***Identity Is a Text, Your Text***

**ENG 1101: Writing I**

**Instructor:** Ian Ross Singleton, MFA

**Email:** ISingleton@citytech.cuny.edu

**Office:** Namm 529 (N-529)

**Office Hours:** by appointment

**Office Phone:** (718) 260-5392

**Class Hours:** Tuesdays/Fridays 1:00-2:15PM, Tuesdays Conference Hour 2:30-3:20PM

**Classroom:** N-706, Conference Hour: N-226

**Class Blog:** <https://openlab.citytech.cuny.edu/identityfall2019>

This course will explore identity through reading and writing. This broad topic will provide the content you use to learn how to write for your first semester of First-Year Writing.

By the end of this course, you will be able to:

### Course Objectives

It is expected that at a minimum, students in ENG 1101 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. Everybody’s a critic, and you’ve probably already criticized a film, clothing, even somebody else’s cooking. Now you’ll be able to do even better a job at that criticism, and you’ll be able to do it in writing, so it really sticks.

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. You’ll learn the language needed to navigate your way through the rest of your college career and a career outside of college too.

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.). Don’t fall for confirmation bias, when you find what you were already looking for. While writing in this class, you’ll be surprised at what you find in your research and within yourself. If you’re not, you should dig deeper.

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. When it comes down to it, writing is work. You’ll learn about how to approach writing anything, how to draft freely, then edit sharply, even harshly, in order to come up with a bright and polished piece of work.

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. From day one we’ll be discussing context, appropriateness, how to speak to a specific audience, how to say something at the right time in the right place.

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.

***What You Talking About, Professor?***

Identity (racial, class, and gender) are very often the most important parts of our stories, not to mention the story of our society. An identity is just a story, one that you create. One way you do so is through written language, the focus of this course. Although there will be a research inquiry part of this course, what’s most important is that you improve your writing, that you consider yourself as a writer whom readers try to understand. You create the identity, you’re responsible for it. It’s challenging, likely more difficult than any ole writing class. But it will be more meaningful too.

***Attendance***

Please read the section on Attendance in your student handbook. After 4 unexcused absences, your grade will begin to drop a grade point (5 unexcused absences will make a B+ to just a B, 6 means a B-). If you don’t show up, it’s going to affect your grade, drastically.

If you need help coming up with a more efficient transportation plan, please consult me. Tardiness disrupts the class and is unfair to the other students (who arrived on time). Our class begins at 1:00PM. Please be on time.

***Accessible Participation***

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 mayalso 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/>.

Other helpful links:

[Food Insecurity](https://openlab.citytech.cuny.edu/finsecurity/)

[Compliance & Diversity](https://www.citytech.cuny.edu/compliance-diversity/title-ix.aspx)

***Mobile Devices***

Please put these aside while we’re in class. We’re together only for a short period of time every week. You have much more time to be communicating remotely (chat, phone, etc.) than you have with us while we’re in the same place. Be here when we’re here, nowhere else.

***Grading***

|  |  |
| --- | --- |
| *Identity Diary* | 0-8% |
| *Journal of Commentaries* | 0-8% |
| *Revision Strategy / Reflections* | 0-28% (four writings at 0-7% each) |
| *“You Have Mistaken Me…” : Literacy Narrative* | 0-12% (draft 5%; final 0-7%) |
| *“I Read That?” : Genre Analysis* | 0-17% (draft 7%; final 0-10%) |
| *“Facts.” : A Research Inquiry* | 0-20% (draft 8%; final 0-12%) |
| *“Wrappin’ Up” : Final Portfolio Revision* | 0-7% |
| = Your Final Grade In This Class | 0-100% |

***Note on Plagiarism and Academic Integrity***

Learning involves the pursuit of truth, which cannot be pursued by presenting someone else’s work as your own. Cheating and plagiarism are offensive to us, your class, and to City Tech. It’s an offense to you yourself. It will only reinforce bad habits of ***failure*** to find an original idea. It can result in a failing grade (or worse). If there are ever questions about citation, please ask. These are simple matters to resolve, and they shouldn’t interfere with your writing. I repeat, if there is any question whatsoever about citation, ask me. Don’t let plagiarism happen because of a misunderstanding.

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.

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.

If you’re interested in copyright issues further, here’s [some information](https://creativecommons.org/share-your-work/public-domain/cc0/) from the Creative Commons website.

***Back up Your Work***

In this age of technology, you should be constantly making copies of each draft of your work, saving it in many different formats (Word, PDF, etc.) and in many different places (Google Drive, Dropbox, flash drives, etc.).

If you use a home computer, please [download a free copy of Microsoft Word](http://it.citytech.cuny.edu/student-software.aspx) to make documents in this program.

***Weekly Schedule***

Tuesdays and Fridays, 1:00-2:15pm; lab hour Tuesdays, 2:30-3:20pm

**(please refer to the** [**Academic Calendar**](https://www.baruch.cuny.edu/registrar/due_dates.htm) **for Add/Drop, et al deadlines)**

***Required Reading***

The readings will all be posted on Blackboard.

***Resources***

For a quick grammar reference, check out [Purdue University’s OWL (Online Writing Lab)](https://owl.english.purdue.edu/owl/). If it’s something specific to style, use [MLA Style](https://owl.english.purdue.edu/owl/resource/747/01/). You might have to find a [copy in the library](https://onesearch.cuny.edu/permalink/f/1jvp5e1/CUNY_ALEPH006062498) or ask about online access.

The library has a [study guide for ENG1101](http://libguides.citytech.cuny.edu/eng1101) to help you with research.

You can, of course, also ask me.

***Active Participation (Attention to Reading and Writing)***

**Identity Diary** (300 words + 50 words) ; as assigned

This diary will be a chance to reflect on your work as a writer and participant in the discourse community of our class. It will also be a staging area, a low-stakes venue for you to try our strategies for your more high-stakes writings. These will be catered to where we are in the class. This is a legitimate diary, but these will be directed writings on each occasion. I’ll make sure you know what you need to write for each one.

Occasionally, you'll be required to make a 50 word comment on a classmate’s post.

**Journal of Commentaries** (300 words) ; as assigned inside or outside of class

Here you’ll reflect on the readings we’ve done in class. These might be assigned outside of class or will be assigned at the beginning of a class. The point is that you *must* do the readings before the class, and this will be something for which I’ll be bird-dogging you.

bird dog (verb)

1. INFORMAL

search out or pursue with dogged determination.

**Revision Strategy/Reflections** (500 words) ; due after peer review and before final for each of the 3 units of the class and at the end of the semester with the final portfolio

We’ll sit down in groups to review your work before each of your 3 major assignments are due. After these peer review sessions, you’ll have to turn in a strategy for how you’re going to revise your writing for the final draft. This will also be a reflection on your writing in general.

Each of these will be 500 words.

***Writing Assignments***

Each class essay should be in ***Times New Roman / 12 point font / double-spaced / with 1-inch margins***. Please turn in a Word document (.doc or .docx) on Blackboard ***as well as*** a hard copy either in-class or in my office on the day the essay is due.

***“You Have Misread Me for Somebody Else” : Identity as Text, Literacy as Voice***

*Rhetorical Situation (Where to Start):*

Give a definition of literacy. What's the first text you read? What's the best?

As a student here, you have literacy. That's a given. Make no mistake, a student reads and writes. That's part of your identity as a student.

Has anybody ever mistaken you for somebody else? Has anybody ever questioned whether you were literate?

Your identity is yours. But it's also others'. You are you as you define you. But you're also whom others see and perceive. You have literacy, so you're also whom others read. You are what you write.

Don't let them misread you.

*What To Do (Your Task):*

In 750-1000 words, identify somebody who is mistaken about your identity. That’s part of this writing. The other part of it is you explaining who you are to them, where you come from, what it is you know, so that they won’t be mistaken anymore.

You should identify them correctly if you want them to know who you really are. Think about others who might (mis)read you too. Maybe you can write to all of them, let them all know who you are. These people, who might all B.S. about you, they're a discourse community. They are a community connected by a certain discourse, like a conversation, what's new, how's the family, what are you up to, etc.

Next, identify the somebody they thought you were. You can't fix a mistake if you don't know how it's a mistake, right? Maybe they got some of you right and some of you wrong. Lay out the whole somebody, the whole identity, they got wrong about you.

Now comes the fun part. You get to \_\_\_splain to them who you really are. Write yourself. Write yourself as your real self. Shut their mistake down. Let em down easy. Don't piss em off. But make sure, after reading your narrative of your self, that they'll never make that mistake again.

Remember what you first read, or your favorite read? Maybe you know a song that, when it comes on, is the soundtrack of your life. Maybe a proverb sums you up. Maybe the title they call you at work is the best way to tell who you are, your business card. It needs to be a text. Choose wisely. You're gonna use this text to define yourself, to narrate your life. You're going to use it all semester.

*How To (Readings):*

I have some suggestions myself. We'll read them too. Feel free to pick one of these:

“Borges and I” by Jorges Luis Borges (translated by Andrew Hurley)

“Disappearing” by Edward P. Jones (and excerpt from Paris Review interview)

Excerpt from *Family Life* by Akhil Sharma

“How to Tame a Wild Tongue” by Gloria Anzaldua

“If Black English Isn’t a Language, Then Tell Me What Is” by James Baldwin

“Should Writers Use They Own English?” and “Nah, We Straight” by Vershawn Ashanti Young

***“I Read That?” : How to Analyze Genre/Rhetoric***

*Rhetorical Situation (Where to Start):*

You're an individual, a unique snowflake unlike anybody else. But even you fit into certain groups. For instance, you’re a college student. You’re a City Tech student. You’re a City Tech First-Year Writing student. You’re a student in my class. Within our class, some days you’re in a group with other students. These are categories, right? These are also discourse communities.

A community with a discourse, a discussion, usually has a text by which that conversation takes place. A discourse community involves text, literature. When there are different categories of literature, with written language, they’re called genres.

The text you chose for your literacy narrative was used to identify you as an individual. But it also identifies (and is identified with) a discourse community. Whatever genre it was (a short story, a manifesto, lyrics to a song), it is associated with a discourse community. It is a genre of text. You, as a writer, are going to uncover what the features of this genre are and how it relates to its discourse community.

*What To Do (Your Task):*

In 1,250 words or more, write a report about this category of text, this genre. You could also call this an analysis, a genre analysis. What do you mean by analysis, Professor Singleton? Good question. Think outside the box. In this case, your box is the text itself. You’re thinking about it, hence you’re thinking outside of it. Let’s say your text is an article about basketball. You’re genre, then, is basketball articles. You can even narrow it down to a specific team, or you can narrow it in a different way.

Whichever you choose, you’ll have to find ***5 or more*** samples of this genre. Remember, you’re thinking outside the box. You’re not analyzing, or uncovering, any one text. You’re ***analyzing the genre***. Your samples will make up enough of a group to begin to see patterns within the individual texts. Each one is a variation on the basketball article. You’re analyzing the basketball article. The more samples you collect, the easier it will be to find the patterns.

Part of this will also be to analyze the discourse community using the text. What does the basketball article tell us about those who write and read these texts, the discourse community of the basketball article? Your report on the genre will also be a report on its discourse community.

*Readings:*

“What is the ‘Rhetorical Situation’ and Why Should I Care About It?” by Laurie McMillan

Excerpts from *Exercises in Style* by Raymond Queneau

“Elbow Room” by James Alan McPherson

“The Things They Carried” by Tim O’Brien

“Navigating Genres” by Kerry Dirk

“How To Read Like a Writer” by Mike Bunn

Your 5-or-more samples of your genre

***“Facts.” : How to Have Something to Say***

*Rhetorical Situation (Where to Start):*

Don't you love it when somebody says "Facts" after a statement you've made? It's like you're an authority on the subject.

Here's how that happens. You're going to begin with an interest, a question or a quest, something you absolutely have to understand.

Then you're found to develop with the following sentence. Fill in the blanks: “(Your name) want to study (a narrow topic based on your work so far in this class) in order to find out (a question you can research such as “whether race is a social construct”) because I want my reader to know (how you’re contributing to the discourse community about this topic).” This will develop your question, your epic, into a research question. You'll find a text in the library which will be a model for your writing.

*What To Do (Your Task):*

In 2,000 words or more make an inquiry into this topic, one that will be compelling for the reader and answer the deep questions about your topic that fill you with wonder. Find as much information in as many different places (genres) as you can, analyze each, taking into consideration the genres you chose and how they can speak about your topic and your inquiry into it. Consider the discipline related to your research topic.

Which kind of format should you use (English writings use MLA, sociology writings use Chicago style, APA might be appropriate, and novelists use the chaotic structures of their minds)? Consider your role as the researcher and how this will affect your inquiry. Use this consideration.

Write an inquiry that will delve deep into the subject while simultaneously revealing the motives and interests of the researcher, the drive of an engaged mind. Surprise your reader. No matter which topic you choose, make them an avid participant in the discourse community surrounding it. Write a text that will become part of the discourse community surrounding your topic. Refer back to your previous work and all the sources you’ve read and reread.

Your final project will present your findings (you’re an expert now, right?) to an audience of your choosing. So you’ll need to decide what kind of finished product you want to make.

*Readings:*

Introduction to *Mistaken Identity* and “Racial Ideology” by Asad Haider

“Trump is the First White President” by Ta-Nehisi Coates

Thomas Chatterton Williams’ response to Coates

Cedric Johnson response to Coates

Introduction to *History of White People* by Nell Irvin Painter

Chapters 1-2 of *Passing* by Nella Larsen

Article on Harvard Admissions

“The Divided Left” by Martin Duberman

“Masculinity as Homophobia” by Michael S. Kimmel

“You May Know Me From Such Roles as Terrorist #4” by Jon Ronson

[“Writing as a Form of Learning” by Janet Emig](https://openlab.citytech.cuny.edu/fywpd/files/2019/01/emig-writing-as-a-mode-of-learning.pdf)

Texts from 4 different genres

A model/mentor text based on your research question from the library

**Portfolio and Final Reflection**

In this final revision of your three major writings in this class, take a look at what you’ve done. How do you as a writer fit in to the discourse community in which you participate? This is also your chance to show off what you’ve done. It’s your chance to consider how your writing has affected the world outside of your own mind. It’s a chance to reflect on yourself as a writer, which you always were before this class began. Now you are simply more conscious of what you can do with your writing. Reflect on that.

***Writing Conferences***

We’ll have

–*group conferences*, in which you’ll participate in an in-class discussion of a classmate’s essay.

–*Ian conferences*, in which, you’ll meet with me to discuss your writing.

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| --- | --- | --- | --- |
| ***Class #*** | ***Date*** | ***Topics*** | ***Assignments*** |
|  | **Week 1** |  |  |
| 1 | August 27th | Namecards and disciplines (which is yours?)  Who will record (a scribe) on the blog?  Discussion of code of engagement with the whole class  Write what you expect from this class (writing, boring readings, etc.)? What don’t you expect from this class (a bad grade, a boring teacher)? Write for 5 minutes. I’ll write too in big font. This will be a model.  Read as a class. Star where you’re confused.  Form groups of 4 to discuss a different part of the syllabus. | Read an [“How to Tame a Wild Tongue” by Gloria Anzaldúa](https://www.everettsd.org/cms/lib07/WA01920133/Centricity/Domain/965/Anzaldua-Wild-Tongue.pdf) |
| 2 | 30th | Discussion of literacy (in any language) and Anzaldua in order to lead into a discussion of ***discourse communities*** (What’s your primary discourse? What’s your secondary?) Which disciplines to our writings and texts correspond to? Different trains? Look at John Swales text  Start to think of a text that helps you to define your identity and be prepared with a sample passage (a paragraph or so) of this text (make 5 copies for your group), an explanation of what it means to your identity, how it helps you define your identity, and 2-3 questions to lead a discussion about it | Read [“If Black English Isn’t a Language, What Is?” by James Baldwin](https://archive.nytimes.com/www.nytimes.com/books/98/03/29/specials/baldwin-english.html)  Read [“Should Writers Use They Own English?” by Vershawn Ashanti Young](https://ir.uiowa.edu/cgi/viewcontent.cgi?article=1095&context=ijcs) |
|  | **Week 2** |  |  |
| 3 | September 3rd | Discussion of 3 readings in groups, then as a class in conversation with [“Nah, We Straight” by Vershawn Ashanti Young](http://www.jstor.org/stable/20866886)  How to journal  Conference hour: Come up with our own key, everybody must teach a grammar concept | Do your first Identity Diary entry  Do your first commentary on the 3 readings |
| 4 | 6th | Discussion of the text you brought in groups    Introduce **You Have Mistaken Me…** and establish rubric for the assignment (Use “I”)  Come up with the case, who mistook your identity (your audience) and how they mistook you (the you they thought you were; how they were wrong; develop your strategy for telling them this without offending them | Begin your literacy narratives  Read excerpt from *Family Life* by Akhil Sharma  Read “First Day” by Edward P. Jones |
|  | **Week 3** |  |  |
| 5 | 10th | Outline  Read “The Disappeared” | Read interview with Edward P. Jones |
| 6 | 13th | **You Have Mistaken Me… draft due**  Based on the peer reviews you receive, write a 500-word revision strategy for your essay. Think about how you’re using all your previous knowledge to write this literacy narrative. What has brought you to this point? How has your writing improved in the last couple of weeks? What in particular has helped you to revise this essay? What has not been helpful? | Write 500-word revision strategy reflection |
|  | **Week 4** |  |  |
| 7 | 17th | Reflect as a class on the discourse community and guidelines/norms of our class  Compare your writing to the text you brought in to represent yourself | Finish **You Have Mistaken Me...** for Friday |
| 8 | 20th | **You Have Mistaken Me...due**  Genre analysis of the literacy narrative  Make a list (itself a genre)  Collect five samples from the genre of the text you chose | Read “What is the ‘Rhetorical Situation’ and Why Should I Care About It?” by Laurie McMillan |
|  | **Week 5** |  |  |
| 9 | 24th | Analyze posts, tweets, etc.  Define analysis  Watch Plug & Pray (discuss Weizenbaum) | Bring in your five samples (it might be easier to put them all into one document)  Read excerpts from *Exercises in Style* by Raymond Queneau |
| 10 | 27th | Discussions of identifying genre based on style  Bring in 5 samples and discuss in small groups | Read “Navigating Genres” by Kerry Dirk |
|  | **Week 6** |  |  |
| 11 | October 4th | Discussion of discourse communities again  Reflection on our earlier discussion of DCs | Read “Elbow Room” by James Alan McPherson |
|  | **Week 7** |  |  |
| 12 | 11th | Take your list of patterns and identify the content. Think about the rhetorical appeals of it: ethos, logos, and pathos. Write about the structures of the texts, their parts and how their organized. What kind of a format to texts of this genre have? Which types of sentences do the texts of this genre use? You can spend a long time discussing the diction of the text. Write explanations of each of the patterns you’ve identified. | Read “How to Read Like a Writer” by Mike Bunn |
|  | **Week 8** |  |  |
| 13 | 15th | Descriptive outline in lieu of draft for Peer Review  Discuss and reflect on what kind of knowledge the members of this discourse community have to possess in order to understand or appreciate the genre (think about special language, abbreviations, a particular lexis). Who’s unable to or prevented from reading this text? What kind of values, goals, beliefs, or assumptions are revealed in the patterns you’ve identified in the texts? Discuss how characteristics of the discourse community relate to the texts of the genre you’ve selected. Who are these people, and why have they chosen to use such texts? How does it help them communicate? | Read “The Things They Carried” by Tim O’Brien |
| 14 | 18th | Grades and Conferences Sign-Up  Use what we’ve written over the last four classes to compile an outline for your analysis/report about this genre. Use references to the samples you collected. Make sure to provide enough information so that you can think about how you’ll write the draft of this analysis/report. |  |
|  | **Week 9** |  |  |
| 16 | 22nd | Draft due  Use your own critiques to reflect on your own writing and how to improve it and write this in your own 500-word Revision Plan. This will also count as your second reflection, the inside reflection. Use this as an opportunity to discuss how investigating and writing about this genre has changed your writing. Do you still enjoy this text as much as you did earlier? I want to know about how you will revise this issue based on how the work you’ve done so far in this class has lead you to a better understanding of your relationship to language (reading, writing, and speaking). | Write Revision Strategy (Inside Reflection) |
| 17 | 25th | Revision Plan due. Bring a copy for class discussion of how you plan to change your essay. Use your peers’ responses and ideas as a group to improve your writing. Reflect on what you learned from giving critiques to your peers. Reflect on this whole process. What have you learned about genre analysis? About rhetoric? About the discourse community of the genre you selected? What would you like to know more about the discourse community you selected/ about the genre you selected? | Finish “I Read That?” |
|  | **Week 10** |  |  |
| 18 | 29th | Bring a hard copy to class as well as turn the essay in on the course website. We’ll spend half of this class reflecting on how you can use what you’ve learned during this project moving forward. Write about how this project stirred your interest in the discourse community of your genre selection. Think up a research question based on this assignment and your experience writing it. | Reflection: Advice to past self based on what you’ve learned from the genre analysis |
| 19 | November 1st | Discussions of how you can turn your work into a research question  Choosing research questions: Consider future applications (for what will this be used?)  Conferences | Read “Trump is the First White President” by Ta-Nehisi Coates |
|  | **Week 11** |  |  |
| 20 | 5th | Having identified your research question, reflect on how you will approach this inquiry. Write a plan for collecting research. Write down your expectations of what you will find? Make sure to leave room for how you may be surprised by what you find. Plan for this surprise and reflect on how it will affect you. | Read Thomas Chatterton Williams’ response to Coates |
| 21 | 8th | Library visit  Plan in hand, meet in the library where we’ll delve into the subject. Try to find a hard copy of a text that is related to your topic. Write about other experiences in the library and with books or other texts you find there. Write about how different your experience is now than it was before. What is it like to be in a library as a researcher? | Read Cedric Johnson response to Coates |
|  | **Week 12** |  |  |
| 22 | 12th | Bring in a hard copy of a bibliography of the research you’ll be doing. Please include the texts from four different genres which you’ll be using as sources. Compare your texts with a small group in class. Reflect on patterns you see between the bibliographies. Write a short genre analysis of bibliographies and how they reflect on you, the writer-researcher. | Read Introduction to *History of White People* by Nell Irvin Painter  Start to compile reading list of research, a bibliography |
| 23 | 15th | Make a presentation of your research to a small group. Bring in hard copies and or a video which you can screen to them in class. Bring in a transcript of the video. | Introduction to *Mistaken Identity* and “Racial Ideology” by Asad Haider |
|  | **Week 13** |  |  |
| 24 | 19th | With your bibliography and your presentation in hand, write an outline of your inquiry. Write two threads: points based on the research you’ve discovered about your topic alongside your own ideas and how they’ve changed based on the research. Go back and forth in this way. Once you’ve finished a first draft of the outline, go back through and see whether the order you’ve set up makes sense or whether to change things around. Use the principle of how you want to reveal the discoveries you’ve made to the reader. Surprise the reader. How can you use your writing to do so? |  |
| 25 | 22nd | Peer Review Day  Conferences  This will also count as your third reflection, your Forward Reflection. Think about how to revise your writing to make it be what you want your readers to expect from you down the line. Now that you’ve completed most of the work of this class, where do you stand as a college writer? Based on the topic of inquiry you’ve chosen, based on the genre you analyzed, which kinds of texts will you be writing on in the future? This will certainly be connected to whichever discipline you’ve chosen and whichever discipline is related to your topic of inquiry. What is the future work of this writer known as (your name) going to sound like? | Write Revision Strategy/Forward Reflection |
|  | **Week 14** |  |  |
| 26 | 26th | Revision Plan due. Bring a copy for class discussion of how you plan to change your essay. Use your peers’ responses and ideas as a group to improve your writing. Reflect on what you learned from giving critiques to your peers. Reflect on this whole process. What have you learned about research? About the genres involved in the discourse community in which you’re participating? Have you satisfied your interest in this topic? Or are you merely scratching the surface? | Complete **“Facts.”** |
|  | **Week 15** |  |  |
| 27 | December 3rd | **“Facts.” due**  Bring a hard copy to class as well as turn the essay in on the course website. We’ll spend most of this class reflecting on steps moving forward but in a more general perspective. Where can this research inquiry lead you? Would you like to write in a different genre in the future? Consider how this has affected your earlier work and how you will compile and edit it all in the final portfolio. | Compile portfolio and write final reflection (outward) |
| 28 | 6th | Reflection on researcher’s role |  |
|  | **Week 16-Final** |  |  |
| 29 | 10th |  |  |
| 30 | 17th |  |  |
| 31 | 20th |  |  |