



ENG 402 Teaching Composition

Course

Illinois State University

Fall 2021

Wednesdays 5:30-8:20 p.m.

In-person Course w/access to Online

Will meet synchronously each week from 5:30 p.m. to approximately 7:30 p.m. Central US time

In-person: STV 133 A

Online: Zoom meeting link, <https://illinoisstate.zoom.us/j/97642913336>

Zoom meeting ID: 976 4291 3336

[Zoom full invitation](#)

[Course schedule overview with weekly activities and due dates](#)

[Course projects in detail with timelines](#)

[Course reading schedule](#)

Instructors

Rachel Gramer

ragrame@ilstu.edu

Office hours: Tuesdays 2-4 p.m. online, Thursdays 1-3 p.m. in-person (STV 133A), MW by appointment

Zoom personal ID for online meetings: <https://illinoisstate.zoom.us/my/rachelgramer>

Joyce R. Walker

jwalke2@ilstu.edu

Virtual office hours: By Appointment

Email: reenste@gmail.com

Phone: 727-543-6649 (texting is fine — but introduce yourself when you send the first text, so I know who you are :-).

Please note: We reserve the right to change the syllabus, reading schedule, and projects at our discretion. Any changes will be updated and shared within 24 hours in our shared Google Drive folder.

I can do zoom, skype (is that still a thing?) and facetime for in-person-but-online meetings. My daily schedule is pretty flexible, so it's fine to just email or text and ask for a meeting. We'll work it out.

Course Description and Goals

Catalog description

Introduction to theory, research, and practice in the teaching of composition. Required for students with teaching assistantships in composition at ISU.

Our description

ENG 402 is a professional development course designed primarily to support you in teaching writing here at ISU. ENG 402 also offers opportunities for developing pedagogical theories and practices that can impact your teaching and professional identity development across multiple subject areas in English Studies.

Our big goals for you

We have multiple complex goals for this course:

1. To develop and share practical knowledge of, and theoretically-informed perspectives on, teaching writing in the ISU Writing Program
2. To practice and model collaborative teaching and learning with peers and other colleagues to develop professional relationships, pedagogical knowledge, and teaching identities at ISU
3. To expand our knowledge of what counts as writing and writing pedagogies by critically engaging diverse approaches to teaching writing, grounding ourselves in contemporary learning research, and articulating and interrogating contemporary frameworks for learning and teaching writing
4. To develop and share additional teaching resources for ISU Writing Program instructor and student use
5. To explore how diverse pedagogies can impact our teaching beyond ISU Writing Program situations (including K-12, two-year colleges, other four-year college or university programs, and community literary/public writing sites) in ways that align with our understandings of key course concepts and our own evolving teaching identities

Note on who is encouraged to take this course

Graduate students who are not teaching courses in the ISU Writing Program are welcome in this course. Participants often include ISU graduate students who are not currently teaching

and instructors teaching at other colleges, universities, or K-12 institutions. We can work with you to help you figure out ways to make course projects fit with your teaching locations.

Course Experiences and Pandemic Adjustments

Course experiences

Each week, you should expect the following experiences in this course:

- Complex Readings: a collection of core readings (required of all), Choose Your Own Adventure readings (to support your divergent uptake in our program), and resources you can use with students (you should expect to spend at least 4-5 hours reading each week)
- Joyce and Rachel Chat about P-CHAT+: synchronous class time where Joyce or Rachel will give a brief talk about the week's readings and how we see them doing complex theoretical and research-based work that is directly applicable to teaching in ISU's Writing Program (we'll record these)
- Peer Uptake: some synchronous class time where you will talk with peers in small groups about that week's readings, that week's Joyce and Rachel Chat, and how you're thinking about applying this week's learning; and often write in shared documents
- Project and Logistics Q&A: synchronous and/or asynchronous introductions to course projects and responses to your questions about specific projects and other logistics
- Writing about Readings: asynchronous writing either in response to that week's readings or in conversation with peers' reading responses, based on your assigned reading group (you'll alternate weeks) (approximately 2 hours)
- Project Writing Time: asynchronous writing time on course projects throughout the semester (time varies by project)

Generally, we'll keep to similar guidelines for being together and/or apart in both online and in-person spaces as we all did for [Writing Program orientation](#), particularly those about being a body (i.e., taking breaks is OK) and using Zoom (i.e., not requiring you to be on video).

Being tech-reliant during/for class

We are advocates for using whatever tools that help you learn, communicate, and collaborate. Some of these tools are digital devices, not all of them. We recommend having a laptop or other device that you can use to compose, create, share, revise, research, learn, and backup all of your hard work and good thinking.

We also understand that those devices--and the internet that connects you to online materials and class meetings--are not 100 percent reliable all of the time.

If you must miss a class session or activity due to tech access, you should make up the time for anything you missed. The make-up options will vary by activity/project, so you are responsible for reviewing the weekly materials that share details with you about what we did, and participate accordingly in whatever ways are available to you.

If you end up having questions that we need to answer as instructors, we can work with you; but missing class can interfere with your learning and, therefore, your progress and grade in the course. So please attend unless you absolutely cannot access either in-person or online class sessions.

Being an adult human during a global public health pandemic

We are also human beings who understand that we are all adult humans with complex lives that are asking a great deal of us right now under even more stressful conditions than usual (which is saying a lot). We hope that our course offers dedicated time for all of us to be in a generative space where we are learning in the presence of other people who care about teaching writing.

We also understand that our lives don't always stop for academic calendars and that our bodies don't always do what we want them to do. We are asking you to be available every Wednesday from 5:30 to 7:30 p.m. Central US time, rather than a typical 3-hour graduate class timeframe. Since this is a briefer time, we ask that you do not schedule other things that will interrupt you during this time; but we recognize that emergencies happen.

If you must miss a class session or activity due to illness, emergency, or professional obligation, you should make up the time for anything you missed. The make-up options will vary by activity/project, so you are responsible for reviewing the weekly materials that share details with you about what we did, and participate accordingly in whatever ways are available to you.

If you end up having questions that we need to answer as instructors, we can work with you; but missing class can interfere with your learning and, therefore, your progress and grade in the course. So please attend unless you absolutely cannot participate due to illness or other emergency.

Required Tools and Materials

For this course--whether you attend in-person, online, or a combination of modalities--you will need consistent access to the Internet and at least one digital device that will allow you to access course tools, readings, and experiences, as well as other materials of your own choosing.

Course tools

For this course, we will use:

- [ReggieNet](#) for course readings, course announcements, and peer collaboration
- [Google Drive](#) for sharing course materials and much of our weekly work, including peer collaboration and your collective work on course projects
- Zoom for [available online class meetings](#), other peer meetings you may have, and available faculty office hours (unless you prefer phone)

In part, we will use each of these tools in ways that you might also use them to make course materials and experiences available, while acknowledging that we are again experimenting with our combination of these tools to support you as best we can right now.

Course materials

You will find texts for this course online. Readings primarily consist of articles and book chapters from disciplinary texts, online books and journals, ISU Writing Program's *Grassroots Writing Research Journal*, and videos from a range of websites.

- For readings that are publicly accessible online, you will need to follow the links in our Reading Schedule each week.
- For readings that are not publicly accessible, you will need to download the PDFs saved in ReggieNet under "Resources" for that week.

Other materials for the course are entirely up to you and what works for you as a learner, teacher, and student. Take notes, draft projects, make whatever records of your experience using any materials you wish. Save often and always have a back-up (for any mode).

Course Projects

[Weekly Participation](#) 25%

Spending substantive time with course readings, actively listening during synchronous class time, talking with peers during synchronous peer uptake time, writing responses to course readings, and responding to others' reading responses.

[Grassroots Writing Research Journal Contribution](#) 20%

Writing a *Grassroots* article or acting as a class editor for reviewing and responding to the articles that your peers write for this class.

[Writing Teacher Interactions: Class Observations or Online Interviews](#) 15%

Observing 4 current Writing Program instructors or interviewing 4 Writing Program instructors about their making of an artifact for students. Both options include taking notes, cleaning up those notes, and writing a cumulative uptake narrative.

Make a Teaching Artifact 10%

Making a teaching artifact that we could potentially distribute to the Writing Program for future instructor and/or student use. Can be done individually; encouraged to do collaboratively!

Spring Course Plan 20%

Creating a full course plan (projects, rationale, uptake, assessment, schedule, syllabus) for the Writing Program course you will be teaching in the Spring (typically ENG 101).

You Are Here Map 10%

Visually mapping your understanding of program concepts, teaching practices, and your teaching identity.

Project routines

All projects will be described in detail in separate prompts, which will include all specific due dates. All project parts are due in Google Drive (as Google Docs, Word docs, or PDFs) by the date and time specified in the project prompt. Each document should be saved with your name and the name of the project.

Important Note: Projects you share in Google Drive will be visible to peers as well as to instructors for additional peer collaborative learning.

Course Expectations

Our expectations for you

We have several specific expectations for you and all participants while in this class. You should:

- Prepare for and participate in class each week.
- Schedule in time to read all texts required of you each week.
- Participate in thoughtful peer interactions in speaking and in writing.
- Complete all projects on time, with care, attention to detail, and critical engagement.
- Be open to experiences and perspectives that differ from your own and your expectations.
- Conduct yourself in ways that contribute to productive learning and remember that, in this space, you are enacting a professional identity (college writing teacher) and not just a temporary student identity. You will need to interact with others in a professional way in order to succeed both in this course and throughout your future as a graduate student and/or graduate assistant at ISU. So, please speak and act with care.

Note on what we value as an English Studies model

The English Studies program at ISU is based on an understanding of the interdependence of the specialized fields in which we learn and work. Whether your major interests lie in children's literature, composition, creative writing, cultural studies, English education, linguistics, literature, publishing, rhetoric, technical writing, TESOL, or some combination thereof--your interests can positively impact your work in this course if you do the work to make those connections meaningful to you. However, we also expect your work in this course (engagement with readings, discussions, and projects) to remain focused on the teaching of writing and literacy studies specifically.

Note to ISU Graduate Teaching Assistants

For those with Graduate Teaching Assistantships here in the department, please remember that your work for this course, unlike some of the work you may do in other courses, is explicitly tied to your position as a graduate assistant and a teaching professional in this department. Therefore, you have a professional obligation to increase your expertise and experience through full participation in this class. Satisfactory completion of ENG 402 is required for continued teaching appointments in the ISU Writing Program.

What you can expect from us

- An interest in your scholarly work in this class and its connections to other professional activities you are committed to.
- An enthusiasm for teaching in and about the field of Writing Studies, which focuses on the study of literate activity, but also works to connect the study of literacies to other areas of import to English studies.
- A personalized and collaborative approach to teaching and learning.
- An ability to go with the flow and to create learning conditions that work for different kinds of learners (and teachers).
- A desire to help you connect with Writing Studies in a way that productively supports your teaching.

Our availability

We typically check email often. You should generally receive an email reply back within 48 hours. Please keep in mind that we do have other responsibilities and lives outside of this course, so we do not always check email regularly on the weekends or after 9 p.m.

We highly encourage you to let us know if you would like to meet during office hours. You can also email us to set up an appointment to meet during other times.

If you are a current graduate assistant and you have a question about your teaching in your currently assigned section(s), you should first reach out to the appropriate member of the Writing Program Leadership Team, either Alyssa Herman as the New Instructor Mentor or Ellen Sundermeier as the New Consultant Mentor.

Course Grade

The nature of this course as professional development support means that you will receive more professional feedback than grades. Activities and projects will have due dates throughout the semester in order to distribute your workload as humanely as possible, but your work will not necessarily be subject to traditional “instructor evaluation.” You should not expect to receive “grades” on individual projects that you do throughout the semester. Instead, you will receive feedback from us and from your peers on various aspects of your work as the semester progresses.

We will be evaluating your work in this course based on the following criteria that are valuable to us as a set of instructors, as a program, and as a department committed to your professional identity learning and development:

- Your ability to sustain informed, engaged discussions about assigned readings, topics, learning outcomes, and teaching methods.
- Your ability to make connections between classroom discussions and your prior experiences, evolving theoretical understandings, and identities in progress.
- Your willingness to engage in risky and/or creative multidisciplinary thinking and multimodal production in your projects for the course.
- Your willingness to push the boundaries that you have created (and that have been created for/around you) in relation to your understanding of what it means to teach writing.
- Your ability to adapt and improve your teaching practices, even when those adaptations become uncomfortable.

The most effective way to view this class is as an opportunity to showcase your willingness to learn how to be/come a more effective teacher at ISU, to increase your understanding of ISU Writing Program teaching philosophies and practices, and to learn from peers how to support students in reaching Writing Program course learning outcomes.

Other Important Course Practices

Questions and concerns?

When you have questions or concerns about course material, teaching writing, or course projects, you should raise your questions and concerns with us as soon as possible, so that we can have the opportunity to hear and address the questions or concerns that you have. We expect you to behave as professionals; and being a professional entails knowing when and how to deal with difficult issues, whether they are personal problems that may be impacting your course work, or problems with classroom situations, course projects or concepts, or some aspect of our work as course instructors.

Struggling in class?

If for any reason you feel you are struggling this term, we hope that you will feel comfortable letting one or both of us know as soon as possible. This includes anything that might affect whether or not you can participate to the best of your ability—including physical injury, medical illness, mental health, or unmanageable stress. We are not trained counselors but can put you in touch with resources on campus to support you in whatever ways you wish.

Disabilities and accessibility

We hope that this class will be an accessible, welcoming experience for everyone, including those with disabilities that may impact your learning. If you know, think, or are concerned that you have a disability (temporary or permanent) that will affect your active participation in this course, we hope that you will feel comfortable letting one or both of us know privately as soon as possible to discuss options for adjustments. You always have the option of contacting Student Access and Accommodation Services (info below in “Campus Resources for You”) to talk about official institutional accommodations. We welcome this discussion at any point in the semester; it is best if we can talk at least one week prior to your need for any modifications.

ISU Resources for You

Student Counseling Services

We highly encourage you to seek out counseling services as a graduate student while they are free for you as a student and because graduate school is a particularly compressed time of great change and tremendous growth.

Student Counseling Services might be a starting place to address personal and academic issues, including adjusting to graduate student life, dealing with stress, anxiety, or depression, or coping with substance abuse, sexual assault, or relationship violence. Psychiatric consultations are also available to discuss issues related to medication.

Call 309-438-3655 to schedule an appointment, or visit their website:

<https://counseling.illinoisstate.edu>.

After hours, if you need help, you can:

- Call the Student Counseling Services (309) 438-3655, and if after hours, press "2" at the prompt to speak to a counselor immediately, or dial 1-855-256-2188
- Call Providing Access to Help (PATH): 309-827-4005, 1-800-570-7284 or dial 2-1-1
- Call the Military Veterans Suicide Hotline: 1-800-273-TALK (Press 1)
- Contact [The Steve Fund](#), which has a crisis text line for students of color. Text STEVE to 741741 to connect with a culturally trained Crisis Text Line counselor.
- Visit this site for [Additional Helpline Information](#)

Milner Library

Graduate-level research is likely not a familiar, comfortable process for any of you/us. When you need support in finding, searching for, or sorting through resources and research practices available to you online and on our campus, please reach out for librarian support. In addition to resources available online on their website, Milner Library also has knowledgeable staff who can support you as a graduate student in your research practices.

Visit their website at <https://library.illinoisstate.edu>, call 309-438-3451, or email Chris Worland (cjworla@ilst.edu) who can answer your questions or connect you with the appropriate partner librarian.

Multicultural Center

The Multicultural Center's mission is to:

- Facilitate critical programs, services, and scholarship that promotes anti-racism, equity, and justice to contribute to Illinois State's core values.
- Foster an affirming campus environment where students can flourish in their intersecting identities.
- Center historically minoritized/marginalized communities while amplifying their voices and experiences.

You can call the Multicultural Center at 309-438-8968, or visit their website to learn more about anti-racist, equity, and justice programming at ISU, learn more about equity organizations on campus, and find out how to connect with them on social media:

<https://illinoisstate.edu/student-life/multicultural-center/>

Student Access and Accommodation Services

Any student needing to arrange a reasonable accommodation for a documented disability and/or medical/mental health condition should contact Student Access and Accommodation Services at 350 Fell Hall, call 309-438-5853, or visit the website at <https://studentaccess.illinoisstate.edu>.

University Policy

Sexual Assault and Harassment Mandatory Reporting and Resources

As ISU faculty members, we serve as Title IX responsible employees and thus must report any incidents of gender-based discrimination, sexual harassment, sexual assault/misconduct, dating/domestic violence, and stalking involving ISU students, faculty, and staff to the Title IX Coordinator. Only Student Counseling Services staff and the university psychiatrist are not required to report.

Victims of such incidents are free to choose their level of involvement in University and/or police investigations. There is an extensive network of support resources for survivors of such incidents; talking with someone about what happened aids recovery and adjustment regardless of when the incident occurred.

Reporting options: ISU Police 911 or 309-438-8631.

Non-criminal reporting options: Equal Opportunity Office 309-438-3383, or EqualOpportunity.IllinoisState.edu

Sexual Assault Prevention and Survivor Services (Student Counseling Services): 309-438-3655 or counseling.illinoisstate.edu (free and confidential)

You can visit the Title IX website for further details and resources for reporting incidents: <https://titleix.illinoisstate.edu>.

402 schedule overview Fall 2021

Date	During Wednesday's class , starting at 5:30 p.m.	During the week
Week 1 August 18	<p>How does “literate activity” help us expand what counts as writing?</p> <p>Settling in + figuring out weekly class</p> <p>Joyce + Rachel Chat, with Q&A</p> <p>Peer Uptake</p> <p>Course Q&A: any immediate questions</p>	<p>Read: Week 1 readings by Wednesday class start</p> <p>After class</p> <p>Locate: all course materials that you'll need for 402</p> <p>Read through: ENG 402 syllabus</p> <p>Read through: 402 project details</p> <p>Review: 402 schedule overview (this doc!)</p> <p>Review: 402 readings</p> <p>Read carefully: Weekly participation details</p> <p>Leave: questions in our course Q&A doc</p> <p>Write: reading response (Team Benson) by 8/20</p> <p>Write: responses to peers (Team Belly) by 8/23</p>
Week 2 August 25	<p>Why do we want people to value and practice writing everyday genres?</p> <p>Joyce + Rachel Chat, with Q&A</p> <p>Peer Uptake</p> <p>Course Q&A: course questions, GWRJ</p> <p>Contribution project questions</p>	<p>Read: Week 2 readings by Wednesday class start</p> <p>Read: Grassroots Contribution project details for class</p> <p>Leave: questions in our course Q&A doc</p> <p>Write: reading response (Team Belly) by 8/27</p> <p>Write: responses to peers (Team Benson) by 8/30</p>
Week 3 September 1	<p>How can we teach writing like we understand how genre learning actually works?</p> <p>Joyce + Rachel Chat, with Q&A</p> <p>Peer Uptake</p> <p>Course Q&A: Grassroots article conventions questions</p>	<p>Read: Week 3 readings by Wednesday class start</p> <p>Write: email to apply to be a class editor (if desired) by September 1, 5:30 p.m.</p> <p>Write: reading response (Team Benson) by 9/3</p> <p>Write: responses to peers (Team Belly) by 9/6</p>
Week 4 September 8	<p>Why (and how) do we want people to practice grassroots writing research?</p> <p>Joyce + Rachel Chat, with Q&A</p>	<p>Read: Week 4 readings by Wednesday class start</p> <p>Write: a Grassroots proposal draft and bring to class with any questions</p> <p>Write: reading response (Team Belly) by 9/10</p>

	<p>Peer Uptake</p> <p>Course Q&A: Grassroots article proposal questions</p>	<p>Write: responses to peers (Team Benson) by 9/13</p>
<p>Week 5</p> <p>September 15</p>	<p>How can we teach writing like we understand how learning actually works?</p> <p>Joyce + Rachel Chat, with Q&A</p> <p>Peer Uptake</p> <p>Course Q&A: remaining Grassroots article proposal questions, your initial Writing Teacher Interactions project questions (both options: Observation and Interview)</p>	<p>Read: Week 5 readings by Wednesday class start</p> <p>Skim: Writing Teacher Interaction project details for class (both options: Observations and Interviews)</p> <p>Leave: questions in our course Q&A doc</p> <p>Write: reading response (Team Benson) by 9/17</p> <p>Write: responses to peers (Team Belly) by 9/20</p> <p>Revise and complete: Grassroots article proposal for editorial review due by Friday 9/17</p>
<p>Week 6</p> <p>September 22</p>	<p>Why do we need to work to keep writing learning in school always complex and multiple?</p> <p>Joyce + Rachel Chat, with Q&A</p> <p>Peer Uptake</p> <p>Course Q&A: any follow-up Writing Teacher Interactions project questions (both options: Observation and Interview)</p>	<p>Read: Week 6 readings by Wednesday class start</p> <p>Read/re-read: Writing Teacher Interaction project details for class (both options: Observations and Interviews)</p> <p>Leave: questions in our course Q&A doc</p> <p>Add: your name to the Writing Teacher Interaction project option sign-up doc, by 9/22</p> <p>Write: reading response (Team Belly) by 9/24</p> <p>Write: responses to peers (Team Benson) by 9/27</p> <p>Read: your Grassroots article proposal feedback (will receive feedback by 9/27)</p>
<p>Week 7</p> <p>September 29</p>	<p>How and why do people learn writing differently?</p> <p>Joyce + Rachel Chat, with Q&A</p> <p>Peer Uptake</p> <p>Course Q&A: Make a Teaching Artifact project questions</p>	<p>Read: Week 7 readings by Wednesday class start</p> <p>Read: Make a Teaching Artifact project details</p> <p>Write: artifact-focused response to one reading from Week 7 by 10/4 (all, both teams; you'll still put in the usual weekly responses Week 7 folder)</p>

		<p>Write: responses to peers' artifact-based responses by 10/6 (all, both teams)</p> <p>Do: sign up for 3 writing teacher observations OR interviews by 10/6</p> <p>Be writing: your Grassroots article draft for next week</p>
<p>Week 8 October 6</p>	<p>Well-being day/week No class Wednesday, October 6</p> <p>During class time from 5:30 to 7, Joyce and Rachel will be available for your Grassroots article draft questions online in the weekly class Zoom meeting (not in-person in STV 133A)</p>	<p>Read: no new readings for this week</p> <p>Write: GWRJ article full drafts Submit: GWRJ article full drafts as Word documents by Friday, 10/8</p> <p>Write: no new responses or comments to peers this week</p>
<p>Week 9 October 13</p>	<p>How should literate activity research work in/for diverse communities? Joyce + Rachel Chat, with Q&A Peer Uptake Course Q&A: Writing Teacher Interaction (observation or interview) questions, sharing Make an Artifact ideas</p>	<p>Read: Week 9 readings by Wednesday class start</p> <p>Write: reading response (Team Benson) by 10/15 Write: responses to peers (Team Belly) by 10/18</p>
<p>Week 10 October 20</p>	<p>How does language difference influence literate activity (research)? Joyce + Rachel Chat, with Q&A Peer Uptake Course Q&A: Course plan project questions</p>	<p>Read: Week 10 readings by Wednesday class start Read: Spring Course Plan project details Leave: questions in our course Q&A doc</p> <p>Write: reading response (Team Belly) by 10/22 Write: responses to peers (Team Benson) by 10/25</p>
<p>Week 11 October 27</p>	<p>Why should students participate in assessing their own and peers' learning? Joyce + Rachel Chat, with Q&A</p>	<p>Read: Week 11 readings by Wednesday class start Read: You Are Here Map project details</p>

	<p>Peer Uptake</p> <p>Course Q&A: You Are Here Map project questions</p>	<p>Look through: You Are Here Maps archive (online version: Fall 2019-20; others are in STV 133 A)</p> <p>Leave: questions in our course Q&A doc</p> <p>Write: draft of your approach to assessment, based on readings, conversations this week (all, both teams; you'll still put in the usual weekly writing Week 11 folder) by 10/29</p>
<p>Week 12</p> <p>November 3</p>	<p>Why do writing researcher identities matter?</p> <p>Joyce + Rachel Chat, with Q&A</p> <p>Peer Uptake</p> <p>Course Q&A: Sharing your teacher observation and interview noticings</p>	<p>Read: Week 12 readings by Wednesday class start</p> <p>Do: complete all observations and interviews by 11/3</p> <p>Write: draft your approach to writing research for each 101 project for your course plan, based on readings, conversations this week (all, both teams; you'll still put in the usual weekly writing Week 12 folder) by 11/5</p> <p>Read: your Grassroots article feedback (will receive feedback by 11/7)</p> <p>Write: teacher interview or observation notes and narrative due by 11/10</p>
<p>Week 13</p> <p>November 10</p>	<p>Revisited: How does "literate activity" help us expand what counts as writing?</p> <p>Joyce + Rachel Chat, with Q&A</p> <p>Peer Uptake</p> <p>Course Q&A: Course plan draft questions for next week</p>	<p>Read: Week 13 readings by Wednesday class start</p> <p>Write: teacher interview or observation notes and narrative due by 11/10</p> <p>Write up: your plans for the teaching artifacts you will make (collaboratively or individually) by 11/12</p> <p>Be writing: Course plan draft for next week</p> <p>Be writing: Grassroots article revisions</p>

Week 14 November 17	Course plan peer workshop Workshop course plan drafts Course Q&A: final Course plan and You Are Here Map questions	Write: Course plan draft for peer workshop by Wednesday class start 11/17 Respond to: requests for info in Course plan feedback logistics doc Write: Grassroots article revisions due by 11/19
November 24	No class Thanksgiving break (US holiday)	Take a break whenever you can
Week 15 December 1	Last class Sharing You Are Here Maps Course evaluations	Make: You Are Here Maps due and ready to share by Wednesday class start
Finals week December 8	No final exam time for this class	Write: final Course Plans due 12/8 Make: teaching artifacts due 12/10

402 Readings Fall 2021

[Week 1 - How does “literate activity” help us expand what counts as writing? \(and how we teach writing\) \(August 18\)](#)

[Week 2 - Why do we want people to value and practice writing everyday genres? \(August 25\)](#)

[Week 3 - How can we teach writing like we understand how genre learning actually works? \(September 1\)](#)

[Week 4 - Why \(and how\) do we want people to practice grassroots writing research? \(September 8\)](#)

[Week 5 - How can we teach writing like we understand how learning actually works? \(September 15\)](#)

[Week 6 - Why do we need to work to keep writing learning in school always complex and multiple? \(September 22\)](#)

[Week 7 - How and why do people learn writing differently? \(September 29\)](#)

[Week 8 - Well-being day - no class October 6](#)

[Week 9 - How should literate activity research work in/for diverse communities? \(October 13\)](#)

[Week 10 - How does language difference influence literate activity \(research\)? \(October 20\)](#)

[Week 11 - Why should students participate in assessing their own and peers’ learning? \(October 27\)](#)

[Week 12 - Why do writing researcher identities matter? \(November 3\)](#)

[Week 13 - Revisited: How does “literate activity” help us expand what counts as writing? \(November 10\)](#)

[Week 14 - Course Plan Workshop \(November 17\)](#)

[Thanksgiving Week Break \(November 24\)](#)

[Week 15 - Last day of class \(December 1\)](#)

Week 1 - How does “literate activity” help us expand what counts as writing? (and how we teach writing) (August 18)

Key terms/concepts

Literate activity, cultural-historical activity theory (CHAT), pedagogical CHAT (or P-CHAT), sociocultural writing pedagogy

Core Readings (spend substantive time with these this week)

[GWRJ] Kostecki, Understanding Language and Culture with Cultural Historical Activity Theory
[Understanding Language and Culture with Cultural Historical Activity Theory](#)

Walker, Joyce R. “The Adventures of CHATperson and the ANT: Cultural-Historical Activity Theory as a Writing Pedagogy.” University of Illinois Urbana-Champaign, February 22, 2017.
<http://isuwriting.com/wp-content/uploads/2018/01/CHATPerson-and-the-ANT-The-Story-of-Pedagogical-CHAT.pdf>

Prior, Paul, Joyce Walker, and Deb Riggert-Keiffer. “Languaging the Rhetorical Tradition: Pedagogical CHAT in Middle School and College.” *Languaging Relations for Transforming the Literacy and Language Arts Classroom*. Eds. Richard Beach and David Bloome. Routledge, 2019: 122-30. (PDF on ReggieNet under “Resources” for Week 1)

Prior, Paul, Janine Solberg, Patrick Berry, Hannah Bellowar, Bill Chewning, Karen Lunsford; Liz Rohan; Kevin Roozen, Mary P. Sheridan-Rabideau, Jody Shipka, Derek Van Ittersum, and Joyce R. Walker. “Resituating and Re-mediating the Canons: A Cultural-Historical Remapping of Rhetorical Activity.” *Kairos* 11.3 (2007)
<http://kairos.technorhetoric.net/11.3/binder.html?topoi/prior-et-al/index.html>

Note: This is a large text. You do not need to read every piece, but read the core text.

No Choose Your Own Adventure readings for this week

Please read the 4 core readings above.

Resources to use with students

[GWRJ] Kostecki, Understanding Language and Culture with Cultural Historical Activity Theory
http://isuwriting.com/wp-content/uploads/2015/04/Kostecki_Tyler_3.1_CHAT.pdf

ISU Writing Program's CHAT video on our YouTube channel:

<https://www.youtube.com/watch?v=MJya9zQoMuw&feature=youtu.be>

Week 2 - Why do we want people to value and practice writing everyday genres? (August 25)

Key terms/concepts

Genres, rhetorical genres, genre learning, writing instruction, first-year writing

Core Readings (definitely spend substantive time with these)

Bawarshi, Anis, and Mary Jo Reiff. *Genre: An Introduction to History, Theory, Research, and Pedagogy*. Parlor Press, 2010. http://wac.colostate.edu/books/bawarshi_reiff/

1. Chapter 1 "Introduction and Overview" (3-10), and
2. Chapter 6 "Rhetorical Genre Studies" (78-104)

Russell, David. "Activity Theory and Its Implications for Writing Instruction." *Reconceiving Writing, Rethinking Writing Instruction*. Ed. Joseph Petraglia. Lawrence Erlbaum, 1995. 51-78. (PDF on ReggieNet under "Resources" for Week 2)

Gonzales, Laura. "Multimodality, Translingualism and Rhetorical Genre Studies." *Composition Forum* 31 (Spring 2015).

<http://compositionforum.com/issue/31/multimodality.php>

No Choose Your Own Adventure readings for this week

Please read the 3 core readings above.

Resources to use with students

[GWRJ] Alexis Adams' "Under the Influence: Analysing Instagram Influencer Posts with CHAT" <http://isuwriting.com/wp-content/uploads/2021/04/Adams-UndertheInfluence-Analyzing-Instagram-Influencer-Posts-with-CHAT.pdf>

[GWRJ] Eric Korankye's "Activism and Activity: How Posters Work as Genres of Protest" <http://isuwriting.com/wp-content/uploads/2020/11/Korankye-Activism-and-Activity-How-Posters-Work-as-Genres-of-Protest.pdf>

[GWRJ] Sarah Greenberg's "Let's Go For a Ride: The Genre of Bumper Stickers" <http://isuwriting.com/wp-content/uploads/2015/12/Greenberg-Sarah-GWRJ6.2.pdf>

[GWRJ] Natalie William's "Genres Are Everywhere! (Even in a Circus)" (interview) <http://isuwriting.com/wp-content/uploads/2020/03/Williams-10.2.pdf>

Angela Sheets' video "Genres part 1: Let's typify that response" from ISU Writing Program's "The Word Bird" series:

<https://www.youtube.com/watch?v=hEzY--z9cmA>

Instructor Resources for All about Genres Learning Outcome: <http://isuwriting.com/instructor-resources-all-about-genres-exploring-research-and-analyzing/>

Resources for instructors

Course plan from Darcy Allred (PDF on ReggieNet under "Resources" for Week 2)

Week 3 - How can we teach writing like we understand how genre learning actually works? (September 1)

Key terms/concepts

Genre knowledge, genre learning, transfer, micro-transfer, uptake

Core Readings (definitely spend substantive time with these)

Reiff, Mary Jo, and Anis Bawarshi. "Tracing Discursive Resources: How Students Use Prior Genre Knowledge to Negotiate New Writing Contexts in First-Year Composition." *Written Communication* 28 (2011): 312-37. (PDF on ReggieNet under "Resources" for Week 3)

Medina, Dylan. "Writing the Boundaries." *Composition Forum* 42 (Fall 2019).

<http://compositionforum.com/issue/42/boundaries.php>

Walker, Joyce, and Katy Lewis. "An Introduction to Using Uptake with Students in the ISU Writing Program."

<https://docs.google.com/document/d/1b5hh96D1jZTVAsRlrOW-y0l5HDWlZ-nr7MVkUnw5gYg/edit?usp=sharinghttps://docs.google.com/document/d/1b5hh96D1jZTVAsRlrOW-y0l5HDWlZ-nr7MVkUnw5gYg/edit?usp=sharing>

Bawarshi, Anis. "Beyond the Genre Fixation." *College English* 78.3 (January 2016): 243-49. (PDF on ReggieNet under "Resources" for Week 3)

No Choose Your Own Adventure readings for this week

Please read the 4 core readings above.

Resources to use with students

[GWRJ] Lisa Hanimov's "An Everlasting Meal"

<http://isuwriting.com/wp-content/uploads/2021/04/Hanimov-An-Everlasting-Meal.pdf>

[GWRJ] David Hansen's "'Balderdash!' Or, Learning Perception from Deception: Challenging Antecedent Knowledge with Uptake Writing"

http://isuwriting.com/wp-content/uploads/2018/01/Hansen_Balderdash.pdf

[GWRJ] Angela Sheets' "Angela Rides the Bus: A High Stakes Adventure Involving Riveting Research, Amazing Activity Systems, and a Stylish Metacognitive Thinking Cap"

<http://isuwriting.com/wp-content/uploads/2015/03/Angela-Rides-the-Bus.pdf>

[GWRJ] Laura Skokan's "Dan Harmon Uptook Nothing! And Neither Can You"

<http://isuwriting.com/wp-content/uploads/2016/12/Skokan-Laura-GWRJ7.2.pdf>

Angela Sheets' "Taking Up Uptake" video from ISU Writing Program's "The Word Bird" series:

<https://www.youtube.com/watch?v=YAM4cXhgRTU>

"Learning Outcome Episode 6: Creating Your Own Super Uptake Story" video from ISU Writing Program's YouTube channel

https://www.youtube.com/watch?v=wRgAm_bHU1Y

Instructor Resources for Uptake and Antecedent Knowledge:

<http://isuwriting.com/uptake-2/>

Resources for instructors

Course plan from Shawna Sheperd (PDF on ReggieNet under "Resources" for Week 3)

Week 4 - Why (and how) do we want people to practice grassroots writing research? (September 8)

Key terms/concepts

Cultural-historical activity theory, uptake, uptake genres, writing research, sociocultural writing pedagogy

Core Readings (definitely spend substantive time with these)

[GWRJ] Walker, Joyce R. "Cultural-Historical Activity Theory: Because S*#t is Complicated."

http://isuwriting.com/wp-content/uploads/2015/11/Walker_Cultural_Historical_Activity_Theory_Complicated.pdf

Lewis, Katy & Joyce R. Walker. "Taking up Uptake in the ISU Writing Program." ISU Writing Website: https://docs.google.com/document/d/1C_dOMaowsgcKUPyE0a-koH-xlqBXadTiL_yGUGn0AzI/edit?usp=sharing

Walker, Joyce R., Katy Lewis & Brittany Larsen. "Uptake Genres and Assessment in the ISU Writing Program." ISU Writing Website: <https://docs.google.com/document/d/1vIF9m5gi4pdEdXLWL06h2yPhxVbs5YjBvh8ggDIA0IY/edit?usp=sharing>

Choose Your Own Adventure (review both OR spend substantive time with one)

If you want to see uptake in action in the writing classroom (along with detailed methods on one way to study uptake as disruptive or interruptive genre learning), read:

Bastian, Heather. "Capturing Individual Uptake: Toward a Disruptive Research Methodology." *Composition Forum* 31 (Spring 2015).

<http://compositionforum.com/issue/31/individual-uptake.php>

If you want to spend more time with where CHAT came from and how it's been taken up to study writing across disciplines, read:

Prior, Paul A. "A Sociocultural Theory of Writing." *The Handbook of Writing Research*. Eds. Charles A. MacArthur, Steve Graham, and Jill Fitzgerald. Guilford Press, 2005. 54-66. (PDF on ReggieNet under "Resources" for Week 4)

Resources to use with students

[GWRJ] Danielle Eldredge's "A Recipe for Literacy: An Analysis of Translating as a Vernacular Literacy"

<http://isuwriting.com/wp-content/uploads/2021/04/Eldredge-A-Recipe-for-Literacy-An-Analysis-of-Translating-as-a-Vernacular-Literacy.pdf>

[GWRJ] Claudia Sánchez's "Multimodal Writing in a Second Language: CHAT and Duolingo"
<http://isuwriting.com/wp-content/uploads/2019/06/Sanchez.pdf>

[GWRJ] Tiffany Bishop's "Filling the Blank Page: Writer's Block and What to Do with It"
http://isuwriting.com/wp-content/uploads/2019/01/Bishop_Filling_the_Blank_Page1.pdf

[GWRJ] Dakota W. Zientek's "Writing Identity: Putting a Stop to Cookie-Cutter Essays"
http://isuwriting.com/wp-content/uploads/2019/01/Zientek_Writing_Identity1.pdf

Angela Sheets' "Activity theory: because things are actors, too" video from ISU Writing Program's "The Word Bird" series:
<https://www.youtube.com/watch?v=mb-3ufwK6U0>

Ian Robertson's "An Introduction to Activity Theory" lecture:
<https://www.youtube.com/watch?v=4oG0ZvkhzCY>

Instructor Resources for Cultural-Historical Activity Theory:
<http://isuwriting.com/instructor-resources-cultural-historical-activity-theory-as-pedagogy/>

Resources for instructors

Course plan from Leslie Hancock (PDF on ReggieNet under "Resources" for Week 4)

Week 5 - How can we teach writing like we understand how learning actually works? (September 15)

Key terms/concepts

Motivation, assessment, multimodal design, universal design

Core Readings (spend substantive time with these this week)

Cowie, Bronwen. "Student Commentary on Classroom Assessment in Science: A Sociocultural Interpretation." *International Journal of Science Education* 27.2 (2005): 199-214. (PDF on ReggieNet under "Resources" for Week 5)

Shipka, Jody. "Negotiating Rhetorical, Material, Methodological and Technological Difference: Evaluating Multimodal Designs." *College Composition and Communication* 61.1 (2009): W343-66. (PDF on ReggieNet under "Resources" for Week 5)

Dolmage, Jay, "Universal Design: Places to Start." *Disability Studies Quarterly* 35.2 (2015).
<https://dsq-sds.org/article/view/4632/3946>

No Choose Your Own Adventure readings for this week

Please read the 3 core readings above.

Resources to use with students

[GWRJ] Roy Rowan's "Mindfulness Meditation as a Form of Uptake for the Mind and Body by Roy Rowan" (in the new Fall 2021 issue)

[GWRJ] Michael Haley's "Remediating the Runway: How Transfer and Remediation Allowed Project Runway Help Me Write a Book"

http://isuwriting.com/wp-content/uploads/2019/01/Haley_Remediating_the_Runway1.pdf

[GWRJ] Shane A. Wood's "Atychiphobia, Failure, Genre, and Vulnerability Inside and Outside the Writing Classroom"

http://isuwriting.com/wp-content/uploads/2017/09/Wood_Atychiphobia_Failure_Genre_and_Vulnerability_8-1.pdf

[GWRJ] Mary Cullen's "The Creation of a Personal Blog: Genre Bike Riding"

http://isuwriting.com/wp-content/uploads/2015/06/The_Creation_of_a_Personal_Blog.pdf

“What Is Assessment?” video from the ISU Writing Program’s YouTube channel:
https://www.youtube.com/watch?v=xb609JC3_QU&index=1&list=PLLeHUklsvryH-pXNjnkDEEmbp6gbT1uRr

Resources for instructors

Course plan from Roy Rowan (PDF on ReggieNet under “Resources” for Week 5)

Week 6 - Why do we need to work to keep writing learning in school always complex and multiple? (September 22)

Key terms/concepts

Multimodality, translingualism, diversity, multiplicity, multiliteracies, transmodality

Core Readings (definitely spend substantive time with these)

Sánchez-Martin, Cristina, Lavinia Hirsu, Laura Gonzales, and Sara P. Alvarez. "Pedagogies of Digital Composing through a Translingual Approach." *Computers and Composition* 52 (2019): 142-57. (PDF on ReggieNet under "Resources" for Week 6)

Cedillo, Christina. "Diversity, Technology, and Composition: Honoring Students' Multimodal Home Places." *Present Tense* 6.2 (2017).

<http://www.presenttensejournal.org/volume-6/diversity-technology-and-composition-honoring-students-multimodal-home-places/>

Choose Your Own Adventure (review both OR spend substantive time with one)

If you want to see multiliterate composition pedagogy in action as a writing classroom research study (at intersections of multimodality and translingualism), read:

Khadka, Santosh. "When Multimodal Meets the Translingual: Case Studies from an Experiment with a Multiliterate Composition Pedagogy in a Globalized Writing Classroom." *Translingual Dispositions: Globalized Approaches to The Teaching of Writing*. Eds. Alanna Frost, Julie Kiernan, and Suzanne Blum Malley. WAC Clearinghouse/University Press of Colorado, 2020.

<https://wac.colostate.edu/docs/books/translingual/chapter8.pdf>

If you want to spend more time thinking about how sociocultural frameworks seek to redefine writing in school (from K12+), read:

Deane, Paul. "The Challenges of Writing in School: Conceptualizing Writing Development Within a Sociocognitive Framework." *Educational Psychologist* 53.4 (2018): 280-300. (PDF on ReggieNet under "Resources" for Week 6)

Resources to use with students

[GWRJ] Shawna Sheperd's "Is it More Than Morbid Fascination? The Empowering Effect of True Crime Podcasts" (in the new Fall 2021 issue)

[GWRJ] Kevin Roozen's "Unraveling Writing: Interweaving Maverick Literacies Throughout a Literate Life"

<http://isuwriting.com/wp-content/uploads/2021/04/Roozen-Unraveling-Writing-Interweaving-Maverick-Literacies-Throughout-a-Literate-Life.pdf>

[GWRJ] Kelsey Lewis' "CHATting about Design"

http://isuwriting.com/wp-content/uploads/2018/01/Lewis_CHATting_about_Design.pdf

[GWRJ] Michael Soares' "Eating Genre for Breakfast: The Cereal Box Experience"

<http://isuwriting.com/wp-content/uploads/2015/04/Soares-Michael-GWRJ-4.1-Fall-2013.7-16.pdf>

[GWRJ] Jessi Batterman's "*Insert Caption That Will Make all Your Followers Like Your Picture Here*" [relationships between text and visual images across media platforms]

<http://isuwriting.com/wp-content/uploads/2019/06/Batterman.pdf>

[GWRJ] Nina Hanee Jang's "CHATting Doors: Examining University Office Doors as a Genre"

http://isuwriting.com/wp-content/uploads/2019/01/Jang_CHATting_Doors1.pdf

[GWRJ] Maddi Kartcheske's "The Evolution of Note-Taking: Using a SmartPen as a College Student" [relationship between tools and writing in digital and print]

<http://isuwriting.com/wp-content/uploads/2019/06/Kartcheske.pdf>

[GWRJ] Karishma Verma's "Coming Soon to Theaters: The Evolution of Horror Movie Posters" [lots on unpacking relationships between visuality of text, images, and typography]

http://isuwriting.com/wp-content/uploads/2018/01/Verma_Coming_Soon_to_Theaters.pdf

Instructor Resources for (Multi)Media and (Multi)Modalities

<http://isuwriting.com/instructor-resources-multimedia-and-multimodalities-the-forms-structures-tools-and-modes-of-writing/>

Resources for instructors

Course plan from Dorothy Stone (PDF on ReggieNet under "Resources" for Week 6)

Articles from the Praxis section of the online journal *Kairos* have lots of multimodal activities that might be useful for your class:

<http://praxis.technorhetoric.net/tiki-index.php>

Week 7 - How and why do people learn writing differently? (September 29)

Key terms/concepts

Translingual pedagogy, language racialization, translanguaging, transfer

Core Readings (definitely spend substantive time with these)

Lee, Eunjeong, and Sara P Alvarez. "World Englishes, Translingualism, and Racialization in the US College Composition Classroom." *World Englishes* 39.2 (2020): 263-74. (PDF on ReggieNet under "Resources" for Week 7)

Leonard, Rebecca Lorimer, and Rebecca Nowacek. "Transfer and Translingualism." *College English* 78.3 (2016): 258-64. (PDF on ReggieNet under "Resources" for Week 7)

Bazerman, Charles. "What Does a Model Model? And for Whom?" *Educational Psychologist* 53.4 (2018): 301-18. (PDF on ReggieNet under "Resources" for Week 7)

Choose Your Own Adventure (review both OR spend substantive time with one)

If you want to read more from multidisciplinary scholars and how they take up translingual teaching, read:

De Costa, Peter, et al. "Pedagogizing Translingual Practice: Prospects and Possibilities." *Research in the Teaching of English* 51.4 (2017): 464-72. (PDF on ReggieNet under "Resources" for Week 7)

If you want to spend more time thinking about transmodality at the intersections of multimodal and translingual frameworks, read:

Shipka, Jody. "Transmodality In/and Processes of Making: Changing Dispositions and Practice." *College English* 78.3 (2016): 250-57. (PDF on ReggieNet under "Resources" for Week 7)

Resources to use with students

[GWRJ] Darcy Allred's "Technophobia in a Pandemic: Learning Combinations of Literate Activities to Write and Survive" (in the new Fall 2021 issue)

[GWRJ] Pouya Vakili's "How to Learn a New Language on Your Own"
<http://isuwriting.com/wp-content/uploads/2019/06/Vakili.pdf>

[GWRJ] Hye Hyon Kim's "Know the Language, Know the Culture, and Know the Bases (Basis) of Translingualism in KBO and MLB Baseball"
<http://isuwriting.com/wp-content/uploads/2020/03/Kim-10.2.pdf>

[GWRJ] Su Yin Khor's "Welcome to Happy Valley: Exploring Translingual Spaces in a College Town"

http://isuwriting.com/wp-content/uploads/2019/01/Khor_Welcome_to_Happy_Valley1.pdf

[GWRJ] Heather O'Leary's "Translingual Adventures"

<http://isuwriting.com/wp-content/uploads/2019/12/OLeary-10.1.pdf>

[GWRJ] Emily Fontenot's "Cajun Come to Town: On Cajun French, Translation, and Civic Engagement"

<http://isuwriting.com/wp-content/uploads/2020/11/Fontenot-Cajun-Come-to-Town-On-Cajun-French-Translation-and-Civic-Engagement.pdf>

Instructor Resources for Translingual and Transnational Literacies

<http://isuwriting.com/translingual-and-transnational-literacies-attention-to-diverse-language-practices/>

Resources for instructors

Course plan from Ellen Sundermeier (PDF on ReggieNet under "Resources" for Week 7)

ISU Writing Program podcast, transcribed, with activities: "Teaching Translingualism with Pouya Vakili's 'How to Learn a New Language on Your Own'"

<http://isuwriting.com/teaching-translingualism-remediated/>

Week 8 - Well-being day - no class October 6

Week 9 - How should literate activity research work in/for diverse communities? (October 13)

Key terms/concepts

Literate intersectional identities, cultural identities, cultural capital, linguistic identity

Core Readings (definitely spend substantive time with these)

Ellison, Tisha Lewis, Bradley Robinson, and Tairan Qiu. "Examining African American Girls' Literate Intersectional Identities Through Journal Entries and Discussions About STEM." *Written Communication* 37.1 (2020): 3-40. (PDF on ReggieNet under "Resources" for Week 9)

Park, Eujin. "In Search of the 'Korean Part': Reinforcing Cultural Boundaries in a Korean Language School." *Anthropology & Education Quarterly* 49.3 (2018): 279-95. (PDF on ReggieNet under "Resources" for Week 9)

Choose Your Own Adventure (review both OR spend substantive time with one)

If you want to read more about black linguistic identity in action (from the perspective of an anthropologist taking up CHAT, Critical Race Theory, and linguistic anthropology), read:

Majors, Yolanda J. "'I Wasn't Scared of Them, They were Scared of Me': Constructions of Self-Other in a Midwestern Hair Salon." *Anthropology and Education Quarterly* 35.2 (June 2004): 167-88. (PDF on ReggieNet under "Resources" for Week 9)

If you want to see CHAT and translingualism in action to study a graduate student multilingual writer, read:

Seloni, Lisya. "'I'm an artist and a scholar who is trying to find a middle point': A Textographic Analysis of a Colombian Art Historian's Thesis Writing." *Journal of Second Language Writing* 25 (2014): 79-99. (PDF on ReggieNet under "Resources" for Week 9)

Resources to use with students

[GWRJ] Raven Preston's "Invisible PCHAT Network and the Digital Black Wall Street: Remediating Black Wall Street in a Digital Age"

<http://isuwriting.com/wp-content/uploads/2021/04/Preston-Invisible-PCHAT-Network-and-the-Digital-Black-Wall-Street-Remediating-Black-Wall-Street-in-a-Digital-Age.pdf>

[GWRJ] Thelma Trujillo's "Spilling the Tea on *Chisme*: Storytelling as Resistance, Survival, and Therapy"

<http://isuwriting.com/wp-content/uploads/2020/03/Trujillo-10.2.pdf>

[GWRJ] Summer Qabazard's "From Religion to Chicken Cannibalism: American Fast Food Ads in Kuwait"

http://isuwriting.com/wp-content/uploads/2015/04/Qabazard_Summer_3.2_Fast_Food_Ads_in_Kuwait.pdf

[GWRJ] Sanam Shahmiri's "Translating the Untranslatable: Making Meaning of Idiomatic Expressions Across Languages"

<http://isuwriting.com/wp-content/uploads/2016/12/Shahmiri-Sanam-GWRJ7.2.pdf>

[GWRJ] Erin O'Connor's "Hehree Pawtuh en thuh Sawsuhrer's Stown: 'Othering' via Speech in J.K. Rowling's Harry Potter and the Sorcerer's Stone"

http://isuwriting.com/wp-content/uploads/2015/06/Hehree_Pawtuh_en_thuh_Sawsuhrers_Stown.pdf

Instructor Resources for Culture + Communities

<http://isuwriting.com/instructor-resources-cultures-and-communities/>

Week 10 - How does language difference influence literate activity (research)? (October 20)

Key terms/concepts

Translingual literacies, translingual dispositions, translation, language negotiation, multilingual writers

Core Readings (definitely spend substantive time with these)

Roozen, Kevin. "Mapping Translingual Literacies: Encouraging and Enacting Translingual Perspectives of Literate Life." *Translingual Dispositions: Globalized Approaches to The Teaching of Writing*. Eds. Alanna Frost, Julie Kiernan, and Suzanne Blum Malley. WAC Clearinghouse/University Press of Colorado, 2020.

<https://wac.colostate.edu/docs/books/translingual/chapter6.pdf>

Wang, Xiqiao. "Becoming Multilingual Writers through Translation." *Research in the Teaching of English* 54.3 (2020): 206-30. (PDF on ReggieNet under "Resources" for Week 10)

Canagarajah, A. Suresh. "Toward a Writing Pedagogy of Shuttling Between Languages: Learning from Multilingual Writers." *College English* 68.6 (2006): 589-604. (PDF on ReggieNet under "Resources" for Week 10)

No Choose Your Own Adventure readings for this week

Please read the 3 core readings above.

Resources to use with students

[GWRJ] Steven Lazaroff's "Emojis Across Humanity" (in the new Fall 2021 issue)

[GWRJ] Bailey Salyard's "Translingualism in Politics"

<http://isuwriting.com/wp-content/uploads/2021/04/Salyards-Translingualism-in-Politics.pdf>

[GWRJ] Jessica Abdelnour's "The ESL Language Barrier: The Written Word vs. the Spoken Word"

<http://isuwriting.com/wp-content/uploads/2019/12/Abdelnour-10.1.pdf>

[GWRJ] Katy Lewis' "'Are You There?': Exploring What It Means to Be a Part of the Kpop Discourse Community"

<http://isuwriting.com/wp-content/uploads/2020/03/Lewis-10.2.pdf>

[GWRJ] Wesley Jacques' "The E-Cat's Meow: Exploring Activity in Translingual Mobile Gaming"

<http://isuwriting.com/wp-content/uploads/2016/07/Jacques-Wesley-GWRJ7.1.pdf>

[GWRJ] Bridget Langdon's "Why is Everyone So Emojinal?"

<http://isuwriting.com/wp-content/uploads/2016/12/Langdon-Bridget-GWRJ7.2.pdf>

Week 11 - Why should students participate in assessing their own and peers' learning? (October 27)

Key terms/concepts

Self assessment, peer assessment, translanguaging assessment, sociocultural assessment, transfer

Core Readings (spend substantive time with these)

Silseth, Kenneth, and Oystein Gilje. "Multimodal Composition and Assessment: A Sociocultural Perspective." *Assessment in Education: Principles, Policy & Practice* (2017): 1-17. (PDF on ReggieNet under "Resources" for Week 11)

Jerry Won Lee. "Beyond Translingual Writing." *College English* 79.2 (2016): 174–195. (PDF on ReggieNet under "Resources" for Week 11)

Perkins, David N., and Gavriel Salomon. "Knowledge to Go: A Motivational and Dispositional View of Transfer." *Educational Psychologist* 47.3 (2012): 248-58. (PDF on ReggieNet under "Resources" for Week 11)

No Choose Your Own Adventure readings for this week!

Please read the 3 core readings above.

Resources to use with students

[GWRJ] Hayden Sanborn's "Peer Editing: Nobody's Peerfect!"

http://isuwriting.com/wp-content/uploads/2019/01/Sanborn_Peer_Editing1.pdf

[GWRJ] Emily R. Johnston's "Playing Well with Others: Demystifying the Workshop Process"

http://isuwriting.com/wp-content/uploads/2015/04/Johnston_Emily_workshop.pdf

[GWRJ] Ashley Dolce's "They Just Don't Add Up: How Formulas Are Out of Place in Composition"

<http://isuwriting.com/wp-content/uploads/2015/04/Dolce-Ashley-GWRJ-4.2-Spring-2014.57-69.pdf>

Instructor Resources for Peer and Self Assessment

<http://isuwriting.com/instructor-resources-peer-self-assessment-learning-to-assess-whats-working-and-what-isnt-working/>

Resources for instructors

Let's CHAT podcast: Peer Assessment

<http://isuwriting.com/podcast/lets-chat-fall-2016-episode-13-peer-assessment/>

Week 12 - Why do writing researcher identities matter? (November 3)

Key terms/concepts

Research identities, research behaviors, writing research identities

Core Readings (definitely spend substantive time with these)

Purdy, James P. "Scholarliness as Other: How Students Explain Their Research-Writing Behaviors." *The New Digital Scholar: Exploring and Enriching the Research and Writing Practices of NextGen Students*. Information Today, Inc., 2013. 133-59. (PDF on ReggieNet under "Resources" for Week 12)

Purdy, James P., and Joyce R. Walker. "Liminal Spaces and Research Identity: The Construction of Introductory Composition Students as Researchers." *Pedagogy* 13.1 (2013): 9-41. (PDF on ReggieNet under "Resources" for Week 12)

Choose Your Own Adventure (review both OR spend substantive time with one)

Read this to learn more about Project Information Literacy's research of undergrad research processes and their key findings (about information overload, path uncertainty, and resource use):

Head, Allison J. "Project Information Literacy: What Can Be Learned about the Information-seeking Behavior of Today's College Student?" Association of College & Research Libraries Conference, 2013. 472-82.

http://www.ala.org/acrl/sites/ala.org.acrl/files/content/conferences/confsandpreconfs/2013/papers/Head_Project.pdf

Read this to learn more about a sociocultural study of talk about research and their key findings (treating sources as objects, "right" number of sources, "right kinds" of sources, problems with "finding sources" rather than "learning about" something):

Holliday, Wendy, and Jim Rogers. "Talking About Information Literacy: The Mediating Role of Discourse in a College Writing Classroom." *Libraries and the Academy* 13.3 (2013): 257-71. (PDF on ReggieNet under "Resources" for Week 12)

Resources to use with students

[GWRJ] Maura Pauline's "I Find Your Lack of Scientific Literacy Disturbing: An Everyday Joe's Guide to Evaluating Scientific Literature" (in the new Fall 2021 issue)

[GWRJ] Allie Beam's "Talk with Your Hands: An Exploration of Communication through Sign Language"

<http://isuwriting.com/wp-content/uploads/2021/04/Beam-Talk-with-your-Hands-An-Exploration-of-Communication-through-Sign-Language.pdf>

[GWRJ] Alyssa Herman's "The Danger of Filter Bubbles and Digital Isolation: Exploring Ethical Research Practices"

<http://isuwriting.com/wp-content/uploads/2019/12/Herman-10.1.pdf>

[GWRJ] Brittany Larsen's "Show What You Know: Trusting Yourself as a Credible Source"

<http://isuwriting.com/wp-content/uploads/2019/12/Larsen-10.1.pdf>

[GWRJ] Jeff Rients' "Not Just Skills: Writing, Research, and Character"

[http://isuwriting.com/wp-content/uploads/2018/01/Rients Not Just Skills.pdf](http://isuwriting.com/wp-content/uploads/2018/01/Rients_Not_Just_Skills.pdf)

Instructor Resources for Writing Research Identity <http://isuwriting.com/instructor-resources-writing-research-identity-living-and-writing-in-the-world/>

Instructor Resources for Research Content

<http://isuwriting.com/instructor-resources-researching-your-content-how-to-find-and-evaluate-information-and-cite-what-you-know/>

Milner Library's ENG 101 Student Guide

<https://guides.library.illinoisstate.edu/eng101>

The Atlantic's Object Lessons series has some really interesting pieces about writing and writing tools as research objects with invisible histories and complex trajectories:

<http://objectsofobjects.com/essays>

Resources for instructors

Milner Library's ENG 101 Instructor Guide

<https://guides.library.illinoisstate.edu/ENG101instructors>

Week 13 - Revisited: How does “literate activity” help us expand what counts as writing? (November 10)

We’re revisiting previous readings, to see where you’re at in your thinking about P-CHAT now.

Core Readings (definitely spend substantive time with these)

Prior, Paul, Joyce Walker, and Deb Riggert-Keiffer. “Languaging the Rhetorical Tradition: Pedagogical CHAT in Middle School and College.” *Languaging Relations for Transforming the Literacy and Language Arts Classroom*. Eds. Richard Beach and David Bloome. Routledge, 2019: 122-30. (PDF on ReggieNet under “Resources” for Week 13)

Prior, Paul A. “A Sociocultural Theory of Writing.” *The Handbook of Writing Research*. Eds. Charles A. MacArthur, Steve Graham, and Jill Fitzgerald. Guilford Press, 2005. 54-66. (PDF on ReggieNet under “Resources” for Week 13)

Choose Your Own Adventure (review all OR spend substantive time with one)

Walker, Joyce R. “The Adventures of CHATperson and the ANT: Cultural-Historical Activity Theory as a Writing Pedagogy.” University of Illinois Urbana-Champaign, February 22, 2017. <http://isuwriting.com/wp-content/uploads/2018/01/CHATPerson-and-the-ANT-The-Story-of-Pedagogical-CHAT.pdf>

[GWRJ] Walker, Joyce R. “Cultural-Historical Activity Theory: Because S*#t is Complicated.” http://isuwriting.com/wp-content/uploads/2015/11/Walker_Cultural_Historical_Activity_Theory_Complicated.pdf

Sánchez-Martin, Cristina, Lavinia Hirsu, Laura Gonzales, and Sara P. Alvarez. “Pedagogies of Digital Composing through a Translingual Approach.” *Computers and Composition* 52 (2019): 142-57. (PDF on ReggieNet under “Resources” for Week 13)

Resources to use with students

[GWRJ] Joyce Walker’s “Cultural-Historical Activity Theory: Because S*#t is Complicated.” http://isuwriting.com/wp-content/uploads/2015/11/Walker_Cultural_Historical_Activity_Theory_Complicated.pdf

[GWRJ] Joyce Walker’s “My Semiotic Junk Drawer: Literate Practices, Remediation, and Maybe Even a Little Magic” <http://isuwriting.com/wp-content/uploads/2020/11/Walker-My-Semiotic-Junk-Drawer-Literate-Practices-Remediation-and-Maybe-Even-a-Little-Magic.pdf>

[GWRJ] Kostecki, Understanding Language and Culture with Cultural Historical Activity Theory
http://isuwriting.com/wp-content/uploads/2015/04/Kostecki_Tyler_3.1_CHAT.pdf

ISU Writing Program's CHAT video on our YouTube channel:
<https://www.youtube.com/watch?v=MJya9zQoMuw&feature=youtu.be>

Week 14 - Course Plan Workshop (November 17)

No readings. Review any course plans that we have read, discussed, or shared with you thus far, as needed.

If you're also looking for GWRJ article ideas for your Spring course plan, revisit each week's 402 reading list to see recommended GWRJ articles for particular questions or topics (genre research, translingualism, cultures and communities).

Thanksgiving Week Break (November 24)

No class. No readings.

Week 15 - Last day of class (December 1)

No readings.

ENG 402 Projects Fall 2021

Project name	%	Brief description	Important dates
Weekly Participation	25%	Spending substantive time with course readings, actively listening during synchronous class time, talking with peers during synchronous peer uptake, writing responses to course readings, responding to others' reading responses, talking with peers about course projects and readings	Synchronous class every Wednesday, 5:30-7:30 p.m. Central US time Writing responses due Fridays; OR responding to peer responses due Mondays
GWRJ Contribution	20%	Writing a <i>Grassroots</i> article or acting as a class editor for reviewing and responding to articles that your peers write for this class	Proposals 9/17 Article drafts 10/8 Article revisions 11/19
Writing Teacher Interactions	15%	<p>2 options for this project</p> <p>EITHER</p> <p>Observing 3 current Writing Program instructors, taking notes, writing short narrative reports, and writing a final uptake memo</p> <p>OR</p> <p>Interviewing 3 current Writing Program instructors, taking notes, collecting 1 teacher-created artifact from each instructor, writing short narrative reports, and writing a final uptake memo</p>	<p>Observations scheduled 10/6 Observations conducted 11/3 Notes and narrative 11/10</p> <p>Interviews scheduled 10/6 Interviews conducted 11/3 Notes and narrative 11/10</p>
Make a Teaching Artifact	10%	Making a teaching artifact that we could potentially distribute to the Writing Program for future instructor and/or	Artifact plan 11/10 Artifact due 12/10

		student use. Can be done individually; encouraged to do collaboratively!	
Spring Course Plan	20%	Creating a full course plan (projects, rationale, uptake, assessment, schedule, syllabus) for the Writing Program course you will be teaching in the Spring (typically ENG 101).	Draft for peer workshop 11/17 Final plan 12/8
You Are Here Map	10%	Visually mapping your understanding of program concepts, teaching practices, and your teaching identity.	Map for sharing on last day of class 12/1

Weekly Participation

25% of final grade

We are actively looking forward to your presence, collaborative learning, and peer support for each other throughout the term as you are learning about teaching writing in and through social interactions in your cohort. We hope that you know and deeply believe that your presence can greatly positively affect your cohort's learning and teaching writing experience.

Each week, we'll expect weekly participation from you that also makes visible the complex literate activity (reading, listening, talking, writing, and combinations of those) involved in this course. This list assumes a kind of chronology (for presenting purposes) that will likely not proceed in this exact order for you every week, that is not this linear or neat, and that will probably look more recursive for you because that's how learning works and also likely the kind of flexibility required for your current living and working conditions.

Please know: We have made adjustments due to the workload of teaching writing and being a grad student in a global pandemic. We do still anticipate that you will be able to participate in this course as advanced level students for whom teaching is part of your assistantship and/or your professional trajectories (for now).

We also assume that structure often helps, particularly when so much is new, and we assume that as colleagues you are also eager for a collaborative cohort experience in multiple ways. We have, therefore, created a combination of more limited synchronous meeting time and asynchronous reading, writing, and responding to each others' writing.

Reading

Details

Each week, the [reading schedule](#) will list a collection of:

1. Core readings: everyone should read all of these
2. Choose Your Own Adventure readings: choose from these, meant to support your divergent uptake in our program. This is a continued experiment from last semester that we hope alleviates your reading load while allowing you to spend more time focusing on 2-3 readings rather than rushing through 4+.
3. Instructor resources and teaching materials: some of these are for your use as a teacher (e.g., course plans), others are for students (e.g., videos, GWRJ articles). We recommend reviewing them as we go along, as a way to learn what resources are available to you. Please think of this as teaching support for you, and one way to process the many resources available to you.

If readings are openly accessible online, there should be a hyperlink that you can follow. If they are not openly accessible online, you should find them shared (typically as PDFs) in our course [ReggieNet site, under Resources](#), organized by week.

Timeline

Please check the [reading schedule](#) frequently for any revisions and updates.

We'll expect you to complete the readings each week before class begins on Wednesdays at 5:30 p.m. Central US time, reading closely to think about how you can use scholars' ideas and research findings in your teaching in our program, and to review any relevant course materials and other Writing Program materials.

Listening + Asking: Joyce and Rachel Chat about P-CHAT+

Overview

Each week, we'll begin our synchronous class session during our regularly scheduled class time, Wednesdays at 5:30 p.m., with Joyce and Rachel talking together about that week's readings and how we see them intersecting with how we enact pedagogical CHAT, or P-CHAT, in our

program. Then, we'll ask you to ask us your questions: about what we said, what you read, what you're hearing and thinking.

This time is meant to model what might be very familiar to some and less familiar to others: scholar-teachers grappling with complex theoretical frameworks and interdisciplinary research studies, and figuring out how they apply to our teaching, specifically to teaching writing in our program. We won't talk about what we can do in the classroom because it's accepted or normed practice, but what we can, might, and should do because it's grounded in contemporary research on writing and learning (writing).

We hope this will be generative conversation for you to listen to, to help you process the readings further, and to think about how you might experiment with some of the research-based ideas from the readings and that emerge in our conversations.

Details

We will continue to make in-person class an option each week when we can, meeting in STV 133 A.

Everyone can also join the [recurring Zoom meeting](#), which you can also find in our 402 ReggieNet course site, under the [Zoom Pro tool](#).

We will be recording these conversations and sharing the recordings with you later. So everyone can access the conversations, in case you miss them or want to spend more time processing them. And you're welcome to take notes in any way that works for you.

Timeline

We'll begin promptly at 5:30 p.m. Central US time each Wednesday. This part of our class will be about 35-40 minutes each week. We expect that you will be able to attend unless you have an illness, emergency, or technical problem that interferes with this being a possibility for you.

Talking and Writing: Peer Uptake (after Joyce and Rachel Chat)

Overview

After Joyce and Rachel Chat about P-CHAT+ each week, you'll participate in Peer Uptake and spend about 40 minutes talking in small groups with 4-5 peers (in-person or online). Each week, we'll ask folks to be writing in a collective document that should be some kind of record of your

time talking together. We hope that you will benefit from spending some time talking with peers in your cohort about that week's readings, how they help us unpack our own writing histories, and how we might transform what we've read as teachers and written as writers into generative teaching practices in our program.

Details

For this peer uptake time, the groups will be randomly determined, and the structure will be open. We will not be recording any online (or in-person) conversations. We want these to be open-structure, safe spaces to talk about what's comfortable and what's not, and why.

We will ask you to write each week in some kind of collective document that will serve as a record of your time there. So at the beginning of each peer uptake session, you should quickly determine who will take notes in the space provided each week. You can take notes collaboratively (maybe 2 people focusing on different things) or individually.

It will be especially important to practice collaborative peer behaviors, and we do not anticipate there being any problem with you as graduate students listening with generosity, respect, and curiosity to the perspectives and experiences of your peers in the course. This is also where you can also practice generous reminders to peers who externalize a lot and speak at length, interrupting them with explicit reminders to make space for others.

Each week, Joyce and Rachel will work out who will be available to visit your groups both in-person and online.

Timeline

We'll begin peer uptake after Joyce and Rachel chat time. This part of our class will be about 40 minutes each week. We expect that you will be able to attend unless you have a technical problem, illness, emergency, or time zone difference that interferes with this being a possibility for you.

If you cannot participate in this peer uptake time on a regular basis due to illness or technical difficulties, we will need to work out an alternative means of peer interactions since they are a vital part of your learning as a teacher in our teaching community.

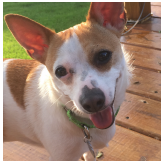

Writing: Responding to Readings, Responding to Peers' Writing

Overview

Each week in our Wednesday class, we'll discuss the week's readings together. After discussing these readings with peers, you'll participate in writing about them. Each week, you will either (1) write a 1-page single-spaced (maximum) response to the readings OR (2) respond to at least 3 peers' reading responses, depending on what activity your team has been assigned that week.

Alternating activities in 2 teams

You'll alternate weeks between writing and responding to others. You'll find which weeks you're doing which thing on the [schedule overview](#), so be sure to check it each week before writing.

 Team Benson (last name B-L)	 Team Belly (last name M-V)
Janine Blue	Ridita Mizan
Nichol Brown	Ashton Myerscough
Julen Carrasco	O'Donnell
Talal Daweli	Gabriel Opore
Kaylee DeBoe	Michelle Peña
Chinelo Eneh	Anna Shapland
Shafiq Islam	Alicia Shupe
Cassandra Karn	Laura Sweeney
Madi Kartcheske	Ulysses Valentine
Addy Lamb	

Writing responses

When it's your team's week to write a response, you should write a 1-page single-spaced (maximum) response by Friday night (11:59 p.m.) after each week's synchronous meeting.

You can compose and save your response wherever you'd like. When you're ready to share it, create a new Google Doc in the [Google Drive folder space provided](#), copy and paste your response in there, and make sure you name your doc with your name and response topic.

In content, your responses should:

- show your understanding of how the week's readings relate to your evolving understanding of yourself as a writer, students as writers, and yourself as a writing teacher
- demonstrate some understanding of specific concepts and theories from the week's readings and how they help us re-see our own writing histories and experiences in ways that should change how we teach writing to undergraduate students
- be relatively informal in tone (i.e., formal "English Academic Style" not required or expected)
- be grounded in the readings, rather than in examining other ideas and feelings so much that you do not engage in the concepts and research in the readings much or at all
- include direct references to the readings you're writing about (by author name is fine), whether you quote directly from them or paraphrase (you can do either; paraphrase might be more concise given the limited space and shows us how you're taking up a scholar's idea or research)
- illuminate what you think, what you know, what questions you still have, what you don't know or have figured out yet, what you are concerned about

In form, your responses can:

- be the kind of text-based, page-based prose that you're likely familiar with producing in school
- be a kind of narrative, telling a story about your process of grappling with a particular concept, theory, or research finding and how you're trying to figure out how it makes you see yourself differently as a writer, who might then experiment with this understanding in your teaching; about how you see a previous week's reading(s) intersecting with this week's readings; or about how you see this week's readings intersecting with a particular teaching or learning experience of yours
- experiment with a particular genre that can appropriately communicate how you are making meaning of the week's readings (e.g., be written as a letter to yourself, to another instructor, to students; be a draft of a lesson plan or project based on key concepts from that particular week's readings annotated with comments about how the thing you made relates to the readings)
- include other multimodal elements, like memes (borrowed or made), gifs, links to songs or videos, etc.

Responding to peers

When it's your team's week to respond to what peers have already written, you should respond to at least 3 peers' weekly writing by Monday night (11:59 p.m.) after each week's synchronous class meeting. You should read through a minimum of 3 responses [in the Google Drive folder space provided](#), choose 3 to leave comments on, and then plan to leave 2-3 comments on each peers' Google Doc--using the Comment function--that engage with each peer's ideas.

Your comments should:

- show that you've read the writer's response closely
- demonstrate some engagement with specific concepts and theories from the week's readings and how you see the writer taking them up
- be relatively informal in tone (i.e., formal "English Academic Style" not required or expected)
- be grounded in your perceptions of the week's readings (whether you all read the same texts or not)
- ask generative questions of the writer, the readings, and the ideas in the document
- be supportive and encouraging, but also specific, illuminating what you think about the writer's ideas and how to put them into practice (or what you're unsure of but would like to figure out)

Timeline

We have new course readings requiring some writing from you each week that we have class from August 18 to November 3. It is your responsibility to monitor the [course schedule](#), keep up with weekly writing, and make sure you're doing the activity your team is doing for the week (writing or responding).

Remember: writing new responses should be done by Friday night, and responding to others should be done by Monday night.

Grassroots Writing Research Journal Contribution

20% of final grade

Project overview

This project has two (potentially) available options:

Option 1: Write an article!

Most ENG 402 participants will work as individuals or co-authors to create an article for the *GWRJ*.

This option requires you to:

1. Analyze GWRJ articles as a genre
2. Workshop ideas for article proposals
3. Create an article proposal
4. Create a draft, incorporating proposal feedback received
5. Submit your draft to GWRJ reviewers
6. Revise your article draft, responding to article feedback received
7. Choose whether or not to submit your article for GWRJ publication

Option 2: Review articles!

ENG 402 participants can also apply to work as class editors for the *GWRJ*. Three editors will be selected by the *GWRJ* editorial team to participate in the formal review process of peer-produced articles.

This option requires you to apply by email for the class editor position by **September 1**. If selected as a class editor, you will be required to:

1. Comment informally on article proposals
2. Comment formally on article drafts
3. Comment formally on article revisions
4. Work with the *GWRJ* editorial team throughout the process during ENG 402
5. Complete your editorial work on the timeline established and approved by the editorial team (details below, subject to change with advanced notice from us)

Note: Decisions about final recommendations for revision and publication will be made by the *GWRJ* editor and managing editor.

Project details

Applying for a Grassroots class editor position

Send an email to Joyce (iwalke2@ilstu.edu) as the GWRJ editor, copying Rachel (ragrame@ilstu.edu) by **Wednesday, September 1**, at **5:30 p.m.** In your email, you should write a paragraph or so of explanation about why you are interested in the position. Be sure to note any editorial experience you've had that might help you in the position. You do **not** need to submit a resume or CV.

Article proposal conventions

Proposals are typically short (1 single-spaced page or less) and should be organized in the following way (with headers):

1. What is your topic? Tell us what you think the article will be about.
2. How and why do you think it's appropriate for the journal?
3. When you're going to be using some specific component of P-CHAT and/or other program learning outcomes, what do you think that will be and how will you use it? If you're going to take up other program learning outcomes and/or intersect them with P-CHAT, what will they be and how will you use them?
4. What "research" will be done for this project? Will you be talking to people or using their texts? How will you manage that process?
5. Is there one of our learning outcomes you think your piece might particularly match up with? You may not be ready to answer this question, but it's worth thinking about.

Article draft requirements

This is a **full draft**--no "almost finished" drafts, no "really rough" drafts. You may make significant revisions to your piece once you get your reviews back, but this draft should be as complete as you can make it as a full, comprehensive conceptual draft.

Suggestions for length for drafts: 2500-3000 words

Please submit to the [GWRJ article drafts folder](#) as a Word document.

Final 402 draft expectations

This "final-for-now draft" needs to be your best effort to create something that would be effective for the journal. Ultimately, you will choose whether you want to submit your article for publication, so you should work to produce a good, solid article that could ultimately be used in the GWRJ. (When you turn in your final draft, you should let us know if you don't plan to submit it, because this will alter how the editors treat it for review.)

Generally, people who do choose to submit their articles go through at least one further revision (and sometimes multiple revisions). So you should focus your efforts on the content of the article (getting the tone appropriate for the audience, and making sure your topic, research, and approach are appropriate for the journal), rather than worrying about small details of the text (final edits, formatting, citation proofreading). You do not need to produce a final, finished, publishable article by the end of the semester.

Additional resources

You have the current issue of GWRJ and an entire online archive. We recommend that you read as many articles as you can, including everything in the new Fall issue and anything related to your topic: <http://isuwriting.com/category/gwrj-issues/gwrjournal-issues-overview/>

You can check out these tips for submission: <http://isuwriting.com/6-tips-for-submitting/>

You can check out this article on types of research for the journal: http://isuwriting.com/wp-content/uploads/2012/02/grassroots_research_types.pdf

Timeline

Week 2	August 25	Read: project prompt and expectations Do: bring project questions to Wednesday class time
Week 3	September 1	Class editor applicants: email to apply for the position to Joyce (and Rachel) before class begins on September 1 Do: be analyzing <i>GWRJ</i> articles as a genre and generating <i>GWRJ</i> article ideas Do: bring <i>GWRJ</i> article convention questions to Wednesday class time
Week 4	September 8	Class editors: will be selected by 9/8 Write: a Grassroots proposal draft and bring to class with any questions
Week 5	September 15	Write: <i>GWRJ</i> article proposals due for editorial review by 9/18 Class editors: will respond to proposals (9/20 to 9/24)

Week 6	September 22	Proposal feedback returned by 9/27
Week 7	September 29	Be writing: your GWRJ article for next week
Week 8	October 6	Write: article full drafts due by 10/8 Class editors: will give feedback on drafts (10/11 to 10/22)
Week 12	November 3	Article feedback by 11/5
Week 13	November 10	Be writing: Grassroots article revisions
Week 14	November 17	Article revisions due by 11/19 Class editors: will respond to revisions (11/22 to 12/3)
Finals week	December	Revision feedback received by the end of the semester, 12/10

Writing Teacher Interactions

15% of final grade

You will have 2 options for this project: Ethnographic Observations OR Narrative Interviews.

You should choose ONE option by September 22, and move forward with that one option.

Details for both projects are below. Both projects:

- will have the same due dates
- should be an equivalent amount of work, and
- should support you in working toward the same goal: to learn more about what actual writing teachers are doing in our program right now

Option 1: Ethnographic Observations

Project overview

You will complete a series of ethnographic observations of other Writing Program courses, where you will observe, record, and describe the activities you see (and how they relate to our program learning outcomes).

Throughout the process of your ethnographic observations, you will:

- complete 3 ethnographic observations of a 101, 101.10, or 145 class (not 101.10 consulting sessions)
- write up observation notes as you are visiting a class, describing what you are seeing and hearing students and the instructor doing and saying
- “clean up” and “flesh out” your notes for each class you’ve observed
- produce a short report (1500 words maximum) for Rachel and Joyce that articulates what you have learned throughout the process of observing and writing up your observations

Timeline

Week 5	September 15	Read: project prompt and expectations Do: bring project questions to Wednesday class time
Week 10	October 20	Sign up for all 3 observations by 10/6
Week 11	October 27	Have all observations completed by 11/3
Week 12	November 3	Sharing noticings in class 11/3

Week 13	November 10	Complete all write-ups (cleaned up notes and cumulative narrative) by 11/10
---------	-------------	---

Project details

Who to observe

You will be able to observe ENG 101, 101.10, and 145 instructors who volunteer to be observed.

We recommend interviewing at least 2 people you don't already know or haven't already shared a lot of teaching materials with, in order to gain insight into different teaching methods and teaching identities being performed in our program. We hope that you will benefit from the different perspectives you will get from observing instructors you haven't gotten to interact with much before. You're also welcome to observe an instructor who is a peer in this class if they choose to volunteer their time--and we will be asking/including them because it can be transformative to be observed, too.

How you'll know who's available to be observed (and when)

Since we're trying to be careful and mindful of people's time, Rachel has done the work to elicit volunteers and collect their specific availability between October 4 and November 3. You can now see those [dates and times in the Google Sheet sign-up](#).

You can expect that other members of this class will also be observing any given instructor at the same time (2 people maximum).

Before you sign up to observe instructors

Consider your own schedule and available time, and spread out your observations if possible. You would be wise to sign up to conduct 1 observation a week until complete (if possible).

Before you observe a class

Read carefully the details below for some grounding in what this kind of ethnographic observation looks like (and what it is not!) and how to take notes effectively.

Note: these ethnographic observations are opportunities to learn from other instructors. The purpose of this project is to learn to *see and describe* what is happening in the classroom you observe--not to evaluate it. It is **not** appropriate for you to offer critiques of teaching or

suggestions for improvement unless the person you are observing has *explicitly solicited* that from you *in a specific area*.

On the day you observe a class

- Plan to get to class a bit early if you can, and sit in a location that gives you the best view of all the class.
- You might want to make a visual “map” of how and where students are sitting, so you have a visual record if you need to refer back to it.
- Unless the instructor invites you to participate, your job is to **observe** and to do so as quietly and unobtrusively as possible. It is not appropriate for you to initiate conversations with students or other peers doing observations of the same class. It is also not your job to perform an instructor role and act “teachery” (i.e., tell students to be quiet or try to explain things).

Taking notes as you observe

- As students and the instructor begin the class, your job is to try to write down everything you see, including use of space, how people move around in the space, and the different kinds of tools that you see in use.
- You may want to have a template that breaks the class down into 10 minute increments. That is one way to help you be organized about how you create notes.
- Your primary task is to focus on what is actually happening in order to document and describe as much of that as possible. Try not to get distracted or start reflecting on or making opinions about specific things you see. Instead, notice and describe everything that you can, keeping as broad a focus as possible.
- Remember to actively try (as much as you possibly can) not to make any kind of “evaluative” comments about things you think are “good” and “bad.” As the resources below note, your job is to try to report what you see as the activities going on in the space and the relevance of those activities to the participants. You won’t write from the student’s view or the instructor’s view; instead, you’ll want to try to see things as they happen and write them down as quickly as you possibly can.

After you observe a class (on the same day, if possible)

- If you write your notes by hand (rather than using a laptop to take notes), you should transcribe your notes from each observation, typing them in a digital file/space. You’d be wise to do this as soon as possible after your observation.
- As soon as you can after completing your individual observations, you should review and “flesh out” your notes as much as you can. In doing so, you will find that you remember things that you didn’t write down. We recommend doing this the same day, if possible.
- You should also “clean up” your notes, to make sure that you’ve eliminated any comments that could be seen as “evaluative.” Try to delete anything that expresses “good/bad” opinions about the activities.

- When you are “cleaning up” your notes, you will also probably need to eliminate confusion in some of your notes. Who are you referring to? What did you mean to say? What did you leave out?

After you have completed all observations

- We will share what you have learned from doing observations (in progress) in class on Wednesday, November 3.
- In addition to your 3 sets of observation notes, you will also write a short report of no more than 1500 words, where you discuss your findings. Your findings might be in the form of recurrent themes you’ve observed or “rich points” (Michael Agar) in your observations. Please remember to consider the concepts that the classes focused on as part of your analysis. You can organize these reports in whatever way is comfortable for you as long as they encompass all of your observations in some way and illustrate what you have learned from this process.
- You will have until Wednesday, November 10 to submit all of your “cleaned up” notes and your final report in a single Word file or Google Doc. Your final document should include:
 - Your cumulative narrative (1500 words maximum)
 - All 3 sets of ethnographic observation notes (one from each class you visited)
- Note: your observation write-ups have multiple audiences, including the instructors in this course (Rachel and Joyce) and other members of this class (in class discussion). So you should be thoughtful about considering those differences and that multiplicity when writing and framing your observations.

Option 2: Narrative Interviews

Project overview

You will complete narrative interviews online with several Writing Program instructors, where you will ask questions, take notes, and review at least 1 teacher-created artifact from each instructor.

Throughout the process of your narrative interviews, you will:

- conduct 3 narrative interviews of 3 different 101, 101.10, or 145 instructors (not 101.10 consultants for the purposes of this project)
- review at least 1 teacher-created artifact from each instructor
- take notes as you are conducting each interview, describing what you are hearing from the instructor about their teaching identity and practice, their artifact production for students, and their perceptions of student uptake of their productions
- after the interview, “clean up” and “flesh out” your notes for each instructor you’ve interviewed
- produce a concise narrative (1500 words maximum) for Rachel and Joyce that articulates what you have learned throughout the process of listening to all 3 instructors’ stories, seeing their artifacts, and writing up your notes

Timeline

Week 5	September 15	Read: project prompt and expectations Do: bring project questions to Wednesday class time
Week 10	October 20	Sign up for all 3 interviews by 10/6
Week 11	October 27	Have all interviews completed by 11/3
Week 12	November 3	Sharing noticings in class 11/3
Week 13	November 10	Complete all write-ups (cleaned up notes and cumulative narrative) by 11/10

Project details

Who to interview

You should interview 3 different instructors. You will be able to schedule interviews with ENG 101, 101.10, and 145 instructors who volunteer their time to be interviewed and talk with you.

We recommend interviewing at least 2 people you don't already know or haven't already shared a lot of teaching materials with, in order to gain insight into different teaching methods and teaching identities being performed in our program. We hope that you will benefit from the different perspectives you will get from interviewing instructors you haven't gotten to interact with much before. You're also welcome to interview an instructor who is a peer in this class if they choose to volunteer their time--and we will be asking/including them because it can be transformative to be interviewed and talk with others about your teaching, too.

How you'll know who's available to be interviewed (and when)

Since we're trying to be careful and mindful of people's time, Rachel has done the work to elicit volunteers and collect their specific availability between October 4 and November 3. You can now see those [dates and times in the Google Sheet sign-up](#).

You can expect that other members of this class will also be interviewing any given instructor at the same time (2 people maximum), and we will limit each interview to 45 minutes--to protect and respect instructors' time.

Before you sign up to interview instructors

Consider your own schedule and available time, and spread out your interviews if possible. You would be wise to sign up to conduct 1 interview a week until complete (if possible).

Before you interview an instructor

Read the [narrative interview questions](#).

Then read carefully the details below for some grounding in what this kind of narrative interview looks like (and what it is not!) and how to take notes effectively.

Shortly before each instructor interview

- Plan to enter the interview meeting a little early if you can, to prepare yourself
- You'll also want to have a copy of the [interview questions](#) on screen or printed out, and visible to you somewhere
- Since instructors are [providing their artifacts ahead of time](#), you'll want to have that accessible, too
- Finally, have access to wherever/however you're going to take notes
- ^that's a lot of things going on, so think about what arrangement is going to help you be able to pay attention and be present

During each instructor interview

- We recommend that you ask for permission to record the interview, if the instructor and your peers consent to being recorded.
- Instructors (and you!) can be on video if they feel comfortable doing so, but it would be appropriate if you didn't require or push them to do so.
- It's also a good idea for you and your peers to keep your audio muted while the instructor shares their stories. Then you can unmute when you take turns asking questions.
- You can take turns with other peers asking the questions provided, and it's absolutely OK if an instructor doesn't have an answer to a question. You/they can always come back to that question later, or move on.
- You're welcome to ask follow-up questions if there is time. We are giving you fewer questions to ask so that you might have time for follow-up questions, but you also might not. So if you have follow-up questions that might take some time, then you can save them until the end.
- If you do have follow-up questions, they should be focused on the instructor's stories, artifacts, and perceptions of student uptake. If there is something else that the instructor (or one of your peers!) mentions that you'd like to talk more about or get more information on, you can always send a follow-up message after the interview.
- Please keep to the 45-minute time limit, to protect and value the instructors' time as well as yours and your peers'.
- Your job is to ask narrative questions and listen carefully to instructors' stories. It wouldn't be appropriate for you to initiate conversations with other peers who are present, to do most of the talking rather than most of the listening, or to interrupt the instructors who are sharing their stories and time with you.
- It's also a good idea to try to be aware of how you respond to people when you're interviewing them. If you're on video, do you look at them or away? Do you move around a lot? What is your face doing? Do you respond vocally? (that's OK if you're on mute; it's just good to notice) Do you feel compelled to affirm them or validate their responses? And so on.

Note: these narrative interviews are opportunities to learn from other instructors. The purpose of this project is to learn to *describe* what you see in the instructor's artifact(s) and what you hear in the instructor's stories about their artifact(s) and their perceptions of student uptake--not to evaluate the instructor, their artifact, or their stories. It is **not** appropriate for you to offer critiques of their productions or teaching, or suggestions for improvement unless the instructor you are interviewing *explicitly solicits* that from you *about a specific artifact or practice*.

Taking notes as you conduct the interview

- As the instructor responds to interview questions, your job is to try to write down what you hear them saying about their artifact, its making, and students' uptake of it.
- You'll likely want to indicate in your notes when instructors transition from responding to one question to the next, to stay organized.
- Your primary task is to focus on what they are actually saying about their artifact, its making, and students' uptake in order to describe as much of that as possible. Try not to get distracted or start reflecting on or making opinions about specific things you hear. Instead, notice and describe everything that you can, keeping as broad a focus as possible.
- Remember to actively try (as much as you possibly can) not to make any kind of "evaluative" comments about things you think are "good" and "bad." Your job is to try to report what you hear as the instructors' storied version of their artifact and its use in their class. You won't write about your perceptions of the artifact alone; instead, you'll want to try to hear things as the instructor is telling them and write them down as thoroughly as you possibly can.

After you interview an instructor (within a day, if possible)

- If you write your notes by hand (rather than using a laptop to take notes), you should transcribe your notes from each interview, typing them in a digital file/space. You'd be wise to do this as soon as possible after your interview.
- As soon as you can after completing your individual interviews, you should review and "flesh out" your notes as much as you can. In doing so, you will find that you remember things that you didn't write down. We recommend doing this the same day, if possible.
- To help you with this^, if you did get permission to record the interview, you can listen to it again in whole or in part.
- You should also "clean up" your notes and eliminate any comments that could be seen as "evaluative." Try to delete anything that expresses "good/bad" opinions about what the instructor shared with you.
- When you are "cleaning up" your notes, you will also probably need to eliminate confusion in some of your notes. What are you referring to? What did you mean to say? What did you leave out?

After you have completed all interviews

- We will share what you have learned from interviewing instructors (in progress) in class on Wednesday, November 3.

- In addition to your 3 sets of narrative interview notes, you will also write a concise narrative of no more than 1500 words, where you articulate what you have learned from all of the interviews and this process. Your narrative might be in the form of recurrent themes you've observed or "rich points" (Michael Agar) in your observations. Please remember to include the concepts that instructors focused on in the stories they told and the artifacts they shared. You can organize your narrative in whatever way is comfortable for you as long as it encompasses all of your interviews in some way and traces what you have learned from this process.
- You will have until Wednesday, November 10 to submit all of your "cleaned up" notes and your cumulative narrative in a single Word file or Google Doc. Your final document should include:
 - Your cumulative narrative (1500 words maximum)
 - All 3 narrative interview notes (one from each instructor you interviewed)
- Note: your interview write-ups have multiple audiences, including the instructors in this course (Rachel and Joyce) and other members of this class (who will have access to them). So you should be thoughtful about considering those differences and that multiplicity when writing and framing the interviews and your uptake of them.

Make a Teaching Artifact

10% of final grade

Project overview

This is still an experiment in 402, so we are so excited to see what you develop.

One of the things we love about our program and teaching community is that we have so many writing teachers who make so many great things that we consider teaching resources. And we consider our new writing teachers to be just as creative and capable of generating great productions as instructors who have been teaching in our program for a bit.

Toward that end, this project asks you to make some kind of teaching artifact that we could potentially distribute to the Writing Program for future use with students in ISU writing classes. You can do this individually, but we also hope that many of you might use this as an opportunity to collaborate with peers and produce something together.

While you can start with something that you have used to teach writing here at ISU, it's also important that you think about how this artifact can be revised, framed, or accompanied by other information so that other writing instructors and/or students can make good use of it, even if they weren't in your class.

Note: we hope that folks will share some of their own peer-developed artifacts here, that are different from the things we introduced you to during orientation and the resources we already have on our program website. But we are open to radically revised, remediated, or altered versions of resources that we already have.

Project details

This is a very open project, and you should feel free to share ideas with peers in this class, members of the Writing Program Leadership Team that you talk to, and us as instructors.

If you'd like to check out this list of the [Writing Program website Learning Outcome resources](#) that we already have, you can see not just how many resources we have for particular learning outcomes, but also what kinds of genres they are (GWRJ articles, interviews, videos, blog posts, handouts, etc.). For some of you, that may guide your artifact-making (or cue you to how many resources are on our website for your use as an instructor in our program).

Some possible ideas for artifacts to make that we're happy to talk about with you:

- You could conduct a **literate activity interview**: lots of examples of this, [Heather Sanford's is a recent one](#), could be a website resource or you could submit to GWRJ, makes detailed everyday literate activity visible to students in Writing Program courses
- You could conduct a **professional literacies interview**: lots of examples of this, [Charles Woods' is a recent one](#), could be a website resource or you could submit to GWRJ, makes everyday professional literate activity visible to students in Writing Program courses
- You could collaborate with other writing instructors or writing students! in your section(s) to make a **podcast**: we have several different kinds of podcasts on our website: (1) [Let's CHAT](#) that focuses on program concepts and practices to expand students' understanding of CHAT and other concepts (some ideas include talking about teaching a particular learning outcome, or talking about using a particular GWRJ article); (2) [Beyond 101](#) that focuses on writing in the world beyond ENG 101 or 101.10 to prime students to think about how their genre learning can transfer beyond the writing classroom; and (3) [A Conversation with a Grassroots Author](#), where you could also interview each other about your GWRJ article writing (whether you submit to the journal or not, students can still benefit from hearing about you did research for your article, how you focused on and/or changed your topic, how you wrote in relation to your understanding of the purpose of the genre and the journal). Podcasts can be informal conversations, and we would love to see some that are in collaboration with students!
- You could experiment with an **alternative GWRJ genre**: lots of options here that you can help us create! Think about what kinds of things would help you teach and help students learn, that are not the GWRJ article length, format, or scope. This could be a short-form piece, a multimodal piece meant for print or web, or something we haven't thought of! If you're interested in this option, we'd love to talk to you about it! (we = Joyce, Rachel, Sammy)
- You could make a **digital storybook**: lots of directions you could take here, to create a visual story that explains, illuminates, challenges a program concept or practice. You can check out [an example from Joyce and her dog Belly](#), where you can see that the storybook not only focuses on a specific concept (literate activity), but connects that concept to a program activity (reading the GWRJ) to support students in doing something they are frequently asked to do in writing program courses.
- You could write a **blog post**: lots of examples of how instructors write [blog posts](#) that take up different program concepts and learning outcomes, to deepen instructors' thinking and inform their teaching practice in our program.

Note: like the GWRJ contribution project, you do not have to “submit” the resource you make for publication or sharing beyond the audience of this class. However, we hope that many of you will! And we will likely reach out to you to ask for your permission to share what you have made, either with or without further revisions.

Timeline

Week 7	September 29	Read: project prompt and expectations Do: bring project questions to Wednesday class time
Week 12	November 3	Put in writing your plans for the teaching artifacts you will make (collaboratively or individually) by 11/10
Finals week	December	Write/make: teaching artifacts due 12/10

Spring Course Plan

20% of final grade

Project overview

You will create a full course plan for ENG 101, 101.10, or 145. You have access to sample course plans provided during orientation and throughout the semester, and we will discuss them as a genre to make sure that you know how to complete and submit your course plan digitally.

Commented [1]: will be shared with you later

The goals of creating a full course plan are multiple:

1. For you as instructors, you will get to think through how the theories/concepts we're articulating and interrogating will impact your future teaching.
2. For you as instructors of specific Spring courses, you will get to organize your teaching materials for your spring course(s) and get feedback on your plans.
3. For Writing Program staff, we will get to find out what folks are planning for Spring and offer feedback on those plans.
4. Additionally, the Writing Program also uses your available course plans to select several sample plans to share with other audiences (like new instructors in our program!) to use as guides and learning opportunities.

Course plans will be reviewed by the Writing Program team as part of our professional development program. If we feel like adjustments need to be made in order for the course plan to better align with our program philosophies and outcomes, we may suggest or direct you to make specific changes.

Note: People who aren't teaching for the writing program in the Spring will have some choices about the kind of course plan that you construct.

Project details

In order to make course plans uniform enough to be easily readable (for other instructors, for Writing Program staff, and for other/future audiences), we've developed an outline of what your full course plan document should contain.

You should plan to put all of the following materials together in a single Word document or Google Doc to increase our ease of access and ability to leave comments and share with others.

Your course plan should include:

- Overall discussion of the course: a rationale for what you've decided to do, a reflection of conceptual and methodological commitments, connecting to the program and our readings in 402
- Projects: descriptions of all projects with a rationale for each project
- Activities: descriptions of activities within a project
- Discussion of scaffolding: How do projects and concepts build?
- Discussion of assessment: self? peer? How does it work?
- Description of uptake/proof-of-learning: What will students make? How will it be part of the evaluation of each project?
- A copy of your first day syllabus
- A full semester timeline for Spring with major project due dates, relevant GWRJ readings (remember: you have access to a list of [GWRJ article tags](#) that you can view or download to sort, organize, even use with students), and activity ideas (or needs)

Your course plan may also include the following if you want peer and Writing Program team feedback on them, or if you think they would be crucial for other instructors as resources:

- Project prompts or activities:
 - That you want to work out before you teach the course
 - That you think other instructors might find useful
 - That you want feedback on
- Additional readings (labeled with title and author): you don't need to include every reading; but if you think other teachers could benefit from or borrow your list, you can provide one

Timeline

Weeks 2 through 9	August to October	Read: course plans as indicated on weekly reading schedule Do: be analyzing course plans as a genre
Week 10	October 20	Read: project prompt and expectations Do: bring course plan initial questions to Wednesday class time
Week 13	November 10	Do: bring course plan questions to Wednesday class time in preparation for next week's course plan workshop
Week 14	November 17	Write: your course plans in progress for peer workshop during this Wednesday class time Do: bring course plan questions to Wednesday class time

Finals week	December 8	Final course plans due as a single document on Wednesday, 12/8
-------------	------------	--

You Are Here Maps

10% of final grade

Project overview

You will produce a map of your overall understanding of our program concepts and how they relate to your work and identity as a writing teacher. On the last day of class, you will share your map with all of us (no more than 3 minutes each) as a kind of collective uptake made visible. Your map will also become part of our Writing Program You Are Here Map archive, which we share with new instructors each year.

Typically, in non-pandemic times, we give out a single 11 x 14 page of paper. This Fall, we still want to encourage both print and digital options that will just require different steps to share them with us.

Project details

Throughout the semester

Each week, you should spend at least a few minutes creating a You Are Here map for that week informally, in a place that works for you (in print or online), where you illustrate your thinking/working/teaching this semester. You do not need to show these maps to us. They're for your learning, not your grade. We might also ask you to create, modify, or revisit a map in class as a small group activity, which might be shared with your peers.

At the end of the semester

At the end of the semester, you will produce a single-page-sized map to put in our Writing Program You Are Here Map archive. It can be one of your weekly pages, an amalgam, a remix, or something new. It can be as cumulative, as focused, and as multimodal and multi-genre as you wish. You can make or include drawings, poetry, other maps, any combination of visual and alphabetic in whatever spatial ways you'd like. Just remember that it should be "readable" in some way, something a participant next year could look at and understand at least somewhat.

Print and digital options

If you prefer paper, you can still create a map on paper! We still have sheets of 11x14 drawing paper available on campus in the Writing Program space STV 133A. You can have multiple sheets if you'd like. If campus is not accessible for any reason, you can use materials you have access to at home. In either case, you can use both sides of the paper or just one side.

If you prefer digital, you can create something digitally! The size should still be approximately 11x14. We are open to whatever platforms, media, and genres that work for you with this project. If you have any questions or want to talk through ideas, please let us know.

Sharing your map with us

If you choose paper, we will ask you to scan your page(s) or take photos so that you can share them with us all. If you choose digital, we will ask you to make sure that your map is accessible to everyone in the class in some way.

When you share your map with us on the last day of the course, you'll have about 3 minutes to explain and share your page's development, concepts represented, and how your mapping helped you think through concepts throughout the semester.

Note: We think you should spend several hours on this project (3-4). So not a ton of time, but not throwing just anything together at the last minute. Remember, your name will be on it and it will likely be shared with future consultants and instructors in ENG 402.

Timeline

Weeks 1 through 9	August to October	Do: be making a 1-page-sized map each week in response to course readings and program concepts
Week 11	October 27	Read: project prompt and expectations Do: look through our You Are Here Maps archive Do: bring project questions to Wednesday class time
Week 14	November 17	Do: bring project questions to Wednesday class time in preparation for having your maps ready the next time we meet as a class
Week 15	December 1	Make: your You Are Here Map Do: be ready to share your map during Wednesday class time 12/1