

# ENG 1121 – Section D447

## Writing Across Situations

Spring 2019

**Instructor:** Kim Liao  
**Class Time & Location:** Tues/Thurs 11:30 – 12:45am; Pearl 504B  
**Office Hours:** Thursdays 12:45 – 1:30 in Namm 529  
**Email:** KLiao@citytech.cuny.edu

### Texts

- To be handed out in class in a stapled course packet, and/or posted on the course website. If texts are available on the course website only, I'll expect you download, print, and bring them with you when we discuss in them in class.
- Course website: <https://openlab.citytech.cuny.edu/eng1121d447spring19/>
- For style, editing, and source citations, I recommend the [Purdue OWL](#).

### Description

As the second semester course in City Tech's first-year writing program sequence, we'll deepen our analytical understanding of writing and rhetoric by considering more rigorously how authors produce texts in response to a variety of situations. We'll build awareness about how communities create their own discourses, explore how research of all kinds can help you build credibility and put texts into a conversation, and offer you opportunities to write in a variety of genres and forms across a wide array of situations. Throughout this journey, we'll offer you tools to become more successful in your writing process, and more aware of why we make the choices we make when we write. The ultimate goal of ENG 1101 and ENG 1121 at City Tech is to provide you with the rhetorical awareness and tools to transfer your writing skills to any type of situation that requires a written response. So we'll explore situations even beyond the scope of this class, and look outward at how you can become a successful writer throughout your college career and life beyond the academy.

### Goals

After completing ENG 1121, you should be able to:

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. Learn how to use appropriate citation styles depending on disciplinary and situational requirements (MLA, APA, Chicago, etc.)

4. **Use reflection and other metacognitive processes to revise prior assumptions about the writing processes and transfer acquired knowledge about effective reading and writing practices into new writing situations.** Engage with reading and writing as a process including prewriting, writing, and continuous revision. Students write essays that demonstrate their reflection of their own writing process from the beginning and throughout the semester with the intention to transfer their acquired knowledge about genre and composing practices into new writing situations.
5. **Demonstrate 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.

## **Major Units of the Course**

Below are your assignments for the semester, along with the weight each carries toward your final course grade, using a 100% standard grading scale. See the attached course schedule and individual Assignment Overviews for due dates of readings and writing deadlines. If a deadline changes, you will be notified in class or by email.

**Unit 1: Literacy Narrative – 10%**

**Unit 2: Rhetoric, Genre, and Discourse – 25%**

**Unit 3: Making Arguments Across Genres – 40%**

**Unit 4: Final Portfolio with Reflection on Your Theory of Writing – 25%**

## **Weekly Reading, Writing, and Peer Review**

In addition to the major projects above, you'll also have "low-stakes" writing assignments that ask you to respond to course readings and that will scaffold into (and even become part of) your major projects. You will also be responsible for writing peer review responses to your classmates and responding to peer review workshops. Grades from these writing assignments will be incorporated into the grades for each Major Unit. If you complete all of the short assignments, readings, and peer review, you can expect a boost to each major unit grade. Additionally, you will have the opportunity to revise any and all projects for a re-consideration of the grade in your Final Portfolio.

## **Grading**

I use a 100% grading scale to assess major projects and your final course grade.

**Grade Distribution:**

100-93 = A  
90-92.9 = A-  
87-89.9 = B+  
83-86.9 = B  
80-82.9 = B-  
77-79.9 = C+  
70-76.9 = C  
60-69.9 = D  
0-59.9 = F

If at any time you have a question about your grade in the class, please bring it to my attention immediately.

## Participation

### What I Expect From You

Since this class will be a seminar that focuses on the effective expression of ideas, participation is very important. We will be reading a number of challenging texts, and your insights will be valuable to the entire class. You should be able to thoughtfully respond each other and give your full attention to the discussion. I expect that you will attend each class and complete the assignments due. Not only will your weekly writing grade suffer if you do not, but you will not get as much out of this class as you otherwise could.

Participation is just as much about listening as it is about talking, and it requires a respectful and open attitude. I ask that we all be respectful of one another and the wonderfully diverse opinions, ethnic backgrounds, gender expressions and sexual orientations, social classes, religious beliefs, and ethnicities among us. Language that demeans any member of our community will not be tolerated. **Since it is assumed, no percentage of your final grade will be based on participation; however, consistent failure to participate appropriately may result in up to a 15% reduction in your final grade.**

### What You Can Expect From Me

I will treat you with respect and will spend a good deal of time this semester giving you feedback on your writing for your major projects, commensurate to the amount of time you spend on your writing. I will also provide feedback on your shorter assignments, peer review letters, and reflection writing. I will do my utmost to provide an encouraging environment in which you can take intellectual and creative risks in your writing and critical thinking, since these are the moments that I find most conducive to growth and transformation. I look forward to accompanying you on this journey.

## Feedback

### Instructor

You will have opportunities to meet with me about each project you're working on during class time. If you ever have questions about your grade or progress in the course, or about an assignment you're working on, please do not hesitate to ask me, either by emailing me or to make an appointment.

### Peer Review

Before the completion of each final draft, you will break into small groups to conduct peer review. Your Peer Review letters will be graded and commented because they are such

important components of the course. Becoming a sensitive and effective Peer Reviewer is an extremely valuable skill to develop as a writer, and these workshops will help you focus on responding thoughtfully to your peers' writing, while also receiving valuable feedback of your own.

### **Writing Tutors**

The Atrium Learning Center (ALC) has free writing tutors who can assist you at any stage of planning, writing, or revising any of the essays for this class. Call 1-718-260-5874 for more information, or visit the website at

<http://websupport2.citytech.cuny.edu/learningcenters/english.htm>.



## **Policies**

### **Attendance**

Much of the learning in this course happens through your doing the writing and reading assignments for each class, showing up to class prepared, and engaging with me and others in the class through class discussions and work with your writing group. Your course projects will be sequential and in-class activities will build toward larger assignments. There is no busy work in other words; you will not do well if your plan simply is to show up to class from time to time and "write the papers." Class time and online discussions will be highly interactive, requiring frequent participation, discussion, composing in and outside of class, and responding to your classmates' work. **For these reasons, I expect you to attend all class meetings.**

**VERY IMPORTANT: Failure to attend class will negatively affect your grade simply because of missing out on deadlines, peer review, and course discussions.**

*Only religious holidays or ongoing medical situations with appropriate documentation constitute excused absences.*

If you are absent, you should consult a classmate for the notes and assignments from each class. Even in the case of an excused absence, you are still responsible for the work due during your absence and upon your return. For example, it is your responsibility to turn in working drafts or final copies of assignments to me, and to make sure that your classmates have copies of your work for peer review and group assignments. If you miss 6 or more class sessions (the equivalent of three weeks of classes or more), you could be subject to earning an F in the course.

### **Lateness and Early Departures**

I begin class promptly each day. If you arrive after I shut the door, you are late. If you leave before class is over, that is an early departure. **Frequent and repeated late arrivals will be subject to being tallied as 1/3 of an absence.** Frequent lateness will also reflect poorly on your participation, since it is disruptive and ultimately disrespectful. If you are late, you should check in with a classmate after class about what you have missed.

### **Withdrawing from the Course**

If you fall behind in the class for any reason, I encourage you to talk to me or see an academic counselor. If you feel you must drop or withdraw from this course (and I hope you don't find yourself in that situation), you must do so by the dates on the academic calendar. Merely ceasing to attend class is not the same as withdrawing from the course. (You will not be dropped automatically if you stop coming to class; you still will receive a grade for the course if you do not drop.)

### **Late Work**

Turning in late work hurts everyone: it hinders my and your peers' abilities to give you feedback and it compromises your ability to complete the next assignments.

Since a late working draft will exclude you from participating in peer review, **any late working drafts will be subject to a full letter grade deduction from the final essay grade.**

Since I recognize that emergencies do happen, **a late final draft will be subject to a full letter grade deduction for every class period it is late.**

Please note that technology issues, including files that cannot be opened, do not constitute an excuse for late work. Part of becoming a responsible academic scholar at entails safeguarding against accidents and maintaining the tools to participate in our intellectual community.

### **Email**

You are welcome to email me in an appropriate manner with appropriate course-related questions or comments. I typically respond to email within 48 hours, but please leave a few days for response time (I don't respond to email on weekends). In-depth questions about assignments will usually receive the response to set up an appointment to discuss your work.

### **Disability Accommodations**

City Tech is committed to making individuals with disabilities full participants in the programs, services, and activities of the college community through compliance with Section 504 of the Rehabilitation Act of 1973 and with the Americans with Disabilities Act (ADA) of 1990. It is the policy of City Tech that no otherwise qualified individual with a disability will be denied access to any program, service, or activity offered by the university. Individuals with disabilities have a right to request accommodations.

If you require any accommodation, please contact the Center for Student Accessibility at (718) 260-5143, and let me know as soon as you can, ideally during the first two weeks of class. I encourage you to meet with me to co-design accommodations. The Center for Student Accessibility provides support to enrolled students who have documented permanent or temporary disabilities. The Center's primary mission is to support the educational goals for enrolled students with disabilities through access, empowerment, resources, advocacy, collaboration and outreach throughout the College, the University and the community at large. The Center provides assistance in the areas of enrollment, academic advisement, tutoring, assistive technologies and testing accommodations.

<http://www.citytech.cuny.edu/accessibility/>

## Academic Integrity & Plagiarism

I'll expect you to compose your projects ethically, meaning that if you use the work of others you cite that work, and that all work in this course is original, composed for the first time for this course, and is entirely your own, to the degree that anything we write is entirely our own.

In her article entitled "Plagiarisms, Authorships, and the Academic Death Penalty," Rebecca Moore Howard describes plagiarism, particularly in writing courses, as "the representation of a source's words or ideas as one's own" (799)<sup>1</sup>. In this course, we will discuss plagiarism in terms of using sources and considering intentionality. Unintentional plagiarism, which can manifest itself as "non-attribution" or as "patchwriting," may result from either "a student's inexperience with conventions of academic writing," or even from "a student's unfamiliarity with the words and ideas of a source text" (799). We will address ways to avoid these kinds of unintentional plagiarism that sometimes play a substantial transitional role in developing as a writer.

Intentional plagiarism is a serious offense that will not be tolerated. This could include buying, borrowing or otherwise obtaining written materials and submitting them as your own; or it could also include forms of non-attribution that use others' words with the intent to deceive.

The New York City College of Technology Policy on Academic Integrity:

"Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion."

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<sup>1</sup> Moore, Rebecca Howard. "Plagiarisms, Authorships, and the Academic Death Penalty." *College English* 57.7 (1995): 788-806.

## Course Schedule

- subject to change -

### Week One

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**Tues 1/29 Introduction to the Course**

In-class Reading: Donald Murray, "All Writing is Autobiography"

**Thurs 1/31 Unit 1: The Literacy Narrative**

Reading Due: Amy Tan, "Mother Tongue"

**Writing Due: Write a 1-2 page response defining "Literacy" as you understand it, and connecting it to experiences in your life as a student or outside of school**

### Week Two

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**Tues 2/5 Different Forms of Literacies, Languages, and Code Switching**

In-class Reading: excerpt, Vershawn Ashanti Young, "Nah, We Straight"

Reading Due: Edward Bouelle and Andrew Bouelle, "Comic Book Brothers"

**Writing Due: Literacy Narrative Outline**

**Thurs 2/7 Overview of Peer Review**

Discussion of Revision at the Macro and Micro Levels

Reading Due: Anne Lamott, "Shitty First Drafts," Sample Student Literacy Narrative

**Writing Due: Literacy Narrative Working Draft (3-4 pages, uploaded via the Course Website + 2 Hard Copies in class)**

### Week Three

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**Tues 2/12 No classes – College Closed – Lincoln's Birthday**

**Thurs 2/14 Peer Review**

Meet in Small Groups

Reading Due: Richard Straub, "Responding—Really Responding—to Other Students' Writing"

**Writing Due: Peer Review Letters to each author (2 copies per letter)**

### Week Four

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**Tues 2/19 Overview of Unit 2: Rhetoric, Genre, Discourse**

Reading Due: Laura Bolin Carroll, "Backpacks vs. Briefcases: Steps Towards Rhetorical Analysis"

**Writing Due: Reflective Response After Peer Review with Revision Plan**

**Thurs 2/21 Developing a Class Manifesto for Joining a Collegiate Discourse Community**

Meet in Groups and Discuss Best Practices and Takeaways from Literacy Narratives

Reading Due: John Swales, "The Concept of Discourse Community"

**Writing Due: Literacy Narrative Final Draft (uploaded via the Course Website + 1 hard copy)**

### Week Five

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**Tues 2/26 Defining a Discourse Community and a Research Question**

Discussion of Choosing Topics, Mentor Texts, and Field Research

Reading Due: Anthony Bourdain, "Don't Eat Before Reading This"

**Thurs 2/28 Defining Criteria for a Rhetorical Analysis**

Mini-Conferences at the end of class

Reading Due: excerpt, Ta-Nehisi Coates, "My President Was Black."

**Writing Due: Project Proposal of at least 2-3 pages**

## Week Six

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- Tues 3/5**     **How Does Analysis Fuel Research Inquiry? What else needs to be said?**  
Mini-Conferences at the end of class
- Thurs 3/7**     **Integrating Many Sources into an Argument**  
Discussion of primary vs. secondary research, and how to effectively use sources in combination

## Week Seven

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- Tues 3/12**     **Using a Mentor Text to Build Genre Awareness**  
Meet in Editor-Author Pairs and pitch ideas
- Thurs 3/14**     **Descriptive Outlining**  
Overview of Author-Editor Peer Review and Descriptive Outlining  
Reading Due: Sample Student Assignment  
**Writing Due:** **Working Draft of Article (uploaded via the course website + 1 hard copy in class)**

## Week Eight

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- Tues 3/19**     **In-Class Peer Review Workshop**  
Revision Discussion: Using Language Effectively  
Reading Due: Donald Murray, "The Maker's Eye: Revising Your Own Manuscripts"  
**Writing Due:** **Peer Review Letter (2 copies)**
- Thurs 3/21**     **Overview Unit 3: Using Research to Make Arguments**  
Group Meetings to Discuss Topic, Genres, and Research Planning  
Reading Due: Stuart Greene, "Argument As Conversation: The Role of Inquiry in Writing a Researched Argument"

## Week Nine

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- Tues 3/26**     **Library Visit**  
Reading Due: John Swales, "Create a Research Space' (CARS) Model of Research Introductions"
- Thurs 3/28**     **Making Arguments in Proposals**  
What do you need in order to contextualize and build your proposal?  
Watch Diane Wolk-Rogers TED Talk  
Reading Due: Christine Yared: "Don't Let My Classmates' Deaths Be in Vain," Emma González: "A Young Activist's Advice: Vote, Shave Your Head and Cry Whenever You Need To"  
**Writing Due:** **Article Final Draft, with Reflection Paper about Rhetorical Analysis and Transfer**

## Week Ten

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- Tues 4/2**     **Structuring a Proposal as a Two-Part Argument**  
Reading Due: Andrea Lunsford, *Everyone's an Author*, "Making a Proposal" (handout)  
**Writing Due:** **Research Project Proposal Plan**
- Thurs 4/4**     **Making An Argument Relevant to Your Audience**  
Creating a Research Space by Putting Sources in Conversation  
**Writing Due:** **Annotated Bibliography (1 per person, with at least two entries)**



### Week Eleven

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**Tues 4/9 Troubleshooting Your Proposals: Issues in Writing Collectively**

Overview of Group Project Presentations  
Time for groups to meet

Reading Due: Sample Student Proposal (handout)

**Thurs 4/11 Multimedia Presentations Begin**

In-Class Peer Review Feedback for Revision

**Writing Due: Group Memorial Proposal Working Draft (upload to course website + 3 hard copies)**

### Week Twelve

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**Tues 4/16 Overview of Unit 4: Multimodal Translation**

Group Multimedia Presentations End

Reading Due: Cheryl Ball and Colin Charlton, "All Writing is Multimodal"

**Writing Due: Oral Multimedia Presentation**

**Thurs 4/18 Considering the Possibilities of 21<sup>st</sup> Century Genres**

Translating Arguments Across Genres: Discussion about multimodal genres and possibilities

**Writing Due: Final Draft of Argumentative Proposals Due (1 per group)**

**Individual Reflections on the Research and Writing Process (1 per person)**

### Week Thirteen

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**Tues 4/23 No classes – Spring Break**

**Thurs 4/25 No classes – Spring Break**

### Week Fourteen

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**Tues 4/30 What Goes Into a Cross-Genre Translation?**

Digital literacy and justifying genre choices

Reading Due: Chelsea Harrison, "College Students & Social Media"

**Writing Due: Genre Translation Plan**

**Thurs 5/2 Library Day**

Research to Deepen Your Analysis or Add Nuance to Your Argument  
Mini-Conferences

Writing Due: Bring Additional Research Questions - what else you need to know about this digital genre?

### Week Fifteen

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**Tues 5/7 Overview of Unit 5: Final Portfolio with Reflective Essay on Your Theory of Writing**

In-Class Time to Work on Multimodal Translation Projects  
Mini-Conferences

Reading Due: Thomas Osborne, "Late Nights, Last Rites, and the Rain-Slick Road to Self-Destruction"

**Thurs 5/9 Peer Review of Multi-Genre Translations**

Informal In-class Peer Review

### Week Sixteen

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**Tues 5/14 Reflection on Writing Across Situations**

How has writing across different genres offered insight about the writing process?  
Presentations of Multimodal Translation Projects

**Writing Due: Final Draft Multimodal Translation with Reflection on Transfer**

**Thurs 5/16 Wrapping Up**

Presentations of Multimodal Translation Projects

Any final questions and reflections to frame the Portfolio Reflection Essay

**Week Seventeen**

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**Tues 5/21 Final Portfolios Due**

**Writing Due: Final Portfolios with 3-4 page Reflection Essay**