



## *Exploring Identity in the Essay*

**Dept. of Literature, Journalism & Modern Languages**  
**WRI 110 (4 units)**  
**Fall, Section 12**

<b>Meeting days:</b> M/W/F	<b>Instructor:</b> Breeann Kirby
<b>Meeting times:</b> 1:30pm–2:35pm	<b>E-mail:</b> <a href="mailto:bkirby@pointloma.edu">bkirby@pointloma.edu</a>
<b>Meeting location:</b> BAC 102	<b>Office location:</b> BAC 119
<b>Final Exam:</b> M 4:30pm	<b>Office hours:</b> By Appointment

### **PLNU Mission**

#### **To Teach ~ To Shape ~ To Send**

*Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.*

### **WRI110 FAQ**

#### **What am I going to learn in this class?**

WRI110 is an undergraduate course designed to grow your ability to think critically about various texts, do effective research, and synthesize that research into compelling written work. This class is a writing class; thus, you will write often and diversely, learning how to go from brainstorming a nascent idea to a final product that has academic, social, personal, or professional relevance. As such, you will spend time in the library both in and out of class to gather research so that you can enter the learned conversation. Further, you will spend time workshopping each other's drafts which is teach you to not only respond and give outside critique but also to look at yours and others works with an eye for grammar, rigor in researched support, rhetoric, and aesthetic. Finally, good writers are good readers; though we have a set handbook that will cover the mechanics of writing researched papers, we will also read various researched essays meant for a popular audience to see how researched writing can inform, persuade, entertain, and/or be beautiful.

The PLNU catalog states that WRI110 is

a comprehensive first-year composition experience in reading, writing, and critical thinking, centered on essay and research writing. [T]he course emphasizes the processes of writing thesis-based manuscripts as an evolving product, with attention to sentence-

level conventions and coherence among well-developed paragraphs. Library research and writing the source-based essay are major components of the course. The course emphasizes the process of writing as well as the manuscript as an evolving product.

Caveat for some of you: “A diagnostic exam given in the beginning of the semester will determine if the student needs to co-enroll in Writing 097.” This dual enrollment is mandatory to pass my class. Most students (once they get over their initial disappointment) find that WRI 097 is VERY helpful.

The **Course Learning Outcomes (CLO)** for this class are as follows:

1. Apply the conventions of the English language and creative skills in various forms of academic writing genres.
2. Demonstrate knowledge of the stages of the writing process in academic writing: planning, drafting, organizing, composing, revising, and editing.
3. Evaluate and utilize rhetorical modes of organization in written compositions: narrative, cause/effect, compare/contrast, persuasion, process analysis, and others.
4. Demonstrate knowledge of and apply documentation formats to properly cite research in written compositions.
5. Critically analyze writing to determine point-of-view, tone, purpose, audience, and theme to enable reflection and response in written compositions.

#### **Why do I have to take this class?**

The short answer is that you need this class or one like it to graduate. The better answer is that this class will make you a better critical thinker and writer—skills you can take from the classroom into many areas of your life. Being able to read, analyze, synthesize, and write effectively gives you agency in whatever field you may enter.

The longer and more official answer is that

this course is one of the components of the General Education Program (GELO) at Point Loma Nazarene University, under the category of Developing Cognitive Abilities. By including this course in a common educational experience for undergraduates, the faculty supports the pursuit of personal awareness and skill development, focusing on the analytical, communicative, and quantitative skills necessary for successfully living in society.

#### **If this class is just the run-of-the-mill English class, then why is it called “Exploring Identity in the Essay”?**

The biggest part of finding a topic to write about is discovering something that will make you excited enough to want to research to become learned in that something. In other words, you need an in. The topic of expressing our personal identity in an essay is that in. I hope that you will find an issue within our texts or discussions that will spark your interest, resulting in well-written papers.

**Where do I have to spend my money for this class?**

1. Hacker, Diana and Nancy Sommers. *A Writer's Reference*. 8<sup>th</sup> Ed. Bedford/St. Martins, 2016.
2. Printouts from Canvas as well as your essays—plan accordingly
  - a. You will make 11 copies of your Researched Final Essay for the class to workshop
  - b. Part of your grade will be printing out some essays on Canvas, annotating them, and turning them in to me (15 essays total).
3. Pocket folder (not a three-ring binder) to turn in your work.
4. Various office supplies (highlighters, pens, stapler, Scotch tape)
5. (Optional) Long, Priscilla. *The Writer's Portable Mentor: A Guide to Art, Craft, and the Writing Life*. Wallingford Press, 2010.

\*\*In the interest of lightening the financial burden of college education, I have placed our additional readings on Canvas rather than constructing a course reader. It is your responsibility to PRINT these texts out for annotation purposes and bring them to class. Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. However, any use of those materials outside the class may violate the law.

**Are there any resources I can use online and/or on campus to help me?**

Yes. The following are a few of my favorites.

**The Writers' Studio** is located in Bond Academic, room 159

<http://www.pointloma.edu/experience/academics/schools-departments/department-literature-journalism-modern-languages/writers-studio>.

**The Library** has not only many books but also databases that allow you to do specific searches for any topic you want. Further, it also contains very helpful librarians who can assist you.

**Canvas** will contain this syllabus, the assignments, some readings, and other fun sundries throughout the semester. Sometimes you might have to print them for class. Please check Canvas regularly.

**OneLook** is an online database of dictionaries [www.onelook.com](http://www.onelook.com).

**Wikipedia** is an online encyclopedia [www.wikipedia.org](http://www.wikipedia.org). Though this site can have errors from time to time, it is a wonderful place to look up any person, place, or event you encounter in your reading that you do not know. While I love Wikipedia for its ability to quickly provide information, DO NOT use this as a source for your papers.

**Me** I am available to answer any questions you may have. Tell me when you need to see me in class or email me.

**What do I have to do to pass this class?**

1. Come to class
2. Do all the assignments: **ALL assignments are due in PAPER copy the day of class unless you are specifically directed otherwise.**
3. Turn them in on time

*\*Disclaimer: This class requires a lot of reading and writing. ALL submissions done outside of class must be free of grammatical errors, typed, and double spaced. If you are in doubt, follow MLA guidelines. I like MLA. I will note work that does not meet these standards; you will have the opportunity this semester to revise ONE assignment of your choice to meet B or above standards. I will often communicate with you via email and/or Canvas to tell you about changes or other assignments.*

*\*\* Further Disclaimer: You must avoid typos in your papers. Typos indicate to me that you are being too lazy to proof your text before you turn it in and that you believe your peers enjoy wasting their time with unreadable papers. Typos include but are not limited to spelling errors, misuse or nonuse of capitalization, fragments, or incorrect punctuation. Because no one is a perfect proofreader, I will allow one typo every page (meaning if you have a five page paper, you may have up to five typos total on any of the pages in that work).*

**Annotation of Canvas Reader 5%:** I expect you to not only carefully read and annotate the texts you purchased for this course but also PRINT OUT, carefully read, and annotate the Course Reader I have made available on Canvas. Over the course of the semester, I will collect these printouts to assess your engagement with the texts via your annotation.

**Skill-building Essays 50%:** You will be assigned 10 short papers throughout the course of the class. These papers are usually 1-3 pages each and will cover specific writing skills you will be learning at that time.

**#1 Discovery Essay** You will choose a topic about identity and write a short essay about it. The purpose of this essay is to examine what you know and believe about a given topic and where you learned the information that enabled you to form your opinion.

**#2 Audience Evaluation Paper** In this paper, you will evaluate the target audience of a specific image. You will answer questions about the image and pose a possible target audience. You will also evaluate whether the image is effective in reaching this target audience.

**#3 Summary and Response Paper** You will write a summary and response to Cole's "Unmournable Bodies." Note that a response is not a paraphrase or summary (though it may contain paraphrases and quotes). You must engage with the text and decide if it is effective, do you agree or disagree with the text, and/or how can you further interpret or reflect on the text.

**#4 Textual Evidence Paper** For this paper you will read a short story by Toni Morrison and using textual evidence, shape an argument about the text. There is no right or wrong argument for this assignment. What I want to see is how well you can use the text to support your point.

**#5 Critical Conversation Paper** In this paper you will read three secondary articles about Morrison's story. You will then summarize the critical

conversation and state how you would enter the conversation if you were writing a research paper on Morrison's text.

**#6 & #7** For these Skill-Building essays, you will locate a relevant research source for your topic, cite it, and write a 3-sentence summary that includes paraphrases of particularly awesome places you liked, along with a 3-sentence description of how these sources fit with your research topic. They will be specific in the types of sources I want you to find

**#8 Project Proposal Paper** Using your running bibliography, you will choose at least three of your sources to explain how your argument fits into their conversation about your topic. Finally, you will propose a thesis based on your preliminary research. This thesis can be revised later.

**#9 Description Paper** You will write a creative description of yourself that starts with the five words "I am a person who."

**#10 Draft of Academic Research Paper** This paper is the exception to short essays. For best success on your Final Academic Research Paper, having more writing on this draft is better.

**Annotated Bibliography/Running Bibliography 5%:** Over the semester, you will keep a running bibliography of sources that you found pertinent to your topic of research. You will then use this information to create a more formal annotated bibliography containing 5 or more sources. This ongoing project allows you to gather information for your final projects and will require that you read and annotate sources weekly. I will assign two specific types of sources in Skill-building Essays #6 and #7 to be completed by certain times in the semester. The key to being successful in this assignment is to do a little each week over the course of the semester.

**Academic Research Paper 10%:** Your final academic paper will be 10 – 11 pages, presenting the reasoning behind your argument about whatever identity issue you have chosen. For this essay, you will continue to use MLA format, incorporating sources with both quotations and paraphrases. Although the number and type of sources you use will vary, I will expect you to cite at least 9 sources for the paper, or roughly one source per page. You will use the sources you will have gathered in your running bibliography as well as thoughts generated throughout the class. Further instructions will follow as we get closer to the end of the semester.

**Creative Research Paper 10%:** Your final nonfiction paper will be 5 – 8 pages, presenting your creative redrafting of the Academic Research Paper. As with your academic essay, you will continue to use MLA format, incorporating sources with both quotations and paraphrases. Although the number and type of sources you use will vary, I will expect you to cite at least 6 sources for the paper, or roughly one source per page. You will use the sources you will have gathered in your annotated bibliography as well as thoughts generated throughout the class.

**Final Exam 10%:** PLNU requires that you demonstrate your skills in essay crafting and grammar mastery in an in-class, timed, final exam. Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted at the top of this syllabus. No requests for early examinations or alternative days will be approved. I will inform you where we will be taking the exam as we get closer to the end of the semester.

**\*For all of these assignments, further instructions will be given on Canvas and/or in class\***

**Will I be required to attend and participate in class 10%?**

Yes. Because writing is a process, you must engage in that process to get anything out of it; meaning, you must interact with the instructor and the other students *every* class session. You must talk and offer considered feedback in workshops to participate. If you wish to earn your participation grade, you must have a good attitude; you must read all of the readings; and you must speak out. Make it your goal to come up with one good thought for every class and to share it. By doing so, you will be prepared for any reading quizzes I will give. **Also, you must turn off your electronics when you enter the classroom; use of electronics will not be permitted unless you have an academic accommodation.**

Further, sometimes I may SPEAK information in class that is important. It is your responsibility as an active class participant to take notes. I often will use class discussion as a place to clarify how to do a certain writing assignment. This discussion may not appear on Canvas or a PowerPoint presentation. Thus, your taking good notes is important for your success in the class.

Much of the work we will do in this class is cooperative. You should think of all your writing and speaking for and in class as public, not private, discourse. **By continuing in this class, you acknowledge that your work will be viewed by others in the class.**

Respect in class is a must. This classroom is a safe space. As we discuss and analyze works that may address potentially emotional topics, we will encounter many different viewpoints within the class. In order to be a good participant in this class, you must be sensitive to your fellow learners. As we share ideas, personal insults and comments will not be tolerated. I will ask you to leave if you cannot be kind. If you aren't sure how to phrase your opinion, please ask me. The best rule to follow: be kind.

**How will I know what my grade is?**

Because writing is a process, I want you to be able to engage in your work, taking the tools you learn from each piece you produce into the next without worrying about how many points you might lose on an individual piece of prose. To eliminate grade anxiety, I've set this course up on a contract grading model. This model means that you can choose which grade you would like to earn right now at the beginning of the semester and then allocate your time wisely to earning that grade. Though you will not get an individual score on your papers, I will mark if you do not meet or exceed the requirements for the grade you are working to earn.

The grades of C and B are earned entirely on the basis of what you do—on your conscientious effort and participation. They do not come from my judgment about the quality of your writing; but rather, your engagement with the process and whether or not you demonstrate that you are attempting to use the tools focused on in the specific essay (I will have detailed instructions for each essay on CANVAS). However, grades higher than B are predicated on my judgment of your writing. B+ to A work is determined on your effort and engagement as well as the stellar quality of your writing.

I will not accept work that is unfocused and rife with grammatical and logical errors and typos. If you happen to turn in an essay that appears to be the product of lazy engagement with the writing, you risk not meeting the conditions of our grade contract. I will give you an opportunity to revise ONE essay of your choice this semester. I assume that none of you want a grade of D or F; if you are interested in a grade lower than a C, please meet with me to discuss your options.

**700-799 points: C**

To earn a C grade in this class, you will

1. attend class regularly, missing no more than 4 classes this semester;
2. come to class on time (being late to class 3 times counts as one absence);
3. contribute to class discussion and participate in all in-class activities;
4. read every essay/book chapter assigned;
5. turn in printed-out annotations for at least 10 of the essays found on CANVAS;
6. give thoughtful peer feedback during class workshops and work faithfully with your groups on other collaborative tasks (e.g., sharing papers, commenting on drafts, peer editing, in-class activities, answering peer questions);
7. make substantive revisions when the assignment is to revise—extending or changing the thinking or organization—not just editing or touching up;
8. meet due dates and writing criteria for SB#1, SB#2, SB#3, SB#4, SB#6, SB#7, SB#8, Annotated Bibliography, Academic Research Paper draft (SB#10), and Academic Research Paper;
9. submit your final portfolio with the above papers in it;
10. attend an individual conference with me during week 10;
11. take the final;
12. attend the two library orientation days and do the library assignments.

**800-899 points: B**

To earn a B grade in this class, you will

1. attend class regularly, missing no more than 3 classes this semester;
2. come to class on time (being late to class 3 times counts as one absence);
3. contribute to class discussion and participate in all in-class activities;
4. read every essay/book chapter assigned;
5. turn in printed out annotations for all the essays found on CANVAS;
6. give thoughtful peer feedback during class workshops and work faithfully with your groups on other collaborative tasks (e.g., sharing papers, commenting on drafts, peer editing, in-class activities, answering peer questions);
7. make substantive revisions when the assignment is to revise—extending or changing the thinking or organization—not just editing or touching up;
8. meet due dates and writing criteria for all the writing assignments;
9. submit your final portfolio with all writing assignments in it;
10. attend an individual conference with me during week 10;
11. take the final;
12. attend a literary event at some point in the semester (can be on or off campus) and write a 500-word response;
13. attend the two library orientation days and do the library assignments.

**900-1000 points: A**

To earn an A grade, you will do all the B work to a high level of excellence.

**What if I turn in a late assignment?**

If you miss the day an assignment is due, your grade on the assignment will drop to not meeting standards of the contract. If you have more than two late assignments in your portfolio, you will not meet the contract for your desired grade.

**What if I have to miss a class?**

You must attend class to pass the class. However, I do understand that emergencies do come up. If you do choose to miss class, you are responsible for the material covered and assignments given. **You must get this information from another *student* (not your instructor).** Lecture information is a privilege for those students who choose to come to class. They may decide to share that information with you if you ask nicely. Also, you must be prepared for the next class you attend. "I didn't know what to do because I missed last class" is not an acceptable excuse.

As PLNU notes,

Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog.

You may be absent 3 class sessions without question. Wise students will not use up allowable absences early-on for fickle purposes, however. A total of 6 absences may result in failure of the course. Three times of arriving late or exiting class early will equal one absence. You should not depend on doctors' or deans' excuses to bail you out. The built-in allowances are there to cover such needs, so plan carefully and do not use up your allowed absences early in the quad. **Please talk to me and e-mail me about extended illness, emergencies and absence for official university business.** Students in traveling groups that **represent the university** should meet with me during the first week of classes to review the group's travel schedule and its impact in WRI 110. Students who are absent from 6 class sessions within the first 5 weeks (without legitimate reasons communicated promptly to the professor via e-mail) should expect to be automatically and officially de-enrolled from the course. I warn students via e-mail of impending de-enrollment after 5 absences.

Distracting and disruptive behavior will be considered an absence.

**What if I want to use other people's writing in my writing?**

As Solomon wisely noted, "There is nothing new under the sun." Thus, it is perfectly okay to reference other texts (written or visual) in your own writing. However, you must give credit to any ideas or sentences that are not originally yours or aren't common knowledge. To omit doing this action is an act of plagiarism and will void our grading contract. Writing is often



collaborative, and writers share and borrow from each other all the time (just as I did from other PLNU faculty when I wrote this syllabus). There are ways to do this that are acceptable (such as taking suggestions from a professor or a peer), but there are also ways to use other people's ideas or words in a way that is considered plagiarism (such as passing off somebody else's work—even just a sentence—as your own). We will discuss this further in class.

Plagiarism of any kind will not be tolerated. Any word or idea that is not your own must be cited correctly. As explained in the University Catalog,

academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. Violations of academic honesty include cheating, plagiarism, falsification, aiding academic dishonesty, and malicious interference. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for a) that particular assignment or examination, and/or b) the course following the procedure in the university catalog. A student remains responsible for the academic honesty of work submitted in PLNU courses and the consequences of academic dishonesty beyond receipt of the final grade in the class and beyond the awarding of the diploma. Ignorance of these catalog policies will not be considered a valid excuse or defense. Students may not withdraw from a course as a response to a consequence. Students may appeal using the procedure in the university catalog.

See Academic Policies for further information.

If you aren't sure if you are plagiarizing (you sweet, naïve thing), check out the information on the university cheating and plagiarism policy at <http://catalog.pointloma.edu/content.php?catoid=8&navoid=864>

Or you can visit PLNU's library which also has an excellent tutorial on how to avoid plagiarism.

Finally, you can always talk to me.

### **Will you assign extra credit?**

During a given semester, opportunities for extra credit may arise. These assignments are often difficult. These tasks give you *extra* points to boost your contracted grade to a +; therefore, they require *extra* effort.

### **How do I contact you?**

At the top of the syllabus, all of my contact information is listed. In the subject line of your email, please indicate WRI 110.

### **What if I need some extra help in your class?**

While all students are expected to meet the minimum academic standards for completion of this course as established by the instructor, students with disabilities may request academic accommodations. At Point Loma Nazarene University, students must request that academic accommodations by filing documentation within the first two weeks of class with the [Disability Resource Center \(DRC\)](http://www.pointloma.edu/experience/offices/administrative-offices/academic-advising-office/disability-resource-center) (<http://www.pointloma.edu/experience/offices/administrative-offices/academic-advising-office/disability-resource-center>), located in the Bond Academic

Center. Once the student files documentation, the Disability Resource Center will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual needs of the student. This policy assists the university in its commitment to full compliance with Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities (ADA) Act of 1990, and ADA Amendments Act of 2008, all of which prohibit discrimination against students with special needs and guarantees all qualified students equal access to the benefits of PLNU programs and activities.

Students have the right to appeal decisions regarding academic accommodations. In order to provide prompt and equitable resolution, the student must submit a written or verbal statement to the Director of Academic Advising who will conduct the appeal process in consultation with the Vice President for Student Development.

You can contact the DRC by phone at 619-849-2486 or by e-mail at [DRC@pointloma.edu](mailto:DRC@pointloma.edu).

**Writers' Studio:** You will take a diagnostic essay that will reveal your strengths and weaknesses as a writer, thinker, and communicator on the college entry level. Your exam scores and your professor's discretion will determine whether or not you will benefit the most by enrolling in WRI 097, which is the Writing Skills Tutorial held in the Writers' Studio. If your scores reveal that you need to enroll in WRI 097, you will fulfill the requirements by working on your writing skills with trained tutors in the Writers' Studio once-a-week for 10 weeks beginning the third week of the semester. You will be required to attend an introductory session to the Studio the second week of classes. During that session you will sign-up for a time to work with a writing consultant throughout the semester. The writing assignments you work on in the consultant will be writing assignments assigned in this writing course. Students who work in the Studio benefit greatly from the time spent working alongside a pedagogically trained fellow writer. The fee for the Studio, WRI 097, is \$150.00. Should you discover you have the privilege of working in the Studio, know that the \$150.00 lab fee replaces a 3 unit, not-for-college credit, \$3,700.00 course your scores would have previously required you to take. **Failure to complete WRI 097 will result in a failing grade in WRI 110 and a reentry into the Studio the following semester to complete 10 sessions.**

Also, come see me if you think you may need some extra assistance in passing this class.

A	93-100 Percent
A-	90-92
B+	89-88
B	87-83
B-	82-80
C+	79-78
C	77-73
C-	72-70
D+	69-68
D	67-63
D-	62-60
F	Below 60

***This syllabus is a contract. If you continue in this course, then you agree to comply with the class policies as stated here.***

**Schedule**

(\*Subject to Change as needed to facilitate course goals\*):

Readings and assignments are due on the date listed.

WR denotes readings from *A Writer's Reference 8<sup>th</sup> Ed.*

(Canvas) denotes readings can be found on Canvas in PAGES section

\*\*\*\*I reserve the right to change the syllabus as needed to facilitate our course goals. You will receive notification of these changes; after which time, you are responsible for required material.\*\*\*\*

\*\*\*\* Disclaimer: This class is taught at the college level; therefore, reading materials may be adult and/or controversial in connotation and/or denotation. The purpose of presenting such material is to expose you to various viewpoints—viewpoints that will act as sources for discussions. For this reason, no alternate materials will be provided.\*\*\*\*

\*\*\*\*Final Disclaimer: You will write A LOT. Writing is a muscle that must be exercised. Every week, there will be a writing assignment of at least 1 to 3 pages\*\*\*\*

**Week 1**

**29 August** Syllabus/Getting to Know You

**30 August** **Diagnostic Exam (no alternative days given)**

**1 September** Steinbeck "Log From the Sea of Cortez" (Canvas)

WR "Academic Reading, Writing, and Speaking" A1-a – A1-b (71 – 76)

**Week 2**

**4 September** **NO CLASS (LABOR DAY)**

**6 September** WR "Composing and Revising" C1-a – C1-b (3 – 9)

**8 September** WR "Academic Reading, Writing, and Speaking" A2 (83 – 88)

**DUE: SB #1** Discovery Essay

**Week 3 Identity and Country**

**11 September** WR "Composing and Revising" C5 (43 – 57)

**13 September** Cole "Unmournable Bodies" (Canvas)

**DUE: SB #2** Audience Evaluation of Image

**15 September** WR "Academic Reading, Writing, and Speaking" A1-c (76 – 83)

WR "Academic Reading, Writing, and Speaking" A3 (89 – 98)

**Week 4 Identity and Race**

**18 September** WR "Researching" R2 (369 – 375)

WR "MLA Papers" MLA-2 (399 – 403)

**20 September** Gay "Some Thoughts on Mercy" (Canvas)

**DUE: SB#3** Summary and Response Paper

**22 September** WR "Academic Reading, Writing, and Speaking" A4 (98 – 113)

**Week 5**

**25 September** Morrison "Recitatif" (Canvas)

**27 September** Morrison "Playing in the Dark" (Canvas)

**Comment [b1]:** How to annotate and read.

**Comment [b2]:** Do BUNG here  
On this day start them on their running research log. Have them brainstorm how they might squeeze in time to research their topic.

**Comment [b3]:** Finish talking about BUNG and research questions. Have them select an IMAGE and begin working on it.

**Comment [b4]:** Talking about Images, have them answer the questions. Figure out the purpose audience and tone. Also about how to structure a paragraph. Introduce QUOTE SANDWICH. The quote is your evidence. So what "evidence" do you have for your image. Have them write a paragraph with a TS and then do quote. Maybe revise the Gessner thing so that we can use that one.

**Comment [b5]:** JUST TALK ABOUT WHAT COLE IS SAYING HERE. Have class discussion. What is his MAIN point.

**Comment [b6]:** Summary and paraphrasing  
Here talk about how Cole sets up his argument. Have them attempt to Identify Cole's main Argument on each Paragraph. What is his evidence? How does he explain each thing. Summarize to understand text

**Comment [b7]:** With Cole text

**Comment [b8]:** FINISH UP COLE.  
Talk about their research questions. HOW TO CITE Cole (and other things). How to summarize to understand the text.

**Comment [b9]:** Class discussion. Failure of imagination. How does Gay make an argument? Framing of his essay.

**Comment [b10]:** Textual clues tell more about us as readers than

**29 September** Goldstein-Shirley "Race and Response" (Canvas)  
**DUE: SB #4** Textual Evidence Paper

### Week 6

**2 October** WR "Researching" R1 (357 – 369)  
 WR "Composing and Revising" C2-d (21)  
**4 October** Goldstein-Shirley "Race/[Gender]" (Canvas)  
**6 October** Stanley "Maggie in Toni Morrison's 'Recitatif'" (Canvas)

**Comment [b11]:** Check in with how research is going. Any questions or help?

**Comment [b12]:** Constructing an argument

### Week 7

**9 October** WR "Academic Reading, Writing, and Speaking" A6 (119 – 126)  
**11 October** **Library Day**  
 WR "Researching" R3 (375 – 389)  
**13 October** **Library Day**  
 WR "MLA Papers" MLA-3 (403 – 412)  
**DUE: SB #6** Bibliography Entry Academic Source

**Comment [b13]:** Liam day off

**Comment [b14]:** Do the handout on how to enter an argument on dogs/prom dresses here/ writing in the disciplines. Using secondary sources to back up an argument. Also how to say where your argument fits in the conversation.

### Week 8 Identity and Family

**16 October** **TBD**  
**DUE: SB #7** Bibliography Entry Credible Popular Source  
**18 October** **TBD**  
**DUE: SB #5** Critical Conversation Paper  
**20 October** **NO CLASS (FALL BREAK)**

**Comment [b15]:** Questions on Crit Conv. Questions on their research.

Need to find an identity and family essay  
 Tan Mother tongue or Rodriguez aria?

### Week 9 Identity and Religion/Culture

**23 October** In-class exercise  
**DUE: Annotated Bibliography**  
**25 October** Sedaris "Jesus Shaves" (Canvas)  
**27 October** **TBD**

### Week 10 Conference Week

**30 October** Conferences  
**DUE: SB #8** Project Proposal  
**1 November** Conferences  
**DUE: SB #8** Project Proposal  
**3 November** Conferences  
**DUE: SB #8** Project Proposal

### Week 11

**6 November** **TBD**  
**DUE: Draft Academic Research Paper**  
**8 November** WORKSHOP  
**10 November** WORKSHOP

**Comment [b16]:** Liam day off.

**Week 12 Identity and Sex**

**13 November** Gay “Bad Feminist”

**15 November** **TBD**

**DUE:** Academic Researched Paper

**17 November** Root “Creative Nonfiction, The Fourth Genre” (Canvas)

**Comment [b17]:** Trope Exercise

**Week 13**

**20 November** **DUE: SB#10** I Am a Person Who Essay

**22 November** **NO CLASS (THANKSGIVING)**

**24 November** **NO CLASS (THANKSGIVING)**

**Week 14 Identity and Nature**

**27 November** Root “Beyond Linearity” (Canvas)

Dillard “Living Like Weasels” (Canvas)

**29 November** Weisman “The World Without Us” (Canvas)

**1 December** **TBD**

**DUE:** Draft Creative Research Paper

**Comment [b18]:** Segmented Essay; show them segmented essays.

**Comment [b19]:** How to write an engaging introduction and how to introduce sources creatively.

**Week 15**

**4 December** **TBD**

**6 December** **TBD**

**8 December** **DUE:** Creative Research Paper

**Week 16 FINALS WEEK**

**11 December** Final Exam (4:30 – 7pm)

**DUE:** Portfolio of Work

The Grade I Will Earn in WRI110:

\_\_\_\_\_

Annotation of Canvas Reader:

There are 15 of these (10 for C-grade):

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Skill-building Essays For Portfolio (\* denotes required for C-grade):

\*#1 Discovery Essay: \_\_\_\_\_

\*#2 Audience Evaluation: \_\_\_\_\_

\*#3 Summary and Response Paper: \_\_\_\_\_

\*#4 Textual Evidence Paper: \_\_\_\_\_

#5 Critical Conversation Paper: \_\_\_\_\_

\*#6 Bib Entry Peer-Reviewed (Academic) Source: \_\_\_\_\_

\*#7 Bib Entry Credible Popular Source: \_\_\_\_\_

\*#8 Project Proposal Paper: \_\_\_\_\_

#9 Description Paper: \_\_\_\_\_

\*#10 DRAFT Academic Research Paper \_\_\_\_\_

\*Annotated Bibliography: \_\_\_\_\_

\*Academic Research Paper: \_\_\_\_\_

Creative Research Paper: \_\_\_\_\_

\*Final Exam: \_\_\_\_\_

\*Participation in class: \_\_\_\_\_

\*Attended Conference: (date): \_\_\_\_\_

\*Attended Library Orientation: (Both dates): \_\_\_\_\_

Attended Literary Event: (date): \_\_\_\_\_