**New York City College of Technology**

The City University of New York

300 Jay Street, Brooklyn, NY 11201-2983

Department of English

**Date:** November 08, 2018

**To:** First Year Writing Committee(George Guida, Carrie Hall, Suzanne Miller, Jody Rosen, Patricia Rudden, Jennifer Sears, Aaron Barlow, Leigh Gold, Jackie Blain).

**CC:** Nina Bannett, Anne Leonard (Library)

**From:** Robert Lestón

**Re:** ENG 1101 Curriculum Syllabus Template Draft

Included in this packet are revised Student Learning Outcomes and sketches for implementing those outcomes in an ENG 1101 template. The packet includes some common units, readings, and sample assignments towards implementing these outcomes.

This is a work in progress, and we ask that all members of the committee submit feedback via email or hardcopy to Robert Leston by Tuesday November 20 in order so that we can incorporate changes by our next meeting, held on November 29th.

Proposed Curriculum Changes to ENG 1101

DRAFT

**Proposed Revised Student Learning Outcomes for FYW**

1. **Read and listen critically and analytically in a variety of genres and rhetorical situations:** Identify and evaluate exigencies, purposes, claims, supporting evidence, and underlying assumptions in a variety of texts, genres, and media.
2. **Adapt and compose in a variety of genres:** Adapt writing conventions in ways that are suitable to different exigencies and purposes in a variety of contexts, including academic, workplace, and civic audiences. When appropriate, repurpose prior work to new genres, audiences, and media by adjusting delivery, design, tone, organization, and language.
3. **Use research as a process of inquiry and engagement with multiple perspectives:** Learn to focus on a topic and develop research questions that lead to propositions and claims that can be supported with well-reasoned arguments. Persuasively communicate and repurpose research projects across a variety of contexts, purposes, audiences, and media. Demonstrate research skills through proper attribution and citation gathering, evaluating, and synthesizing both primary and secondary sources.
4. **Compose as a process and use metacognition to revise prior assumptions concerning effective reading and composing strategies:** Engage with reading and writing as a process including prewriting, writing, and continuous revision. Reflect upon the writing processes during and towards the end of the semester in order to transfer acquired knowledge about composing practices into new composing situations.
5. **Understand the social and ethical responsibilities and consequences of writing:** Recognize that first-year writing includes academic, workplace, and civic contexts, all of which require careful deliberation concerning the ethical and social ramifications concerning fairness, inclusivity, and respect for diversity. Write and revise for academic and broader, public audiences accordingly.
6. **Compose in 21st Century Environments:** Learn to choose among the most current and effective delivery methods for different composing situations, including composing in new media environments, including alphabetic texts, still and moving images, sonic, and mixed media compositions. Use digital media platforms appropriate to audience and purpose.

NOTES FROM FYW COMMITTEE MEMBER: NAME: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

THOUGHTS AND SUGGESTIONS:

1. **UNIT ONE: REFLECTION ON LITERACY, EDUCATION OR LANGUAGE**

Learning Outcomes: #2, #4

**Description:**

This assignment sets the stage for the course, in that it asks students to reflect on where they have been in their relationship to education, language and/or literacy and how their experiences relate to those of others. This unit places students in context with other writers and asks them to think about their relationships to hierarchies of language, literacy and education. Perhaps most importantly, it asks student writers to consider, either implicitly or explicitly, their future relationship with literacy, education, and/ or language—what is the relationship they want and what are the steps they can take to get there?

**Common Readings:** Chapter 1 of Elizabeth Wardle and Douglas Down’s *Writing about Writing* contains 11 helpful essays for this assignment. Instructors can pick a few from this chapter or similar ones. We will continue to find OER versions.

Diaz, Junot. “Becoming a Writer.”

Sample Assignment 1: Portrait of a Word (Carrie Hall)

Sample Assignment 2:

Sample Assignment 3:

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THOUGHTS AND SUGGESTIONS:

1. **UNIT TWO: GENRES AND THEIR SITUATIONS**

Learning Outcomes: #1, #2, #3, #4, #5

**Description:**

This assignment asks students to become aware of their own genre knowledge in ways that will help them access, understand, and write to a variety of different situations. After a little practice, students can apply rhetorical genre theory to the literacy assignment above or even to their instructor’s syllabus. In this assignment, students learn to understand the formal, rhetorical, social, and ideological constellations that involve different academic, workplace, or civic genres. Students also practice composing in a genre of their choosing and reflect upon their rhetorical choices.

**Common Readings:**

Carroll, Laura Bolin. “Backpacks Vs. Briefcases: Step Towards Rhetorical Analysis.” OER. Writing Spaces, Volume 1.

Dirk, Kerry. “Navigating Genres.” OER. Writing Spaces, Volume 1.

**Sample Assignment 1**: (Robert Lestón) One version of this assignment may ask students to gather many different samples of a genre they choose, such as complaint letters, wedding invitations, or signage from the Jim Crow era. This project can be scaffolded in a four-part sequence:

1. Understanding the formal features: Students gather many different examples from the genre and begin cataloguing the variety and differences as well as cataloguing the features that repeat and put them in common.
2. Students begin investigating the rhetorical features of the genre. They identify the occasions when the genre is used, the purposes, the locales and settings where the genre appears, the different audiences of the genre, as well as the writers, editors, and publishers.
3. Close attention to these features opens towards questions of the communities and cultures associated with particular genres. Students can begin asking how genre can both enable and limit access to positions of privilege or actively work to suppress certain groups. Students should begin to ask questions about the ideological underpinnings and power relations the genre constellations imply. Questions should address issues related to access, exclusion, identity, exploitation, and the like.
4. Finally, after studying the genre’s many features, students can choose to compose a project in the same genre.
5. As a follow up, students can finish with a reflection on the choices they made as well as a discussion of their observations concerning their peers’ projects.

**Sample Assignment 2**: Murder! Rhetorically Speaking (Jackie Blain).

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THOUGHTS AND SUGGESTIONS:

1. **UNIT THREE: RESEARCH AS A PROCESS OF DISCOVERY**

Learning Outcomes: #1, #2, #3, #4, #5

**Description:**

Curiosity is at the very heart of research—the scholar is driven by finding out what she wants to know. This unit is designed to help the student learn how to find the information she is curious about: to learn how to learn. In other words, when this unit is over, the student should be a few steps closer to knowing where and how to look for the answers to questions that perplex them, not only through research but also through the processes of reading, writing and revising. As such, this should not be an assignment that begins with a supposition, but with a question of pressing importance to the student (or the class as a whole.) Different assignments will find different ways to scaffold finding these pressing questions as well as ways of finding good sources.

**Common Readings:**

Sandra Giles: “Reflective Writing and the Revision Process: What Were You Thinking?”

**Sample Assignments:**

Sample Assignment 1: Monsters (Carrie Hall)

Sample Assignment 2:

Sample Assignment 3:

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THOUGHTS AND SUGGESTIONS:

1. **UNIT FOUR: OPTION ONE: REMEDIATE AN EARLIER ASSIGNMENT FOR A DIFFERENT GENRE AND AUDIENCE**

Learning Outcomes: #1, #2, #4, #5, #6

**Description:**

This project calls upon students to remediate a project that the student has already researched and written about in order to reach a wider audience afforded by a new genre. Such genres could include comics, storyboards, digital stories, graphic memoirs, sonic compositions, protest songs, posters, book covers, protest signs, photo essays, visual arguments, collages, scrapbooks, games, performance pieces, creative détournement, culture jams, etc.

**Common Readings:**

**Sample Assignment 1: Remediated Symposium (Robert Lestón)**

Courses meeting at the same time arrange a symposium to take place over the final two days of class to make presentations to the larger group. Earlier genre or research projects are honed down to five minutes for each presenter, with an accompanying visual for each talk designed by the student. The student submits a statement concerning the rhetorical choices they had to make in pairing down the talk to five minutes and a reflection piece on the symposium concerning how what they learned impacted their thinking as a writer.

**Sample Assignment 2: Remediated Genre**

Students have already done much of the prepatory rhetorical work for this project in the genre analysis unit. As in unit two, students should undertake an investigation and written analysis into their genre of choice before beginning the project. Once they choose their genre, they are ready to begin using the content from their previous project for the new form, audience, and rhetorical situation.

Projects also include an accompanying artist’s statement that serves to explain the writer’s goals and choices.

**Sample Assignment Three: Collaborative Podcast Assignment**

Students arrange themselves into panels of three experts and one moderator, and conduct an interview podcast on important issues of the day drawn from their earlier works.

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THOUGHTS AND SUGGESTIONS:

1. **UNIT FIVE: PORTFOLIO AND REFLECTION**

Learning Outcomes: #1, #3, #4

**Description:**

The final portfolio achieves two primary objectives: 1) It affords the students the opportunity to revise all of their work over the course of the semester. 2) It allows the student the opportunity to reflect and discuss transfer (SLO #5).

**Common Readings:**

Singh-Corcoran, Nathalie. “Composition as a Rite of Passage” OER. *Writing Spaces*.

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