



2019 City Tech First-Year Writing Summer Institute Faculty Orientation Guide

Table of Contents

First-Year Sequence Learning Objectives	2
Program Mission Statement and Philosophy	3
First-Year Writing Sequence	3
ENG 1101 Description	3
ENG 1121 Description	4
How the Sequences are Integrated	4
Curriculum Overview for Instructors	5
English 1101 Assignment Sequences	10
Appendix A: Sample MW Syllabus Template	12
Appendix B: Sample TuTh Syllabus Template	17

First-Year Sequence Learning Objectives

The audiences for the learning outcomes below are instructors, students, and the larger college and university communities. These outcomes include instances of specialized language that may be unfamiliar to new students but that can be easily understood with the guidance of their instructor.

It is expected that at a minimum, students in ENG 1101 and ENG 1121 will:

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 to 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 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 reading and writing and transfer acquired knowledge into new writing situations. Students write reflections of their own reading and 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. Students learn to compose 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.

First-Year Writing Mission Statement and Philosophy

The mission of City Tech's First-Year Writing Program is to provide students with the applied knowledge to successfully assess and adapt to different writing contexts. Students who come through the program learn critical thinking and problem-solving skills in order to apply their knowledge to understand and assess the writing contexts of new situations. To this end, the first-year writing program provides students with ample opportunity to write in a variety of different genres and to compose in different mediums. Students also apply these skills by being able to deduce and speculate what the most advantageous writing styles and mediums are most effective in any one unique writing situation. This emphasis on being able to assess a new situation and adapt to it is consistent with the mission of the College which provides an emphasis on place-based learning, problem-solving skills, and the ability to hone one's own capacity to learn and adapt.

First-Year Writing Sequence

The first year-writing program is an integrated program of critical reading, thinking, and writing. It is comprised of two core courses and several developmental and ESOL courses. English 1101 is required of all students in the college, and English 1121 is required of all students seeking a Bachelor's degree. The first-year sequence also includes a co-requisite composition course that is designed to give students placed into the co-req sections additional support without requiring them to pass a developmental course or high-stakes test.

ENG 1101

English 1101 serves as the introductory composition course, and it aims to develop students' reading, writing, and analytical skills while fostering awareness of their own discursive practices. The course aims to have students critically reflect on their own literacy practices and to attend to them in order to become more nuanced language practitioners. Students begin the course in a fairly conventional way, by writing what are usually called literacy narratives, though these may be broadly defined by individual instructors to include larger concerns such as language diversity, orality, and language and technology. While academic discourse may play a role in the course, the program's primary emphasis is with students' ability to negotiate multiple contexts and writing situations rather than becoming familiar with only academic language.

ENG 1121

English 1121 builds upon the practices and skills students learn in the first semester course by reinforcing the metacognitive and situational writing practices. It probes further into studies concerning discourse communities and multiple genres, working deliberately across multiple genres, voices, and lenses. In 1121, we hope that students situate themselves as writers in the public eye and as members of various communities, and not *only* as students writing for academic situations. It is common to find assignments in this course that include students doing primary research as amateur ethnographers studying the practices and conventions of different workplace, social, and civic communities. It is also common to find students working as language researchers who investigate literacy practices and cultures in different ethnic, border, and subaltern groups. ENG 1121 also explicitly incorporates multimodal writing where students are required to produce writing in mediums other than print.

How the Sequences are Integrated

Both courses emphasize that students should attend to and monitor their own literacy practices and habits throughout the semester. The principle tenets of the course work in the service of students being able to negotiate new writing situations once they leave the first-year sequence. While English 1121 is a more advanced version of the first semester course, they both share certain key principles. These include

- Reflective writing / metacognitive activities
- Daily writing practice
- Appreciation of language diversity
- Understanding the rhetorical situation
- Understanding discourse communities
- Rhetorical genre awareness
- Research as inquiry
- Citation and attribution best practices

Curriculum Overview for Instructors

The Primary Objective

While teaching ENG 1101 and 1121 at City Tech, it is important that faculty always keep in mind that the primary goal of both courses is transfer, that students are able to take the skills they learn and apply them beyond the classroom. There are other essential objectives as outlined in the course SLO's, but they all work in the service of transfer.

At the end of the semester, students are required to submit a minimum of 6,000 finished words (significantly revised) in the final portfolio, but we expect that many students will submit substantially more.

How to Teach for Transfer?

There are a number of factors that must work together simultaneously over the course of the semester in order to successful transfer in writing to occur.

1. Frequent practice.

One of the largest factors for students to improve their writing, gain confidence, and learn from their own processes is continual, even daily, writing. Some faculty have students keep daybooks and journals as places where students can continually write. Other faculty have low stakes writing assignments that are due every class meeting to be posted on the OpenLab or on Blackboard. Whatever you do as an instructor, the bottom line is that you should have some running assignment or set of assignments that gets students to explore their writing, to exercise their writing muscles with frequent daily practice.

Twenty minutes a day writing about anything at all is better than pulling an all-nighter to turn in a high stakes paper. In this regard, students need to see themselves as writers, so they are able to reflect upon and think about their own writing, their successes and their struggles. In short, so they are able to reflect upon the relationship they have with writing. At the beginning, it is likely they will have pre-formed ideas about who they are as writers, but that conception should change over the course of the semester. Frequent practice of writing is the critical factor in getting students to see themselves as writers. If they are not producing writing that they can go back, read, and ponder, then they will not be able to form a conception of themselves as writers.

2. Critical Reflection

Frequent practice of writing and reflection go hand-in-hand. In order for students to be able to transfer their writing knowledge, they have to think about how they might be able to transfer it. This means they need to reflect on their writing in a few different ways. Taczak and Robertson discuss reflection at length and build a framework for reflection that should be used continually throughout both ENG 1101 and ENG 1121. These include 1) *Reflective Theory*, where students learn about reflection through readings about reflection. 2) *Reflective Assignments*, where students reflect formally about the assignments they are working as an integral part of the larger

project. 3) *Reflective Activities*, where students complete small stakes assignments that help them think about transfer. One very helpful way to organize this, according to Taczak and Robertson, is for students to look upon writing and writing processes from various directions. For example, one might assign in-class activities asking students to reflect backward (what I did in this writing/ reading/ research/ revision,) inward (what I think/ feel about this literacy task) forward (how I could perform this literacy again task in the future, perhaps in a slightly different situation) and outward (what I've observed from others' processes). The bottom line is that students need to use reflection specifically in ways to think about how the work they are doing will transfer to other contexts.

3. Writing Contexts/Rhetorical Situations

In order for students to be able to transfer learning, they must become aware of, not only the content, but also the differences in writing situations and the various elements that shapes the discourse. These include the audience to which the writing is being addressed, the discourse/language that is appropriate for that situation, the various different purposes that may motivate the writing (exigence), the medium of delivery that is best for the situation, the current or *historical* limitations or constraints surrounding the discourse as well as the possibilities or affordances the writing opportunity presents. In rhetorical parlance, we generally call this set of factors "the rhetorical situation." In sum, these are:

- The writer's intention
- The audience to whom the piece is written
- The type of language being used
- The medium for the communication
- The constraints presented by the situation
- The opportunities presented by the situation

In order for students to grasp the writing context, they need to learn how to see and read the various elements at play. It is important that students have the opportunity to learn to analyze the rhetorical situation of a given piece of writing, especially early throughout the semester. Rhetorical analysis assignments can be short, 2-3 page assignments asking students to identify and explain each of the elements in order to gain a more comprehensive picture of what is taking place given a piece of writing. Doing several of these over the course of the semester in conjunction with reflection assignments, will help students see that different pieces of writing have different contexts.

While analyzing a piece of writing that has already been written gives students the analytical tools to break a writing situation into its elements, it does not directly help them prepare to write something new. The next step is for students to analyze their own rhetorical situation within which they are placed concerning a piece of writing they are going to write.

When coupled with reflection, being able to identify and explain the rhetorical situation for a given piece of writing is absolutely essential for transfer. When students leave our classes, they

need to be able to identify what kind of writing the rhetorical situation calls for and then produce a piece of writing for a new event. If they have never written a biology report before, they will be able to use the tools they learned in their composition class to be able to figure out how to proceed.

4. Discourse Communities and Genre

“Discourse Community” or DC is a term that is frequently used in Rhetoric/Composition studies to articulate what linguists have called Activity Systems for decades. A discourse community is a group of people who share a set of discourses, understood as basic values and assumptions, and ways of communicating about those goals.

Students are already part of discourse communities/activity systems. They have groups of friends. They might play sports, games, go to church, be in band, social media, whatever. Since discourse communities are connected to a sense of identity, starting with the communities to which students already belong is an apparent entry point. In this context, we should keep in mind that transitioning to college is also a major life move, as we well know. There are many studies and anecdotes about the social difficulties students experience as they transition out of high school. Many of them concern issues of friendship, belonging, and adulthood. We lose a lot of students in this transition. City Tech’s first-year retention rates hover around 50 percent. The language of discourse communities may, in fact, help students understand their own personal situations better and help them stay in college.

Aside from the DCs that students already belong to, a natural extension is that students are also seeking entrance into new discourse communities that include their other classes, their disciplines, and other communities. We have a wealth of real-life examples of discourse communities everywhere around us, especially in New York. Students have the opportunity to observe workplaces, community centers, and ethnic communities. The list of different groups that they might be able to observe is veritably inexhaustible. Many faculty may be compelled to incorporate an ethnography assignment into their courses where students observe, interview, and take field notes of particular communities. Such assignments may lead to writing profiles, identifying problems, and proposing solutions in a variety of different genres.

The community defines the expectation and the genre changes over time

Part of learning how a discourse community defines a genre is to understand the expectations that a discourse community has for how language is used, in verbal, visual, or written communication. The best way to learn the culture’s nuances is total immersion, like a second language learner. Knowledge is best gained from participating in a discourse community over time, learning the culture, and becoming a member of the group, as an insider. Studies have shown that it is more difficult to learn the nuances of the genre without being a part of the culture. Becoming a part of the discourse is how you learn about the community, where you learn how they do things. It gives you different hats to try on, lenses to see through, and it helps you move easily from context to context.

Genres and discourse communities are dynamic and changing. Students need to be able to identify how people work together and to be able to understand the genres that different discourse communities produce. The longer they spend with a discourse community, the more they will be able to see how the genres associated with that discourse community change and evolve, both situationally from context to context, but also how they change over time. Discourse communities and genres are inextricably linked together.

5. Pulling it Together: Teaching for Transfer *Explicitly*

By the end of the semester, students will turn in a final portfolio of at least 6,000 words of finished writing. Students should have had ample opportunities to revise during the course, and so teaching revision and providing opportunity for peer and instructor feedback should be built into each project. Students have also been writing reflective pieces throughout the semester and those reflective pieces should serve them well for preparing their final portfolio. The final portfolio can include smaller papers that may have been part of the scaffolding process for the larger projects, and it can include reflections they have written, but at a minimum it should include their three major projects and a reflective essay. Total word count must be 6,000 words, but you should shoot for more.

The reflective essay should incorporate at least three things:

1. Students address how they have changed over the course of the semester as readers, writers, and learners. They indicate their strengths, areas to work on, and their growth. It is helpful to frame the assignment asking them to reflect as readers, writers, and learners.
2. Students should use specific examples throughout the course in order to substantiate their assertions. They may draw from their papers, what they learned from their peers and instructor, eureka moments in class, discussions with peers, etc. Students can also discuss their physical habits such as where they work and how they work. They can discuss their emotions towards their growth. They can discuss how they solved problems, how they pushed through walls, and so on.
3. Students should specifically address the question of transfer. How has the work that you have done prepared you for other writing situations? Students can look backwards (these are the things I did), they can look inwards (this is what I thought and felt about what I did), outwards (this is what my peers did), forwards (this is what I'll do in the future).

Portfolio assignments can be varied and the contents of the portfolio may include smaller and larger assignments. Faculty should feel free to design the portfolio as an assignment, where students are tasked with a challenge. For instance, faculty can choose to create scenarios where students are asked to respond to a future writing situation in order to describe how they would go about approaching that situation in the future as part of the project, or to write the

reflection as an Artist's Statement or a Philosophy of Writing. In the end, once students leave the course, we want them to be thinking and feeling that the course has prepared them to tackle new situations. We also want them to have a sense of accomplishment and well-being.

English 1101 Assignment Sequences

Unit 1. Literacy Narrative

Key Terms: Literacy, Metacognition, Transfer

The overarching goal of the Literacy Narrative assignment is to lay a metacognitive foundation for the rest of the semester.

The literacy narrative can take a variety of different forms, but the instructor is advised to consider how the assignment

- 1) helps students describe their own reading processes, writing processes, and the relationship between the two,
- 2) helps students gain a greater sense of their own past literacy experiences and how those experiences have shaped how they envision themselves as writers in the current moment,
- 3) helps students reflect on their own schooling and educational influences and examine the social cultural, and political issues involved in accessing language fluency, and
- 4) helps students explore their understandings of the ethnic and cultural diversity of written English as well as the influence of other registers, dialects, and languages.

Units Two and Three General Description

Key Terms: Rhetorical situation, genre, discourse community, inquiry, genre awareness

Units two and three work together to frame the remainder of the course.

Because there are many different approaches for how to teach the material here, individual instructors will have significant leeway in how they sequence, organize, and scaffold these two units. As instructors schedule readings and activities for these two projects, they need to be mindful to allow time in the final two weeks of the semester for students to work on their final portfolios.

Each unit should contain short assignments that are used as scaffolding towards a substantial culminating project of roughly 1800 words each. For instance, performing a rhetorical analysis of a piece of writing can lead to students to write a rhetorical analysis of their own situation before they attempt a piece of writing. These shorter assignments might lead towards a more substantial culminating project that builds in research, citation, and reflection.

A chief priority is that the sequencing of assignments and activities build upon previous work so that as students are moving into unfamiliar territory, they are able to draw upon the work they

have already been doing. Key here as well is building in both frequent reflection and revision activities to help students move along.

In these two units we want students to be introduced to the work that will lead them to successful transfer. Since this is the first semester of composition, having students think about transfer in terms of preparing them to write in their other classes and in their discipline is key, but allowing them opportunity to dwell in terms of non-academic genres is fine too. One thing to avoid is requiring them to write in ways that will not prepare them for the future. The five paragraph theme can be discussed in order to disrupt it, but there's no reason to teach students how to do one. In fact, teaching students how to compose in a particular genre of any kind will not prove very helpful. Rather, students need to be able to investigate a genre on their own. Rather than teaching students to write in a genre (an op ed, a music review, a manifesto, etc.), it is more helpful for students to analyze op eds, music reviews, and manifestos in order to understand how they work and then to write an analysis that explains their operations. This will better give them the tools to analyze new situations when they are outside of our classes (see Bawarashi, for example). After doing an analysis of a genre, students will be better prepared to understand the moves on their own for how to compose in a genre.

Units two and three should accomplish the following objectives:

- Understanding the rhetorical situation
- Performing genre analysis
- Understanding the dynamic relationship between discourse communities and genre
- Using research as a form of inquiry
- Incorporating citation practices that are suitable to the genre within which they are working
- Writing in one or more than one genre with accompanying reflections where students explain their rhetorical choices.

Unit 4: Portfolio

See pages 8-9 above for the portfolio description.

Appendix A: Sample MW Syllabus Template

English ENG 1101 Course Syllabus Fall 2019

Professor: Your Name
Office Phone: (718) 260-5392
Office: Namm 519
Office Hours:
Email: XXXXXXX@citytech.cuny.edu
Meeting Time:
Classroom Location:
Online Location: List your OpenLab or Blackboard

Course Description:

A course in effective essay writing and basic research techniques including use of the library. Demanding readings assigned for classroom discussion and as a basis for essay writing.

Prerequisite: *CUNY proficiency in reading and writing*

Learning Outcomes: Please see the attached sheet and keep it handy. We will review these during the beginning and throughout the semester. By the end of the term, our goal is to meet each of the learning outcomes. This course syllabus is designed to help us do so.

Readings / Text: If course textbooks are being used, list them here. If readings are being made available, it is not necessary to list each individual piece here. A general statement that indicates they are available on the website can be made here. The course outline, however, should include the scheduled readings and due dates.

University Policies

Accessibility Statement

City Tech is committed to supporting the educational goals of enrolled students with disabilities in the areas of enrollment, academic advisement, tutoring, assistive technologies and testing accommodations. If you have or think you may have a disability, you may be eligible for reasonable accommodations or academic adjustments as provided under applicable federal, state and city laws. You may also request services for temporary conditions or medical issues under certain circumstances. If you have questions about your eligibility or would like to seek accommodation services or academic adjustments, please contact the Center for Student Accessibility at 300 Jay Street room L-237, 718 260 5143 or <http://www.citytech.cuny.edu/accessibility/>.

Academic Integrity and Plagiarism Statement

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 at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

Sanctions for Academic Integrity Violations

In accordance with the CUNY Policy on Academic Integrity, NYCCT empowers its Academic Integrity Committee and Academic Integrity Officer to process violations of the CUNY Academic Integrity Policy. As stated in the student handbook, all instructors must report all instances of academic dishonesty to the Academic Integrity Officer.

Course Policies

Attendance: Students who fail to attend class regularly will fall behind on the daily writing assignments. The daily assignments build upon previous work and lead towards success in the major projects. In order to succeed in the class, students will need to attend regularly. Students who fall behind will likely have a difficult time catching up.

Missed Work and Late Papers: Your policy here.

OpenLab / Blackboard Statement: Instructors are encouraged to make their courses as paperless as possible. They will be required to electronically submit student work at the beginning and end of the semesters for assessment purposes. Having students turn in all work electronically will lighten the workload significantly and help students and faculty keep records of all their assignments. You should include a statement concerning the usage of the course management system on your syllabus. A sample statement is provided below.

Sample OpenLab Statement:

You will need to register with the City Tech Open Lab and join our course immediately. It will be your responsibility to learn the navigation of the class website during the first week. After the first week, we will be using the Open Lab. Any work that you fail to post after the 3rd class meeting cannot be made up. If you need help with this, see me immediately, and make sure to come to the second and first class meetings.

Course Load Expectations: Instructors are encouraged to give students an idea of how much work will be expected of them. Because FYW requires frequent writing practice, students should expect to be working continually on course assignments. A sample statement is below:

Sample Course Load Statement:

A full time course load for a college student is 4 classes. At forty hours per week, that breaks down to 10 hours per class. You will be in class and online for 2.5 hours a week. Plan to spend 7.5 hours on homework for each week on average. Some weeks will be more. Some less.

Major Projects and Assignments

Project 1: Your Title and description

Project 2: Your Title and description

Project 2: Your Title and description

Other graded projects: Faculty are encouraged to give students multiple opportunities to succeed. Other graded projects may include daily writing assignments, journaling, blogging, commenting, oral presentations, collaborative projects, multimodal projects, and end-of-the-semester celebratory projects.

Participation: Your expectations for participation.

Extra Credit: Your extra credit policy.

Portfolio: Your title and description

Grading Procedure: A statement of how students will be graded is required. Faculty are free to find a balance between how much they will count process writing vs the final portfolio. Students who fail to submit process and scaffolding work for the major projects during the semester will likely not perform well on the final portfolio. One easy way to handle the issue between the final portfolio and the daily work is to assign a completion grade that is connected to students submitting daily work. Faculty are required to give feedback on each major writing assignment and should consider giving students a grade for each writing assignment that can be continuously improved and revised for the final portfolio.

Letter Grade	Numerical Grade Range	Quality Points (QPA)
A	93-100	4.0
A-	90-92.9	3.7
B+	87-89.9	3.3
B	83-86.9	3.0
B-	80-82.9	2.7
C+	77-79.9	2.3
C	70-76.9	2.0
D	60-69.9	1.0
F	59.9 and below	0.0
WU	Unofficial Withdrawal (attended at least once)	0.0
WF	Withdrew Failing	0.0

Grade Calculation (example)

Blog Posts	20%
Presentation	10%
Participation	20%
Final Portfolio	50 %

Semester Outline

- All Readings and Assignments are DUE on the day they are listed.
- Any changes made to the following schedule will be announced in class or on the class website. It is your responsibility to keep up with all announced changes.

DATE	CLASS TOPICS	READINGS / WRITINGS / VIEWINGS
WEEK 1 W 08/28	Introductions, Syllabus, Open Lab	Purchase books and course packet. Navigate Course Website.
WEEK 2	Begin Unit 1 this week. Deadline for the completion of Unit 1 is 09/23.	
M 09/02	Labor Day—College Closed	
W 09/04		

Th 09/05	Classes Follow a Monday Schedule	
WEEK 3		
M 09/09		
W 09/11		
WEEK 4		
M 09/16		
W 09/18		
WEEK 5	Unit 1 should be completed no later than Monday, 09/23, but may be completed earlier.	
M 09/23		
W 09/25		
WEEK 6	No Classes Schedule	
M 09/30		
W 10/02		
WEEK 7		
M 10/07		
W 10/09	No Classes Scheduled	
WEEK 8	No Classes Scheduled	
M 10/14		
W 10/16	Classes follow a Monday Schedule	

WEEK 9		
M 10/21		
W 10/23		
WEEK 10	Midterm Grades Due this Week	
M 10/28		
W 10/30		
WEEK 11	Unit 2 should be completed no later than Monday, 11/04, but may be completed earlier.	
M 11/04		
W 11/06		
WEEK 12		
M 11/11		
W 11/13		
WEEK 13		
M 11/18		
W 11/20		
WEEK 14		
M 11/25		
W 11/27		
WEEK 15		
M 12/02		
W 12/04		
WEEK 16	Unit 3 should be completed no later than Monday, 12/09, but may be completed earlier.	
M 12/09		
W 12/11		
WEEK 17		
M 12/16		
W 12/18		
F 12/20	End of Term. Final Portfolio should be submitted by today, but may be submitted earlier.	
F 12/27	Final Grades Due	

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A-	90-92.9	3.7
B+	87-89.9	3.3
B	83-86.9	3.0
B-	80-82.9	2.7
C+	77-79.9	2.3
C	70-76.9	2.0
D	60-69.9	1.0
F	59.9 and below	0.0
WU	Unofficial Withdrawal (attended at least once)	0.0
WF	Withdrew Failing	0.0

Grade Calculation (example)

Blog Posts	20%
Presentation	10%
Participation	20%
Final Portfolio	50 %

Semester Outline

- All Readings and Assignments are DUE on the day they are listed.
- Any changes made to the following schedule will be announced in class or on the class website. It is your responsibility to keep up with all announced changes.

DATE	CLASS TOPICS	READINGS / WRITINGS / VIEWINGS
WEEK 1 T 08/27	Introductions, Syllabus, Open Lab	Purchase books and course packet. Navigate Course Website.
Th 08/29		
WEEK 2	Begin Unit 1 this week. Deadline for the completion of Unit 1 is 09/23.	
T 09/03		

Th 09/05	Classes Follow a Monday Schedule	
WEEK 3		
T 09/10		
Th 09/12		
WEEK 4		
T 09/17		
Th 09/19		
WEEK 5	Unit 1 should be completed no later than Tuesday, 09/24, but may be completed earlier.	
T 09/24		
Th 09/26		
WEEK 6	No Classes Scheduled	
T 10/01		
Th 10/03		
WEEK 7	No Classes Scheduled	
T 10/08		
Th 10/10		
WEEK 8		
T 10/15		
Th 10/17		

WEEK 9		
T 10/22		
Th 10/24		
WEEK 10	Midterm Grades Due this Week	
T 10/29		
Th 10/31		
WEEK 11	Unit 2 should be completed no later than Tuesday, 11/05, but may be completed earlier.	
T 11/05		
Th 11/07		
WEEK 12		
T 11/12		
Th 11/14		
WEEK 13		
T 11/19		
Th 11/21		
WEEK 14		
T 11/26		
Th 11/28	No Classes Scheduled	
WEEK 15		
T 12/03		
Th 12/05		
WEEK 16	Unit 3 should be completed no later than Tuesday, 12/09, but may be completed earlier.	
T 12/10		
Th 12/12		
WEEK 17		
T 12/17		
Th 12/19		
F 12/20	End of Term. Final Portfolio should be submitted by today, but may be submitted earlier.	
F 12/27	Final Grades Due	

