov. 22-26
- Quarter Exams — Dec. 7-11
- Semester Exams — Dec. 13-15
- Winter Break — Dec. 16-Jan. 2

Note:

All dates are subject to changes when announced in class and on website.

Additional Info

Class Website:
<http://misterfriend.net>

Extra Help and Essay Revisions:

Mon/Tue after school (2:30-3:00)
Thu/Fri before school (6:45-7:15)

PAST, PRESENT, AND FUTURE

Mr. Friend's English I
Classes: Third Quarter



American history is full of turning points. What happens next?

You've spent years of your life studying history, but how can history help us in the modern world? And if we study the past so much, is there any way we can also study the future?

History can help us learn a lot about who we are. Even though events took place decades before you were born, they can still relate to the ideas inside your head. This quarter, we'll be looking into famous figures from the 19th century, trying to figure out exactly how they made their mark on our country...and their world.

We'll start by wrapping up *Shipwreck* that we started last quarter. Capt. Shackleton pushed his crew through incredible odds to survive, and we're going to see just what it takes to make it in the Antarctic with no easy way home. You'll have to decide if you would be able to handle the same stress, and if you would think it survival was worth all the trouble they went through.

Then we'll read about Dr. Martin Luther King, Jr. and his quest for equality. You know

his story, but we're going to see how it all started, then look at how the dream grew into a movement. You'll consider how you would have behaved in that era and whether you could be as strong-willed and determined.

Finally, we'll read *To Kill a Mockingbird*, which shows the struggle of one young girl as she tries to grow up and better understand the world around her—a world that doesn't always work the way she expects. This story features some of the most memorable characters from American literature and a view of life in the South that you'll never forget.

Our quarter will conclude with a research project (see page 2) that will get you to look to the past to see how others have shaped our world. Instead of just living in the present, some people shape the future. What's next?



The Long Walk Home
Whoopi Goldberg stars as Odessa Cotter, a woman who helps change the lives of the people around her.



The Research Project

Getting Organized

This is the biggest project you'll do all year. There's a lot to arrange and plan and keep track of, but as long as you remain focused on our work throughout the quarter, you'll be prepared by the time the presentation comes around.

Due date:
Monday, 19 March 2007



Get ready for the biggest project of the year—and your presentation, too!

This is the project you've been fearing all year. It's involved, it's complicated, and it's worth a ton of points. But best of all, it's completely planned out for you already. All you need to do is keep up with the smaller requirements in class, and you'll be just fine.

Do you want to be famous? Do you know what it takes to become famous? What is it that makes certain people's lives memorable for decades, while others fade into the background? With this project, you'll choose a famous individual from the past century to learn about. Your job will be to discover what the person did (that's the easy part) and how the person was able to do it (that takes work).

The requirements for the project are already listed for you in your Primer, but the specific details of how to do your project will be discussed

in class this quarter. The big focus is on your individual presentation, when you will convince the entire class that you truly do understand what allowed the person you are studying to be so successful.

We'll work this quarter on presentation skills, so you can look comfortable and knowledgeable while explaining your thesis. You'll also learn how to turn a good thesis statement into a strong outline, supporting your ideas with relevant information that helps show you're right.

Using the materials from the Language book and rBook (see page 3), you'll see how proper research and organization can create a very convincing argument.

Your chance to shine is on March 19. Keep up with the project as we work on it in class, and you'll be a pro...just like your topic.

Research
Projects due
March 19

PROJECT PIECES	STEP 1: TOPICS	STEP 2: THESIS	STEP 3: PROOF	STEP 4: PRESENT
	Pick a Name Choose an influential historical figure from the list that you will report on for your presentation	Make a Point Determine why that person was able to accomplish whatever he/she did to change society	Show You're Right Find evidence to support your ideas and prove your case, using periodicals and books as reference	Show Your Stuff You have 5-6 minutes to convincingly prove your thesis statement to your classmates using a visual aide

What We're Talking About

You're already an expert at having an opinion: in this quarter, we're going to work on supporting those opinions with solid evidence. We'll work on structuring a good outline based on a strong thesis statement. Then we'll discuss ways to get your ideas to others through a meaningful presentation. There's a lot riding on this nine weeks, so take a look at what's ahead.

Civil-Rights Movement

Our major literature focus for the quarter is on Harper Lee's *To Kill a Mockingbird*, which is discussed in more detail on page four. Ideas from that book will be introduced in our rBooks with Workshop 9—The Front Lines of Justice. There, you'll see several opinions from people who were directly involved in the struggle for equal rights during the 1950s.

We'll discuss the reasons people got involved in the struggle and what methods were most effective. Then we'll begin reading *To Kill a Mockingbird* to see why some people didn't accept the equal treatment of all people. Along the way, we'll watch *The Long Walk Home* to

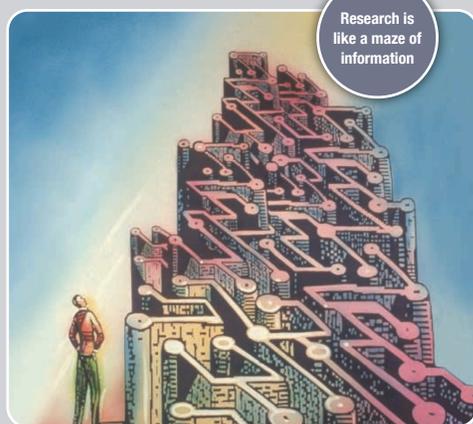
see what communities look like when they are divided by race. Even though the book and the film are fiction, they paint a vividly realistic picture of what life was like in the mid-1900s.

Money Matters

You're thinking about a car. And a job. And the clothes you want to buy, the movies you want to see, the things you want to do on the weekends. Everything in your life suddenly revolves around money, and you need to know how to keep it all under control. Workshop 5 in the rBook tells stories about kids who manage their own finances—not always successfully.

Being Persuasive

In Chapters 6 & 7 of your Language book, you'll learn how to clearly state your opinion and convince a reader to agree with you (by using strong "appeals"). You'll then see how to find good, reliable information to back up what you're saying...then put it all together to build your own research project.



Research is
like a maze of
information

Topics for Discussion



Supporting Your Opinion

We'll be reading about a wide array of topics this quarter that should get your mind churning with opinions. Civil rights, money management, and environmental care are all coming your way.

When we discuss these topics, you'll need to be sure you can support your opinions with reasons, explaining your beliefs.

To Kill a Mockingbird

This story has lasted forty years as a classic tale of growing up—and growing wiser—in the American South.

It's not every day that a teacher assigns a novel that is supposed to make students uncomfortable. *To Kill a Mockingbird* shows life in the Deep South through the eyes of a young girl who is learning what it's like to grow up in a community where the adults don't always act like "grown-ups".

Unforgettable Characters

After studying an epic like *The Odyssey* for an entire quarter, you probably only remember one of the characters...the hero. In a novel like *To Kill a Mockingbird*, the entire cast of characters is far more memorable. In a well-written novel, the people you read about are believable, realistic, and interesting. You'll find that it's much easier to keep track of who's who in this story.

In the second half of the story, we start to learn more about how the characters work—what they think of the people and world around them and what their goals in life are. For some characters, this true nature is kept hidden during the early parts of the novel and can seem rather surprising...until you get to know them better.

A Remarkable Trial

The climax of this story occurs during the courtroom trial of Tom Robinson, who is represented by the story's hero, Atticus Finch. By that point in the story, we'll understand how Atticus feels about the situation, what Tom's role in events had been, and even what the outcome

of the trial will be. You'll also learn what the narrator's expectation of the outcome is. Everyone in town comes out to see the trial, and many of them show a side of their personalities they often keep hidden.

A Fascinating Narrator

This story is told through the eyes of a young girl named Scout, who is remembering back to when she was eight years old and growing up in the little town of Maycomb, Alabama. We'll follow her through three years of her life, seeing how she handles going to school, meeting new friends, and being a kid around a bunch of adults. Scout deals with the same problems with being a kid that everyone faces. But we also get to see the effects of the Depression, racial prejudice, the criminal justice system, and life in the South on her opinions and perspectives.

Having the story told through the eyes of a young and innocent character helps make the entire story more memorable, as we can better understand her growing-up process. The other characters definitely help make the story interesting. Scout makes it memorable.

An Interesting Project

As a test-run for your individual presentation for the research project, you'll do a presentation of what makes you who you are. Near the middle



Gregory Peck
as Atticus Finch

of the quarter, you'll bring in a bag full of items that show who you are, even in ways that might not be obvious to others on campus. It's a great opportunity to learn about your classmates, share a little of yourself, and to see that people aren't always what they seem at first glance. We'll then read more of *Mockingbird* to see how those characters can often surprise us with their true natures.

A Classic Story

Forty years after it was published, and seventy years after the events inside took place, *To Kill a Mockingbird* is still read and enjoyed by countless people across the country. Why? While you read the book, you're thinking about how members of Scout's community work and how they view the world around them. But the book will also get you to consider how you think about things. The events from the story are from the past, but the importance and ideas of the directly apply to the present...and are sure to be around well into the future.

Due Dates

Workshop 9 ¶ — Jan 10
Paper Bag Projects — Jan 23
EOL Ch. 6 Essay — Jan 30
Workshop 5 ¶ — Feb 8
EOL Ch. 7 Essay — Feb 16
FCAT Reading & Math — Feb 26-27
The Long Walk Home — Mar 1
Final Essay Due — Mar 5

OHS Calendar

Martin Luther King, Jr. Day — Jan 15
Presidents' Day Break — Feb 19-20
Quarter Exams — TBD (near Mar 7)
Spring Break — Mar 10-18

Note:

All dates are subject to changes when announced in class and on website.

Additional Info

Class Website:
<http://misterfriend.net>

Extra Help and Essay Revisions:

Mon/Tue after school (2:30-3:00)
Thu/Fri before school (6:45-7:15)

LOVE AND SACRIFICE

Mr. Friend's English I
Classes: 4th Quarter



First thing's first:
This quarter will begin with the 1996 film version directed by Baz Luhrman

"The Greatest Love Story Ever Told"

Many people have said that about Shakespeare's *Romeo & Juliet*, but after 400 years, does the award still go to the same play? And how can a love story have such a tragic, bloody ending and still be so good?

The idea of "love at first sight" is certainly nothing new, but neither is the world's most famous play written about just such a concept. William Shakespeare wrote *Romeo & Juliet* around 1595 (nobody's quite sure of the exact date), but we're still studying it today. Why? We don't speak the same way any more. We don't dress alike, act alike, or even have the same beliefs. What could be so lasting and important about this play?

It's called theme. We've discussed it in class before, but with this story, you'll see how several themes can be presented in a play with an amazing amount of clarity. Take a look at the top of page 31 in your *Primer*. Seriously: stop reading for a second and take it out to read the Themes section.

Many of those themes are ideas you likely already have an opinion about, and that's precisely what Shakespeare is counting on. He's betting that

you have an opinion, and he's hoping to make you think about your opinion a little before the show is over. The more you think about what's happening on stage, the more you'll realize that the ideas are still relevant. The themes of *Romeo & Juliet* are just as important today as they were when this play was first performed.

Your first introduction to the story will be through film, but it's not going to be typical Shakespeare. No sword fights or men in tights... but the action and the language are the same, so the same characters die, and every "thee", "thy", and "thou" is right where Shakespeare left it. You'll need to pay careful attention to get used to the language, but you'll be surprised how quickly you adjust. By the end of the film, every word will make sense.

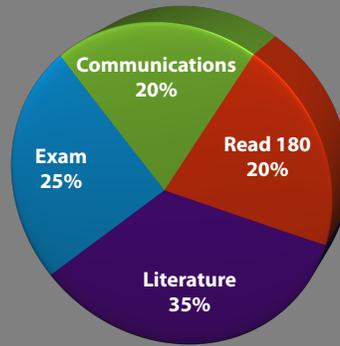
Then you'll understand just how tragic and terrible true love—in any century—can be.



The Wooden 'O'
Four hundred years ago, plays from Shakespeare were performed here: at the Globe theater in London.

[1]

4th Quarter Overview



Adjusted Grading System

This quarter's grades will be calculated a little differently than past terms. Each component of study will be weighted a particular amount, with literature, being the focus of our work, weighted the most.



Dozens of choices. Hundreds of opportunities. One very busy quarter.

Typically, we read an entire story before we begin working with it. Things will be a bit different with *Romeo & Juliet*. This time, we'll be looking at our projects from the start, and as we continue reading through the play, you'll be working on different parts of your projects at your own pace.

The good news is, you have everything set out in front of you from the beginning, you know what's required, and you can work on making everything as good as possible. This also means you'll need to keep track of your progress as we go, to be sure you meet the requirements before the final due date. Mr. Friend will give you a blank grade report with spaces for each component of this unit already set up. Use it to see what you have and have not done, and be sure to keep track of your pacing as you move through the quarter... Don't let anything sneak up on you!

Reading and check tests will be done in class, with a little time for portfolio creation; however, prologue memorization and most of the portfolio is yours to do at home. We'll focus more on our EOL texts and eBooks when we're not reading Shakespeare. (See page 4 for details.)

To end the quarter, you'll be placed into groups to create a modern version of three scenes from *Romeo and Juliet*. The trick is to use modern language and a modern setting of your group's choosing. There are only two catches: 1) you must write three consecutive scenes, and 2) the two opposing groups you use in place of the two families must be equally powerful and important.

Because the due dates for each part of these projects are flexible, you will need to keep track of your own progress and make sure no part of your portfolio is unfinished when it is all due.

Use your grade sheet to track progress

GRADE COMPONENTS	CHECK TESTS	PROLOGUE	PORTFOLIO	PERFORMANCE
	For each Act After reading each part of the play, you'll have a scantron-based test on the events and characters.	Memorization Show that you can internalize Shakespeare's language by reciting the first fourteen lines of the play.	Your Response Create documents and drawings that reflect your response to each part of the story. Details on page 3.	Final Project In assigned groups, rewrite three consecutive scenes into modern language and a modern setting.

[2]

Your ideas and your creativity: Show only your best.

Typically, when you have to write an essay, you're given a topic, you're given a deadline, and that's it. Sometimes you'll get to do a revision, but it's still on your teacher's timetable.

This project is different. Your *Romeo & Juliet* portfolio will include writing, drawing, and notes that you work on throughout the fourth quarter. There are no individual due dates for particular papers, and it's not just one essay after another. If you want more feedback, you can turn in as many revisions as you'd like.

If drawing is your thing, each act of the play will have an artistic assignment to go along with it, and your creation will become part of your portfolio. (If writing songs is more what you do especially well, that could be a part of it, too.)

The Note-Taking Component This part of your project is designed more to benefit you and help you understand the flow of the story than as a comprehension check. Your job is to create an outline of the events taking place in every scene of the story. Since *Romeo & Juliet* is a play, the organization of events lends itself well to an outline format. Level one of your outline is simply Act I through Act V. Level two, then, is each scene.

How you divide level three is up to you. The point of this assignment is to keep you focused on how events progress from one scene to another, and to help you locate events in a timeline.

Your notes will especially come in handy while you work on your study guide questions and SOP—you'll be able to use your notes to help you quickly find important events or conversations without having to flip through page after page of the script.



Memorization Option

If you enjoy an extra challenge, you may substitute a larger (Honors-level) memorization assignment for the entire outline component.

The memorization option will count as a full test grade and will excuse you from completing the notes component of your portfolio.

A list of required lines and specific requirements are available on the class website. If you're interested in Shakespeare, good at memorizing poetry, or simply up for a challenge, this assignment is an excellent opportunity for learning more about the play and for earning a solid grade.

The Drawing Component

For each act, you will need to complete a drawing of some significant scene from that act. Your drawing must be on 8 1/2 x 11-inch typing paper and must include visible motion and emotional reaction to the event(s) being depicted.

You will be graded on your clarity of expression and on the amount of detail you include. Filling the majority of the page with color or shading will definitely help your score, as it shows a more involved design for your drawing.

The Written Component

No portfolio project for an English class would be complete without an essay requirement. For this component, you will write a standard essay in response to the themes and events within each act of the play.

First, you will choose a prominent theme from *Romeo & Juliet* (listed on *Primer* page 31) and decide how it relates to the events of the act you have just read. Then, pick one of the options below for how you choose to present your ideas.

- How does this act as a whole work to teaching the audience about that theme?
- How does this act bring a new perspective to the theme that hadn't been in the story before?
- How do events from this act reflect events in the modern world that also relate to that theme? (Be specific with your examples.)
- How do events from this act reflect events in your experiences that are related to the theme? (This topic may only be used once in your portfolio.)

Essays will be graded for clarity, formatting, and accuracy. An additional twist for this assignment is that each body paragraph must include at least one defended quote from the play. Your work in Workshop 8 in your *rBook* will prove helpful here.

Rubrics for each section of your portfolio will be presented in a separate document and are available on the class website.

Your Portfolio



Trio of Components

Your portfolio will represent your best work in three respects:

Notes: Organized, effective, and helpful notes that keep you focused on events of the story (a great study aid!)
Drawing: Expressive responses to the major events in the plot.
Writing: Clear explanations of your understanding of the significance of the story.

[3]

But wait... There's more!

Alongside *Romeo & Juliet*, we'll also continue our studies in the *rBooks* and EOL texts.

You might think that *Romeo & Juliet* is enough to keep us busy for nine whole weeks. You'll find plenty of other material we will work on while we study the play—these other materials will help you understand more about the story, relate more to the characters, and create a better portfolio. The concepts and skills studied in the two other texts we use will help, not distract from, your portfolio.

Workshop 8: Descriptive Writing

Crime, Punishment, and Teens

In this workshop, we'll learn about the treatment of teens in our nation's justice system. You'll read a variety of opinions on things like out-of-control boot camps for out-of-control kids, the trouble with getting out of trouble, and the idea of treating teens like adults when they get convicted.

In addition to understanding the opinions you read, you'll also be asked to evaluate those opinions—see why you agree or disagree with them. You'll look into the consequences of behavior and the methods used by adults to combat teen crime.

The writing assignment for Workshop 8 is to describe a mentor you've had in your life. As with every other writing assignment in class, you'll need to use clear writing, supportive details, and solid ideas. This time, though, you'll need to use a couple quotes in your writing. Borrowing someone else's words can make your point stand out, helping readers understand the point you're making.

We'll end the workshop with our usual word challenge, plus the comprehension and vocabulary wrap-ups. Additionally, we'll learn about another career: this time, it's a Wilderness Instructor.

EOL Chapter 2: Narrative Writing

Expressing Your Thoughts

In this chapter, you'll read a story about paper airplanes that doesn't turn out quite the way you might expect. We'll talk about predicting outcomes and how what we know can help get us ready for what we're about to learn. We'll use that same process with *Romeo & Juliet*, to predict how we think situations will play out (even though we already know how the play will end). That process will directly involve the notes you take for your portfolio.

The writing assignment for this chapter will be the least-persuasive thing you've written all year. The goal is not to convince but rather to enlighten or inform. Your job is to choose an event from your past (real or imagined) and tell about the effect that event had on you. That's the trick: tell about the effect more than the event itself. Since the topic you choose will be one that you consider important, you'll need to identify why that event has significance to you and explain its relevance.

While we work on *Romeo & Juliet*, you will need to always be looking for how the events of the play impact the characters. Shakespeare paced the events of his play very carefully. Using that pacing can help you pick out the important parts of the story. Noting how the events affect the characters can help you identify which parts of the story are most likely to be discussed on tests.

Don't get too overwhelmed!

Workshop 3: Responsive Writing

Combat Zone

This workshop takes the skills from EOL Chapter 2 and focuses them on your response to a short story we'll be reading called "Ambush". The literary analysis from this workshop will help you complete your Major Works Data Sheet (*Primer* pages 42-43).

EOL Chapter 5: Analytical Writing

Analyzing a Poem

Another poem by William Shakespeare starts off this chapter, and you'll see how the things you've been working on all year are getting you ready to analyze the stories, plays, and poems you read.

We'll talk about things like imagery, tone, theme, and inference—all ideas you've worked on before—and put them together to prove your ideas about Shakespeare's "Ariel's Song" from *The Tempest*.

The writing workshop will help you with your essays, and the analysis skills will help when doing the SOP for *Romeo & Juliet*, since much of what you'll be looking for is the same.

Revision Deadlines

As we move through the play, each Act's portfolio work will be considered for revision for a specific period of time. While the final portfolio isn't due until the end of the quarter, if you want feedback on your work, be sure to submit it before these deadlines.

All revisions submitted for review must be attached to a cover sheet (available in class).

- Act I—Monday, April 3
- Act II—Wednesday, April 12
- Act III—Friday, April 21
- Act IV—Friday, April 28
- Act V—Friday, May 5
- Due Dates (tentative)
 - Prologue—Wednesday, April 19
 - Portfolio—Friday, May 12
 - Performance—May 19, 22, & 23

Recitation/Extra Help

Monday & Tuesday after school (2:30-3:00)
Thursday & Friday before school (6:45-7:15)

Class Website
<http://misterfriend.net>

[4]