**New York City College of Technology**

The City University of New York

300 Jay Street, Brooklyn, NY 11201-2983

Department of English

**Date:** October 18, 2018

**To:** 1121 Pilot Subcommittee and FYW Committee

**From:** Robert Lestón

**Re:** First Year Writing 1121 Pilot Meeting

**AGENDA**

1. Call to order.
2. Next pilot meeting—Wed 31st at 1?
3. Work of the Subcomittee
   1. Approval of FYW committee, approval of department
4. Description of Goals for 1121.
5. Review and Discuss Potential Course Sequence
   1. Relationship between DC and other projects
   2. Discussion of other potential modules
      1. Student choice vs instructor choice or both
      2. Major DC
      3. Career DC
      4. College/University DC (library, facilities, student support, cafeteria, recreation, etc.)
      5. Subcultures—boundary discourses (African American English, Rastafarian, indigenous, Latinx, Punk, Bikers, Weed, etc.)
   3. Chair’s Concerns
      1. Space for the incorporation of imaginative literature/film
      2. Flexibility and instructor choice
         1. If all students are working on advocacy DC, then . . .
   4. Other’s concerns
6. Discussion and Reflection
   1. What other modules?
   2. What other approaches towards achieving goals?
7. Next steps

Meeting Supplement

SLOs Draft—These meet the current SLOs. The following can be used to simplify the 1121 SLOs.

1. The course will be both an extension and an expansion of what typically happens (or should) in 1101. To the first point, we would include readings about writing and students would also do some low stakes writing about writing, in various forms. Their own processes, their own schooling, their own literacies as they relate to language, media, and so on, their access to discourse communities, their own reflections, their commentary of their peers. Metacognition is incorporated into every writing assignment.
2. A major goal of the class would be to help students learn to navigate different "rhetorical situations." The point is that students need to be able be introduced to different situations and be able to identify exigencies for writing, the constraints and affordances of the writers, readers, and situations, the appropriate measure of response or intervention for that particular situation, the kinds/levels of necessary language, the form the writing should take (including media productions), what they know about their audience and so on. You get the gist.
3. Another major goal, stemming from this one, is that students be able to transfer that knowledge so that when they encounter new situations, even ones that were not introduced to, they have the skills to take stock and figure out the necessary ways to apply what they learned from the above. The end goal here is for them to be able to identify discourses in the college and professional careers and participation in civic life.
4. Four, also following from the above, is that they are called upon to write in a variety of circumstances and discourse communities. So the projects should be different ones where students have situate themselves in those communities, make some sense of them, and participate. Four scaffolded projects maybe?
5. Fifth, there needs to be a civic component so that we are asking students in some ways to intervene in the society. Underrepresented groups, campaigns, activism, etc. . .
6. Sixth, students need to work on a media project so they are writing in mixed media or nonprint forms. These could be audio, video (podcasts, psa's, repurposed argument).

One proposed assignment sequence:

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| --- | --- | --- |
| Project | Name of Project | Due by end of Week |
| 1 | Collaborative Personal Literacy Assignment | 2 |
| 2 | Rhetorical/ethnographical analysis of an advocacy discourse community with field research and interviews.  --Includes audio captures and personal responses to the sonic/felt environment | 6 |
| 3 | Monroe (Call to action) Position Paper with Rhetorical Analysis  --this may be collaborative | 10 |
| 4 | Multimodal project (further develop campaign or repurpose argument with a different audience)  ---this may be collaborative | 14 |
| 5 | Final Portfolios and Final Symposia  ---semester long reflection | 16 |

Notes for Projects:

1. Collaborative Literacy Project
   1. Students reflect on their own practices of writing and reading. They discuss this in small groups. Students write a collaborative paper where they explain what they have in common, where they differentiate, and draft a speculative plan for what they feel is their theory of best practices for tackling writing assignments.
2. Rhetorical/ethnographical analysis of a discourse community with field research and interview.
   1. Requires field research, interviews, other items related to instructor.
   2. Integrates research of establishing what a discourse community is. (Swales, Gee, etc.)
   3. Potential topics
      1. Major DC
      2. Career DC
      3. College/University DC (library, facilities, student support, cafeteria, recreation, etc.)
      4. Subcultures—boundary discourses (African American English, Rastafarian, indigenous, Latinx, Punk, Bikers, Weed, etc.)
3. Rhetorical Analysis and Position Paper
   1. Scaffolding for Argument
      1. Unpack the rhetorical situation (TRACEA—Text (genre), Reader (audience), Author, Constraints, Exigence (purpose, immediacy), Affordances.
      2. Reverse engineer an argument
         1. Unpack the rhetorical situation
      3. Play with claims: value, definition, policy, etc.
      4. Types of argument: classical, Toulmin, Rogerian, Monroe, Option Three (Safire)
      5. Resources: <https://goo.gl/pZL5cr>
4. Multimodal Project
   1. Revised/repurposed argument in a multimodal fashion for a new audience.
   2. Public Service Announcement
   3. Commercial
   4. Audio Ethnography
   5. Others
5. Final Portfolio
   1. Reflection Letter that reflects on original assignment and discusses changes as a writer over the course of the semester.
   2. Students discuss transfer, how they are prepared to face new writing situations in the future.
   3. Each piece has a statement concerning the processes the student went through and the changes to the piece.
   4. Evaluation: 50 percent levels of literacy/50 percent growth as a writer

Low Stakes Assignments

* Reading reflections
* Research Logs
* Revision plans
* Writer’s statements
* Etc.