

WEEK ONE ACTIVITIES

Each week on Blackboard, I will post a list of things that you must do that week to keep up with your coursework and get everything out of it that you signed up for.

Introduction

We are holding class discussions on Blackboard Collaborate on Tuesday, 2/2 and Thursday, 2/4 2:15 p.m. to 3:55 p.m. There is a link in Blackboard to our meeting space. During our sessions, we will review the syllabus, talk about the organization and work of the class, and your first assignment. This will be your opportunity to you're your connectivity, get your questions answered, go over the course structure, and other first-week things. These meetings will be recorded and hosted in Blackboard. I will hold office hours immediately afterwards from 4:00 p.m. to 5:00 p.m. for those of you with additional questions or concerns.

Zoom Office Hours:

<https://us02web.zoom.us/j/84020325663?pwd=akZsVTlidTUUrUkpqSjhWREFKZUtiZz09>

Meeting ID: 840 2032 5663

Passcode: writing

To Do: Email Your Professor, Yo (*Due: Now*)

If you haven't done so already, email me at plcorb@gmail.com and let me know what your gmail address is. You are also encouraged to join our Discord server, <https://discord.gg/Dtj4uNHWBS>. You can always ping me there with questions.

Introductions (10 pts. *Due: 2/4*)

Join our class Blackboard Discussion and introduce yourself in 150 words. Tell us a little bit about who you are why you are here. If your post reaches 150 words, you will earn 10 points.

Assignment #1 (40 pts.; *Due 2/11*)

The following Google Forms are your first assignments for your ENG 1101 course. Start the semester off right and be sure to complete them in a timely manner and following all directions. Your grade for this first assignment will depend on whether you follow directions and complete them so be sure to fill out all directions and provide substantive answers. Incomplete responses get incomplete credit. I repeat, if you don't give a full paragraph for each response, you get less credit.

- Information Sheet (5 pts., *Due 2/11*): <https://forms.gle/e3QwfCPVD6puneza6>
- Self-Evaluation (5 pts., *Due 2/11*): <https://forms.gle/LhG2wRWtQhoGfDey5>
- 10 Paragraphs (30 pts., *Due 2/11*): <https://forms.gle/GiefmpeCcGZxNpYZ7>

To Do: Read and Take Notes on “Why Do Good Students Do Bad in College” (Due 2/4)

You can find The Learnwell Project’s article “Why Do Good Students Do Bad in College” here (<https://www.thelearnwellprojects.com/thewell/why-good-students-do-bad-in-college-proven-insights-2/>). Read the article and take some notes on what you think it is telling you. What is it saying? What do you think about that? Let’s test file uploads by uploading your notes (either an image for handwritten, or a Word doc for typed) to your individual folders on Drive.

Getting Ahead: To Be Assigned Next Week

If you want to get a head start on next week’s work, we will be reading and taking notes on “How to Tame a Wild Tongue” by Gloria E. Anzaldúa. There is a lot of note-taking in this class. We get more formal about it as we go, and it becomes a theme of sorts. But right now, just take notes on what matters to you. Don’t just underline or mark things—respond to them in your notes. Create a conversation with your own words with the text you are reading.

Link here: <https://www.everetsd.org/cms/lib07/WA01920133/Centricity/Domain/965/Anzaldua-Wild-Tongue.pdf>

WEEK TWO ACTIVITIES

Each week on Blackboard, I will post a list of things that you must do that week to keep up with your coursework and get everything out of it that you signed up for.

Introduction

We are holding class discussions on Blackboard Collaborate on Tuesday, 2/9 and Thursday, 2/11 2:15 p.m. to 3:55 p.m. There is a link in Blackboard Collaborate to our meeting space.

During our sessions, we will review Assignment #2, your work to date, and talk the connection between thinking, writing, language, and power.

These meetings will be recorded and hosted in Blackboard. I will hold office hours immediately afterwards on Tuesday from 4:00 p.m. to 5:00 p.m. for those of you with additional questions or concerns.

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Week 1 Recap:

- If you haven't done so already, email me at plcorb@gmail.com and let me know what your gmail address is. Join our Discord server, <https://discord.gg/Dtj4uNHWBS>. I answer questions there.
- You should have all Google Forms completed and done so as instructed.
 - Information Sheet (5 pts., Due 2/11): <https://forms.gle/e3QwfCPVD6puneza6>
 - Self-Evaluation (5 pts., Due 2/11): <https://forms.gle/LhG2wRWtQhoGfDey5>
 - 10 Paragraphs (30 pts., Due 2/11): <https://forms.gle/GiefmpeCcGZxNpYZ7>
- Don't let yourself get behind on your readings or assignments. It is very hard to catch up.

Week 2: Assignment #2 - "The Personal Inventory" (Due 2/25)

On Tuesday, you will receive Assignment #2, "The Personal Inventory," where you will compose a 40-paragraph document in response to a series of prompts. While this is a very long assignment that will take you several weeks of consistent effort to complete, it is easy to break up into manageable chunks and work on it in small pieces. You will be given a process to complete Assignment #2, and a format to present it in. The entire assignment should take you no longer than 8 to 12 hours to complete. You will be graded on its completion, not on your abilities or skills as a writer.

Week 2: Project #1 – “The Story of Myself” (Due 3/9)

On Thursday, you will receive Project #1, “The Story of Myself,” which will expand on and redirect the work you did for Assignment #2. Part of the work of the course will be learning how to do a thorough and structured revision on Project #1. You will have the opportunity to turn in this revision at a future date for a higher grade. I encourage you to take advantage of that opportunity.

Week 2: Read and Take Notes on “How to Tame a Wild Tongue” (Due 2/16)

For Tuesday, 2/16, we will be reading and taking notes on “How to Tame a Wild Tongue” by Gloria E. Anzaldúa. I’m asking you to start a week ahead of time so that you are able to read it carefully, and take good notes. As I mentioned on last Thursday, there is a lot of note-taking in this class because this is a fundamental component to learning. Note-taking in this class will save your life. Right now, take notes on what matters to you from “How to Tame a Wild Tongue.” Respond to the text in your notes. Create a conversation with your own words with the text you are reading.

Link here:

<https://www.everettsd.org/cms/lib07/WA01920133/Centricity/Domain/965/Anzaldua-Wild-Tongue.pdf>

Week 3: Looking Ahead

It’s going to feel this week and next (Weeks 2 and 3) like you don’t have a lot of work to do because you don’t have any hard deadlines. That is false, and if you act on that feeling, you will be in a desperate situation soon enough. What is really happening is that I’ve assigned you all of your work for next week early because you need the extra time to work on it. By the end of next week (Sunday, 2/14), you should have already completed Assignment #1, 20 paragraphs of Assignment #2, and read and taken notes on “How to Tame a Wild Tongue.” That is a serious amount of work, and you should try to do some of it every day if you can.

WEEK THREE ACTIVITIES

Each week on Blackboard, I will post a list of things that you must do that week to keep up with your coursework and get everything out of it that you signed up for.

Introduction

We are holding class discussions on Blackboard Collaborate on Tuesday, 2/9 and Thursday, 2/11 2:15 p.m. to 3:55 p.m. There is a link in Blackboard Collaborate to our meeting space.

During our sessions, we will continue to develop Assignment #2 and theorize its connection to Project #1, grades, and talk the connection between thinking, language, and who we are in the world.

These meetings will be recorded and hosted in Blackboard. I will hold office hours immediately afterwards on Tuesday from 4:00 p.m. to 5:00 p.m. for those of you with additional questions or concerns.

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Week 2 Recap:

- Don't let yourself get behind on your readings or assignments. It is very hard to catch up. I recommend that you keep a calendar of your final deadlines, and create checkpoints before major due dates to ensure you make adequate progress on your assignments and projects.
- Last Tuesday (2/9), you received Assignment #2, which is due on Thursday (2/25).
- Last Thursday (2/11), your Assignment #1 was due. If it is not done, complete it ASAP.
- Last Thursday (2/11), your Project #2 was assigned, which is due on Tuesday (3/9).

Week 3: Read "How To Tame a Wild Tongue" (Anzaldúa) (Due 2/16)

On Tuesday (2/16), we will be discussing "How to Tame a Wild Tongue" by Gloria Anzaldúa. You must be prepared for class by reading the essay and taking notes, either on the page, or separately. Please upload your notes to your individual Google Drive folder. As I mentioned last week, there is a lot of note-taking in this class and we get more formal about it as we go. Note-taking may not save your life, but it will save your grade and your education. Right now, take notes on what matters to you from "How to Tame a Wild Tongue." Respond to the text in your notes. Create a conversation with your own words with the text you are reading.

Link here:

<https://www.everetsd.org/cms/lib07/WA01920133/Centricity/Domain/965/Anzaldua-Wild-Tongue.pdf>

Week 3: Progress on Assignment #2

This week, you should have at least 20 paragraphs of Assignment #2 (e.g., the first half). If you are having trouble producing the required work of this assignment, please let me know ASAP. This week in class, we will be discussing format.

Week 4: Looking Ahead

During Week 4, you are going to be reading and taking notes on “The Hero’s Journey” (Campbell) and completing Assignment #2. The week after, you have two academic articles on writing to read and take notes on, so it will be a packed next couple of weeks.

WEEK FOUR ACTIVITIES

Each week on Blackboard, I will post a list of things that you must do that week to keep up with your coursework and get everything out of it that you signed up for.

Introduction

We are holding class discussions on Blackboard Collaborate on Tuesday, 2/23 and Thursday, 2/25 2:15 p.m. to 3:55 p.m. There is a link in Blackboard Collaborate to our meeting space.

During our sessions, we will finish developing Assignment #2 and begin developing Project #1. We will discuss the hero's journey, and other models that help us understand transformation in writing.

These meetings will be recorded and hosted in Blackboard. I will hold office hours immediately afterwards on Tuesday from 4:00 p.m. to 5:00 p.m. for those of you with additional questions or concerns.

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Week 3 Recap:

- Last Tuesday (2/16), we discussed "How to Tame a Wild Tongue" by Gloria Anzaldúa.
- Last Thursday (2/11), we discussed the biological basis for storytelling and writing.

Week 4: Submit Assignment #2

On Thursday, 2/25, you will be submitting *Assignment #2: The Self Inventory* to your individual drive folder as a Microsoft Word document (.doc/.docx/.rtf).

Week 4: Read and Take Notes on "So You've Got a Writing Assignment. Now What?"

During Week 5, you are going to be reading and taking notes on "So You've Got a Writing Assignment. Now What?" (Hinton). This article is an article about strategies to use in developing college level writing assignments.

Link here: <https://writingspaces.org/sites/default/files/hinton--so-youve-got-a-writing-assignment.pdf>

Week 4: Read and Take Notes on “Finding Your Way In: Invention as Inquiry Based Learning in First Year Writing” (Lessner and Craig)

During Week 5, you are going to be reading and taking notes on “Finding Your Way In: Invention as Inquiry Based Learning in First Year Writing” (Lessner and Craig). This article is an article about approaches to *inventio* (invention), which we discussed two weeks ago as an inventorying of sorts of what you know and understand about a subject before you begin writing.

Week 5: Looking Ahead

During Week 5, we will be discussing the two essays on beginning academic writing assignments and thinking through how to use them to begin the journey of Project #1, which the first phase of is due on Tuesday, 3/9.

WEEK FIVE ACTIVITIES

Each week on Blackboard, I will post a list of things that you must do that week to keep up with your coursework and get everything out of it that you signed up for.

Introduction

We are holding class discussions on Blackboard Collaborate on Tuesday, 3/2 and Thursday, 3/4 2:15 p.m. to 3:55 p.m. There is a link in Blackboard Collaborate to our meeting space.

During our sessions, we will work on beginning Project #1 and looking theoretically at how to begin new (and unfamiliar) writing assignments.

These meetings will be recorded and hosted in Blackboard. I will hold office hours immediately afterwards on Tuesday from 4:00 p.m. to 5:00 p.m. for those of you with additional questions or concerns.

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Week 4 Recap:

- Last Tuesday, we watched portions of *The Hero With A Thousand Faces* and talked about the story imperative.
- Last Thursday (2/25), Assignment #2 was due. If you have not submitted this assignment, please do so immediately.
- Last Thursday (2/11), we discussed the *ikigai* and its application to writing for personal development.

Week 5: Work on Project #1

This week we will be doing invention (brainstorming and pre-writing) exercises for Project #1. By the weekend, you should have several pages of notes in whatever form related to your Project #1 assignment.

Week 5: Reviewing Hinton and Lessner & Craig Articles

You have nothing due this week, but you have reading and writing to do that will directly impact the quality of your next major assignment. Be sure to faithfully engage in the work and you will produce the best possible writing that you are capable of at this time.

- Link here: <https://writingspaces.org/sites/default/files/hinton--so-youve-got-a-writing-assignment.pdf>
- Link here: <https://wac.colostate.edu/docs/books/writingspaces1/lessner-and-craig--finding-your-way-in.pdf>

Week 6: Looking Ahead

During Week 6, your draft of Project #1 is due (on Tuesday, 3/9) and we are going to talk a lot about finding your writing voice.

WEEK SIX ACTIVITIES

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Introduction

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During our sessions, we will work on beginning Project #1 and looking theoretically at how to begin new (and unfamiliar) writing assignments.

These meetings will be recorded and hosted in Blackboard. I will hold office hours immediately afterwards on Tuesday from 4:00 p.m. to 5:00 p.m. for those of you with additional questions or concerns.

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Week 5 Recap:

- Last Tuesday (3/2), we went over meta-thinking related to your assignments, particularly how to begin a difficult writing assignment.
- Last Thursday (3/4), we dove into inquiry in more depth, including a demonstration by me about how I begin a project like Project #1.

Week 6: Work on Assignment #3

Unless you are making up work, you have nothing to write this week, but you do have some reading and thinking to do for Assignment #3. Start by rereading Project #1, but this time as a reader, not a writer. Just let it sit with you for a bit. What story does it tell? Where does it go? Is it reader friendly?

Week 6: Watch Two Short Videos on Voice

- “The Voices In My Head” (Longden, 2013); Link here: <https://www.youtube.com/watch?v=syjEN3peCJw>
- “Words, Not Ideas” (Bamman, 2015); Link here: <https://www.youtube.com/watch?v=3cfB1rzwigA>

Week 7: Looking Ahead

During Week 7, you will be reading “Reflective Writing and the Revision Process.” We will be talking the composing process and writer’s block. You will be getting your midterm grade.

WEEK SEVEN ACTIVITIES

Each week on Blackboard, I will post a list of things that you must do that week to keep up with your coursework and get everything out of it that you signed up for.

Introduction

We are holding class discussions on Blackboard Collaborate on Tuesday, 3/16 and Thursday, 3/18 2:15 p.m. to 3:55 p.m. There is a link in Blackboard Collaborate to our meeting space.

During our sessions, we will work on a revision plan and looking both theoretically and practically at how to revise our writing, and deal with writer's block.

These meetings will be recorded and hosted in Blackboard. I will hold office hours immediately afterwards on Tuesday from 4:00 p.m. to 5:00 p.m. for those of you with additional questions or concerns.

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Week 6: Recap

- Last Tuesday (3/9), we went over what it means to engage in editing at the developmental level.
- Last Thursday (3/11), we talked about voice, both conceptually and how it is a primary target of line editing.
- On Saturday (3/13), you received your midterm grade by email and a grade breakdown in your individual Google Drive folder.

Week 7: Work on Assignment #4

During Week 7, you will receive Assignment #3, "The Revision Plan," and begin creating a clear set of needs, and a strategy for fulfilling those needs, of your developmental revision of Project #1. It is worth pointing out that if you haven't yet written Project #1, you are at a profound disadvantage in being able to finish all future assignments in a satisfactory manner.

Week 7: Review and take notes on "Critical Thinking in College Writing" (DasBender)

Review and take notes on "[Critical Thinking in College Writing](#)" by Gita DasBender. We will be discussing this article on next Tuesday (3/23). It will be a very important model for you to understand and think about as you finish your revision plan.

Week 8: Looking Ahead

During Week 8, we will go over Dr. DasBender's article, and talk about how analysis not only plays a role in research-based writing, but also in how we approach personal writing. On Thursday, March 25th, Prof. Renata Ferdinand will join and observe our class. Please make her feel welcome and show her that you are involved.

WEEK EIGHT ACTIVITIES

Each week on Blackboard, I will post a list of things that you must do that week to keep up with your coursework and get everything out of it that you signed up for.

Introduction

We are holding class discussions on Blackboard Collaborate on Tuesday, 3/23 and Thursday, 3/25 2:15 p.m. to 3:55 p.m. There is a link in Blackboard Collaborate to our meeting space.

During our sessions, we will be talking about the role of analysis and critical thinking in the writing process, work on a revision plan for our Project #1 drafts, and looking ahead to the remainder of the course after Spring Recess.

Class meetings will be recorded and hosted in Blackboard. I will hold office hours immediately afterwards on Tuesday from 4:00 p.m. to 5:00 p.m. for those of you with additional questions or concerns.

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Reminders

- A quick reminder that Prof. Renata Ferdinand will be joining our class on 3/25 to observe me.
- There are no classes on T (3/30) and TH (4/1) for Spring Recess. If you have outstanding work, this is an outstanding opportunity to get it in and pass the course!

Week 7: Recap

- Last Tuesday (3/16), I had to cancel class and get additional measurements for my new robotic eyes.
- Last Thursday (3/18), we combined Tuesday's and Thursday's topics together. We talked about what composing processes really looked like, what goes into the creation of a text, and what to do when faced with writer's block.
- For Tuesday (3/23), you should have already read and taken notes on "[Critical Thinking in College Writing](#)" by Prof. Gita DasBender.

Week 8: Complete Assignment #3

Assignment #3: The Informal Analysis is due on Thursday (3/25). Please try to get it in on time. Not only will you feel better about your performance in this class by completing it, you will be at an advantage getting an early start to thinking about the revisions you might want to discuss in Assignment #4.

Week 8: Work on Assignment #4

On Thursday (3/25), we will review *Assignment #4: The Revision Plan*, and begin creating a clear set of needs, and a strategy for fulfilling those needs, of your revision of Project #1. If you haven't yet posted your Project #1 and still plan on completing this course, please reach out to me ASAP so we can figure out how to get it in.

Week 9: Looking Ahead

Week 9 will be our first week back from Spring Recess (4/6 & 4/8). During Week 9, we will be reading and taking notes on an article by Prof. Paul Lynch called "[The Sixth Paragraph: A Re-Vision of the Essay.](#)" We will also be discussing *Assignment #5: Close Editing Exercise*, where you will document some of the revision work you do on Project #1.

Week 10: Looking Ahead Ahead

Project #2 will be assigned during Week 10. Like Project #1 is a conceptual reinvention of Assignment #1 and Assignment #2, Project #1 is a conceptual reinvention of Project #1.

WEEK NINE ACTIVITIES

Each week on Blackboard, I will post a list of things that you must do that week to keep up with your coursework and get everything out of it that you signed up for.

Introduction

We are holding class discussions on Blackboard Collaborate on Tuesday, 4/6 and Thursday, 4/8 2:15 p.m. to 3:55 p.m. There is a link in Blackboard Collaborate to our meeting space.

During our sessions, we will be talking about what an effective text consists of and how to think about revision as re*envisioning.

Class meetings will be recorded and hosted in Blackboard. I will hold office hours immediately afterwards on Tuesday from 4:00 p.m. to 5:00 p.m. for those of you with additional questions or concerns.

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Passcode: writing

Reminders

- If you have stopped attending the course, meaning that you have stopped attending class sessions, and do not return, you **must** drop the course or you will earn a WU grade. A WU grade will impact your ability to pay for college and complete your degree. A WU grade is much worse than an F, which is what you get by attending the course but not doing the work, or doing it to a passing standard.

Week 8: Recap

- Last week was Spring Recess. You have either completed the outstanding work from before Spring Recess, or you are now considering the possibility that you will be retaking ENG 1101 next semester.

Week 9: Complete Assignment #4

- *Assignment #4: The Revision Plan* is due on Thursday (4/8). Please try to get it in on time. Project #2 is being assigned next week and you will be glad you don't have late assignments hanging over your head as you begin your work on it.

Week 9: Discussing “The Sixth Paragraph: A Re-Vision of the Essay”

- On Tuesday (4/6), we will discuss an article by Prof. Paul Lynch called “[The Sixth Paragraph: A Re-Vision of the Essay.](#)”

Week 9: Begin Assignment #5

- On Thursday (4/8), we will begin *Assignment #5: Close Editing Exercise*, where you will take . If you haven’t yet posted your Project #1 and still plan on completing this course, please reach out to me ASAP so we can figure out how to get it in.

Week 10: Looking Ahead

- Project #2 will be assigned during Week 10. Like Project #1 it is a conceptual reinvention of Assignment #1 and Assignment #2, Project #1 is a conceptual reinvention of Project #1.

WEEK TEN ACTIVITIES

Each week on Blackboard, I will post a list of things that you must do that week to keep up with your coursework and get everything out of it that you signed up for.

Introduction

We are holding class discussions on Blackboard Collaborate on Tuesday, 4/13 and Thursday, 4/15 2:15 p.m. to 3:55 p.m. There is a link in Blackboard Collaborate to our meeting space.

During our sessions, we will be talking about how to think about revision as re*envisioning, constructing effective texts and paragraphs, and Project #2.

Class meetings will be recorded and hosted in Blackboard. Tuesday 4/13 is the Literary Arts Festival and I am serving as a co-host, so I will not be holding office hours. If you need to speak with me, I'm happy to meet with you at an alternate time in my zoom office.

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Reminders

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Week 9: Recap

- Last Tuesday we watched brief talks by Rad Bradbury and Sakina Hofler about the importance of telling one's story as an entrée into Project #2, which will be assigned during Week 10. On Thursday, I was out due to COVID vaccination and angry eyes.

Week 10: Revise Project #1

- Now that you have written your revision plan for Project #1, you should begin that process in earnest.

Week 10: Review Project #2

- On Thursday (4/15), we will be reviewing the Project #2 assignment, which is due on May 20th.

Week 11: Looking Ahead

- Next week, we will be reading “Storytelling, Narration, and The Who I Am Story” and finishing *Assignment #5: The Close Editing Exercise*, which will be assigned on Tuesday, 4/12.

WEEK ELEVEN ACTIVITIES

Each week on Blackboard, I will post a list of things that you must do that week to keep up with your coursework and get everything out of it that you signed up for.

Introduction

We are holding class discussions on Blackboard Collaborate on Tuesday, 4/20 and Thursday, 4/22 2:15 p.m. to 3:55 p.m. There is a link in Blackboard Collaborate to our meeting space.

During our sessions, we will be return to the idea of narrative and storytelling as we think about Project #2 and we will dive into the epistemology of writing.

Class meetings will be recorded and hosted in Blackboard. If you need to speak with me, I will be holding office hours on Tuesday, 4/20, from 4:00 p.m. to 5:00 p.m. in my Zoom office.

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Reminders

- If you have stopped attending the course, meaning that you have stopped attending class sessions, and do not return, you **must** drop the course or you will earn a WU grade. A WU grade will impact your ability to pay for college and complete your degree. A WU grade is much worse than an F, which is what you get by attending the course but not doing the work, or not doing it to a passing standard.

Week 10: Recap

- Last Tuesday, we discussed the rhetorical structure of effective texts, the construction of effective paragraphs, and we introduced Project #2.

Week 11: Read “Storytelling, Narration, and The Who Am I Story”

- You can find Catherine Ramsdell’s short chapter on self and storytelling here: <https://writingspaces.org/sites/default/files/ramsdell--storytelling-narration.pdf>. This is the end of our journey in thinking about and rethinking Project #1. I look forward to reading your revisions.

Week 11: Assignment #5: Close Editing Exercise Due (Tues, 4/20; 50 pts.)

- On Tuesday (4/20), your close editing exercise is due.

Week 12: Looking Ahead

- Next week, we will be turning our attention to basic research tasks, strategies, and perspectives. This will help you if you need to do research for Project #2.

WEEK TWELVE ACTIVITIES

Each week on Blackboard, I will post a list of things that you must do that week to keep up with your coursework and get everything out of it that you signed up for.

Introduction

We are holding class discussions on Blackboard Collaborate on Tuesday, 4/27 and Thursday, 4/29 2:15 p.m. to 3:55 p.m. There is a link in Blackboard Collaborate to our meeting space.

During our sessions, we will be return to the idea of narrative and storytelling as we think about Project #2 and we will dive into the epistemology of writing. I am removing the summary from the list of assignments. It is too much and no longer fits as well with the direction the class is going.

Class meetings will be recorded and hosted in Blackboard. If you need to speak with me, I will be holding office hours on Tuesday, 4/20, from 4:00 p.m. to 5:00 p.m. in my Zoom office.

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Passcode: writing

Reminders

- If you have stopped attending the course, meaning that you have stopped attending class sessions, and do not return, you **must** drop the course or you will earn a WU grade. A WU grade will impact your ability to pay for college and complete your degree. A WU grade is much worse than an F, which is what you get by attending the course but not doing the work, or not doing it to a passing standard.

Week 11: Recap

- Last Tuesday, we introduced narrative theory and the role of thinking of story as a vehicle for sharing knowledge. Last Thursday, I showed you five sources of inspiration that I use to find ideas that cultivate my curiosity (Google News, Reddit, Metafilter, Quora, and Google Arts&Culture).

Week 12: Read “Googlepedia: Turning Information Behaviors into Research Skills”

- You can find Randall McClure’s chapter on developing information literacy: <https://wac.colostate.edu/docs/books/writingspaces2/mcclure--googlepedia.pdf>. This perspective will help you as you work on writing projects that require outside information, academic or otherwise.

Week 13: Looking Ahead

- As we move into Week #13, we will look at topics related to argument as well as meaning and understanding. You will continue to work on Project #2.

WEEK THIRTEEN ACTIVITIES

Each week on Blackboard, I will post a list of things that you must do that week to keep up with your coursework and get everything out of it that you signed up for.

Introduction

We are holding class discussions on Blackboard Collaborate on Tuesday, 5/4 and Thursday, 5/6 2:15 p.m. to 3:55 p.m. There is a link in Blackboard Collaborate to our meeting space.

During our sessions, we will be examining rhetoric and argument and how meaning is created. We will be answering questions about Project #2.

Class meetings will be recorded and hosted in Blackboard. If you need to speak with me, I will be holding office hours on Tuesday, 4/20, from 4:00 p.m. to 5:00 p.m. in my Zoom office.

Zoom Office: <https://us02web.zoom.us/j/84020325663?pwd=akZsVTlidTUrUkpgSjhWREFKZUtjdz09>

Meeting ID: 840 2032 5663

Passcode: writing

Reminders

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Week 12: Recap

- Last Tuesday and Thursday, we discussed an introduction to library research and how to use those resources to evolve a research idea.

Week 13: Work on Project #2

- You know what to do. Ask me if you have any questions.

Week 14: Looking Ahead

- As we move into Week #14, we will be planning the last activities of the course, including the final exam.

FIRST COLLABORATE SESSION – ORIENTATION

Day #1 – Tuesday – 2/2/2021

Objectives

- Orient students to the tools, systems, and expectations of the course.
- Begin building rapport with students and establish community standards.
- Answer initial questions students may have.

Schedule

#	Activity Description	Minutes
1.	Welcome!	10
2.	Tour of course structure – Zoom, Drive, Discord	15
3.	Questions	10
4.	Go over the syllabus/recording statement	30
5.	Week 1 To Do sheet	20
6.	Taking notes	5
7.	Questions	10

Upcoming

- For Thursday we are reading [Why Good Students Do Bad in College](#).
- Your first big assignment will be discussed next Thursday (2/11).
- Assignment #1 (available on Blackboard) is due on Thursday (2/11).
- Accept Google Drive invitation as soon as possible.
- Complete your Blackboard introduction.
- Send me a DM on Discord letting me know who you are so I can assign you to the right channel.

Notes

Show students around Blackboard shell.
Show students Google back-end.

2ND COLLABORATE SESSION – ORIENTATION CONTINUED

Day #2 – Thursday – 2/4/2021

Objectives

- Check on students' progress orienting to the course.
- Discuss the role of close reading and page annotations (in developing meta-cognition).
- Answer students' questions.
- Introduce an expanded model of knowledge and thinking to include in your repertoire of understanding.
- Show the relationship of taking notes to learning.

Schedule

#	Activity Description	Minutes
1.	Questions and Answers – Technology, Homework, Readings, Anything	10
2.	Week 1 Deliverables Sheet Review	5
3.	At-risk, Good, and Highly Performing Students	15
4.	“The Science of Thinking” by Dr. Derek Muller	20
5.	“How Thinking Works” by Dr. Derek Cabrera	20
6.	How does the 80/20 vs. 20/80 applies to these talks?	10
7.	Upcoming recap	5

Upcoming

- For next Tues. we going to focus on your questions about life, the universe, and everything. Well, writing actually, but you know.
- Next Thurs. I will be presenting on the self and language. First big assignment.
- Tues. after that we are reading *How to Tame a Wild Tongue*. Take notes.
- Google Forms 10 Paragraphs are due on Tuesday (2/11).
- This class requires you to STAY ON TOP THE WORK. Review the To Do list before each class to ensure you are tracking well.
- Will look at 10 paragraphs to get a glimpse of your thoughts about writing and studenting for baseline data. Use this to see how accustomed you are to doing the work of thinking and translating that into writing.

Notes

- You get the weekly deliverables the weekend before the week starts. You get major assignments several weeks or more before they are due.
- Technology check-in: Do you have it?
- Remember the introduction.

1) Notes on Why Good Students Do Bad in College

- a. "Good" students
 - i. Good students are the most overlooked cohort of students.
 - ii. Good students are those who are used to performing average effort to meet expectations.
 - iii. Good students fail as well. Why? Most importantly, how can this be addressed.
 - iv. Why work if you don't see the value, or if criticism is provided without clear ideas about why the work is important, how to do it better, or where it will lead.
- b. The Pareto Principle a.k.a. The 80/20 rule.
 - i. The Pareto Principle – 80% of effects come from 20% of causes.
 - ii. The 80/20 rule vs. the 20/80 rule – what portion of effect needs to come from faculty or from students.
- c. Mobility in thinking is critical – and difficult to develop
 - i. Perspective is important, as is learning how to think about things in new and different ways.
 - ii. Immobile thinking is a significant contributor to not developing adequate critical thinking and problem-solving skills.
 1. Horizontal mobility – accumulation of knowledge on the same thinking level "mile wide and inch deep."
 2. Vertical mobility – develop the ability to think at higher orders of meaning.

2) Notes on How Thinking Works (TED Talk by Dr. Derek Cabrera)

- a. "Smart" students are good at structured, rule-bound assignments.
 - i. They can't do unstructured problem-solving.
 - ii. Doing good at school is not the same as doing good at life.
 - iii. Ability to think is not the same as intelligence.
- b. Lack of thinking ability is an educational problem with global effects.
 - i. Bandwidth solution – increase size of pipe – doesn't work.
 - ii. Thinking needs to be taught – complex ecology of thought.
- c. DSRP Thinking
 - i. Distinctions – between things – define terms with increasing nuance.
 - ii. Systems – every part is a whole and every whole a part
 - iii. Relationships – recognize these things
 - iv. Perspectives – complex and multiple

- d. Train “slumpers” – splitters and lumpers.

3) Notes on the Science of Thinking

- a. Thinking is, to some degree, unpleasant for everyone. It is uncomfortable.
- b. Everyone has blind spots in thinking due to the fundamental functioning of the brain.
- c. Brain has two systems
 - i. Conscious thought – who you think you are. Execute instructions. Follow steps. Also “lazy” – slow, but careful. Requires a lot of work. Exists in working memory. Very limited – only can remember four or five chunks at a time.
 - ii. Unconscious thought – very fast at processing information, making decisions. Is automatic. Reads before your conscious mind even decides it can be read. Makes assumptions. Creates the basis for conscious thoughts. Exists because of long-term memory and the familiarity of inputs.
- d. Learning is the process of building more and bigger chunks by storing and connecting information in long-term memory – passing difficult to acquire and manipulate memories in conscious thought to automatic processing in unconscious thought to for the basis for more complex conscious operations.
- e. Conscious and unconscious thought do not always communicate well with each other.
 - i. Forcing conscious focus produces more complete and correct thinking and learning.
 - ii. Conscious thought works better when forced to face confusing circumstances, process contradictions, and make decisions.
- f. This class forces you to create new models for thinking, doing, writing, and learning by acquiring large amounts of information and begin chunking it into manageable components.
- g. It also makes you uncomfortable.

4) Lessons to take away?

- i. Thinking is a *many* process(es) that rely on two fundamental ways the brain evolved to function.
- ii. Content absorption is not the same as learning to think.
- iii. Good students can do structured work, but not necessary knowledge creation around unstructured problems.
- iv. Creating knowledge is hard and uncomfortable but absolutely critical to learning and developing expertise.
- v. Developing a wide-range of expertise has the distinct benefit of being useful for developing flexible thinking (DSRP), vertical as well as horizontal intelligence, and exercising conscious thought.
- vi. At risk students are unfamiliar with the processes necessary to learn or the rules of the environment where learning is expected. Good students are resistant to the processes of learning (most of us) because they are hard and require time, thinking, and discomfort. High performing students are practiced at engaging in conscious thought, and challenging it in a way that maximizes learning potential and consistently develops greater understanding **and** useful knowledge/expertise.

3RD COLLABORATE SESSION – ORIENTATION CONCLUDED

Day #3 – Thursday – 2/9/2021

Objectives

- Check on students' progress orienting to the course.
- Answer questions that students have about the course.
- Go over Assignment #2 with students and flow-chart.
- Demonstrate the power of communication and writing.

Schedule

#	Activity Description	Minutes
1.	Questions and Answers – Technology, Homework, Readings, Professor, Grades	10
2.	Week 2 To Do List	10
3.	“This Is Your Brain on Communication” (Uri Hasson)	15
4.	Importance of Writing Discussion	20
5.	Assignment #2 Discussion	20
6.	Project #1 Discussion	20
7.	Upcoming recap	5

Upcoming

- For next Tues. we are discussing *How to Tame a Wild Tongue*. Take notes.
- We will continue to talk about Assignment #2 and Project #1.
- Sign up for a peer mentor!

Notes

Let's Talk About Language!

Humans evolved to use language

- The ability to acquire and use language is an evolutionary adaptation hard-coded in the DNA of every human being.
- Anyone who is exposed to language during a critical period in neural and cognitive development will naturally and spontaneously acquire the language of the person who exposes it to them without being taught.
- This language will closely align with, and be fluently understood, within the family and immediate community of the language learner.
- The further one travels (physically and metaphorically) from their home community, the less likely they are to be understood due to natural and continuous language evolution.

Language is a system with political, technical, and cultural dimensions.

- Language is not just grammar or style.
- Language is active – it lets you do things in the world.
- Language is always changing – and often changes faster than society can keep up with it.
 - [Example](#) – Shakespeare
 - [Example](#) – (1) IN th bgnnng gd cr8td th h3vns nd th 3rth. (2) nw th 3rth ws 4mlss nd 3mpty, drknss ws 0vr th s3rfc3 f th d33p, nd th sp1rt f gd ws h0vrng 0vr th w@t3rs.

Much more information than you might realize is coded into your use of language

- Most people don't pay attention to how they use language. It is "implicit." We notice language most when we don't understand it, it is used in a way that is unfamiliar to us, or we have a lot at stake where we must study it explicitly (e.g., a contract to sign, or a job function).
- Language choices reveal the users' belief systems (e.g., calling someone a patriot vs. a traitor).
- Calling things by names (e.g., "traitor") creates links it to specific associations and compels certain social behaviors, legal actions, etc. by invoking networks, systems, hierarchies, and allegiances.

- The act of labeling or naming something is an exercise of power – of linking it to the world, and constructs within it, in a particular way.
- Our language use reveals our orientation to the world and our gaps in understanding of it.

Thinking is not language, or completely dependent on it, but they are deeply intertwined.

- System #1 (housed in the pre-frontal cortex, the new brain, the logical/problem-solving brain) largely controls language use and is reliant on it.
- Any normally developed person can use language unconsciously (thanks to System #2).
- Conscious engagement with language through System #1 is necessary to develop an overt understanding its connection to the wielding of power, being persuasive, or understanding how people live together.
 - One can learn to use spoken language persuasively by observation and practice – it's natural.
 - Written language, however, requires overt support across a long-term engagement with System #1 in a disciplined manner.
 - Why? Language is an evolutionary adaptation. Writing is not. It is a cultural technology, much in the same way that mathematics is.

Studying language can reveal:

- How our brains understand and process language.
- How we learn languages and the optimal methods for teaching them.
- How social factors affect language use.
- What is distinctive among various genres of writing or speech.
- How people in different cultures use language to accomplish work.
- The structure of non-verbal languages.

Studying writing can reveal:

- How to craft language that maximizes effectiveness and power in specific ways towards carefully constructed audiences.
- How to develop the complexity of one's own thinking, and the ability to share that complexity with others—both with similar expertise (e.g., peers and colleagues) and non-experts (e.g., people on the street).

- The acquisition and retention of privileged dialects (e.g., formal business English), favorable genres (e.g., business proposals), specialist vocabularies (e.g., law, business, etc.)
- Developing these skills in more than one social and cultural context.
 - Code switching between linguistic and social communities.
- Acquisition of “symbolic power” or the power afforded by use of symbols (and eloquence in doing so) and other characteristics rather than hoarding resources or carrying a weapon.
- Ideological frameworks of ourselves and others (e.g., what is important vs. what is less important; what is noticed vs. what is invisible)
- Effective “framing” (e.g., how we use language to shape the thinking of others through neural entrainment).
- Use of conceptual metaphors through culturally recognizable metaphors, metonymy, synecdoche, and other figures of speech.

4TH COLLABORATE SESSION – INVENTION INTRODUCED

Day #4 – Thursday – 2/11/2021

Objectives

- Answer questions that students have about the course.
- Introduce invention strategies for assignments and projects.
- Practice invention for Assignment #2.
- Discuss Project #1.

Schedule

#	Activity Description	Minutes
1.	Questions and Answers – Technology, Homework, Readings, Professor, Grades	5
2.	Week 2 To Do List & Syllabus	5
3.	Explain Inventio(n)	20
4.	Invention Exercise	30
5.	Assignment #2 Discussion	15
6.	Project #1 Discussion	20
7.	Upcoming recap	5

Upcoming

- For next Tues. we are discussing *How to Tame a Wild Tongue*. Take notes.
- We will be discussing *The Hero's Journey* on Tuesday, 2/23.
- We will continue to talk about Assignment #2 and Project #1.
- Sign up for a peer mentor!

Notes

5TH COLLABORATE SESSION – LANGUAGE, THINKING, AND CULTURE

Day #5 – Tuesday – 2/16/2021

Objectives

- Answer questions that students have about Assignment #2.
- Discuss the connection of our language use to who we are.
- Discuss the role of note-taking in idea development.
- Walk through using the template for Assignment #2.

Schedule

#	Activity Description	Minutes
1.	Questions and Answers about Assignment #2	5
2.	“What your speaking style, like, says about you” (Regan, 2014)	20
3.	Discuss “How to Tame a Wild Tongue” (Anzaldua, 1987)	20
4.	“Both Not Half: How language shapes identity” (Ahluwalia, 2020)	20
5.	Notes on the problem of representing linguistic identity	20
6.	Template for Assignment #2	10
7.	Week 3 To Do	5

Upcoming

- On Thursday, we are discussing the grading method and structure of the course.
- We will be discussing *The Hero's Journey* on Tuesday, 2/23.
- We will continue to talk about Assignment #2 on Thursday.
- Sign up for a peer mentor!

Responding to Gloria Anzaldúa

- What does Gloria Anzaldúa write about that you can identify with?
- What does she write about that you can't identify with?
- What does she write about that you may want to know more about?

Page Notes from Anzaldúa

- What aspects of Anzaldúa's identity intersection with my own – a borderland identity, but not a linguistic heritage. Caught between two cultures, one seen as inferior. How does one cross these borders without losing a sense of their heritage? How does one integrate their cultural past with who they are becoming?
- Forcing someone to eliminate aspects of their culture or its representation is an act of violence.
- How do we raise children to have a voice, especially an effective voice? Too often the language forced upon children is the language of silence (Anzaldúa 34).
- Naming something or someone is exercising power over that thing or person. Re-naming a person is an exercise in dominance.
- What is the "oppressor's language"? (Anzaldúa 35)? Who we identify with is part of our identity and subjectivity. Those of us who exist across multiple cultural boundaries always feel pulled in different directions at different times.

Our esteem of the language we speak is part of how we view ourselves (Anzaldúa 39)

- Patois – the dialect of the "common people" (Anzaldúa 36).
- Argot – the jargon or slang of a group (Anzaldúa 38).
- Broken, bastard, and illegitimate languages (Anzaldúa 38).

Languages evoke a time and place – they evoke an identity (Anzaldúa 41)

Midlands East Dialect – Scots-Irish Variant – Northern Allegheny region

Two conversations:

Jeet'yit?
Nuh'dij'u?
Nuh, yuntu?
Yeep. I jesgo't'redup b'for'we gitgoin'.
Where'cha think'n'boutgoin'?
Iunno, Whujuwannuget?
Hoagie'na pop?
Sure, d'at shawp'n tahn?
Sansgut.

He'up.
Hajerday goin?
Gut.
Djamake d'bigbucks t'day?
No'sa bad. 'Bouda gran.
Eea, s'gut.
Wud'cha gut gun'un afr'd'mark't?
Jus' try'n't nut g't'old.

- Language can be used to demonstrate affiliation with a group, or rebellion against it (Anzaldúa 37).
- How do we overcome a tradition of silence that one is indoctrinated into? This is not as easy to do as it appears at first glance due to how language is learned, its impact on identity, and the reification of that identity within culture. How can one have a voice if they belong to a people, a gender, a group, who struggle to have a voice?
- Does one have an identity unless they know the name of it? Anzaldúa was Chicana, but didn't realize it for many years. The Chicana identity had to be theorized.

6TH COLLABORATE SESSION – THE BIOLOGY OF STORYTELLING

Day #6 – Thursday – 2/18/2021

Objectives

- Discuss the biochemical and cognitive function of storytelling.
- Discuss the role of close reading and note-taking in idea development.
- Walk through using the template for Assignment #2.
- First discussion on grades.

Schedule

#	Activity Description	Minutes
1.	"How to start a movement" (Sivers, 2010)	5
2.	The Science Behind Storytelling (Alviani, 2018)	20
3.	"The Magical Science of Storytelling" (Phillips, 2017)	25
4.	Close reading of -- "Modality and Morphology: What We Write Might Not Be What We Say" (Rapp, Fischer-Baum, and Miozzo, 2017)	20
5.	Show Assignment #2 Adaptation	20
6.	Grades Discussion	10

Upcoming

- Next Tuesday, we will be discussing *The Hero's Journey* (Campbell), which you can find in the course documents folder.
- Next Thursday, we are going to shift from storytelling into a tour-de-force discussion of why all of this matters laid out in clear terms. Your Assignment #2 is also due then, and we will shift again into Project #1 and talking more specifically about how to integrate these ideas into your writing process in the coming weeks.
- See Blackboard for the Literary Arts Festival. Extra credit to those who submit writing from this class!

The science behind storytelling (Alviani, 2018)

The “human mind is a story processor, not a logic processor” (Haidt, 2013).

The story drive -- “It is in our nature to need stories”

<https://blogs.scientificamerican.com/guest-blog/it-is-in-our-nature-to-need-stories/>

Humans don't just tell stories; we think in stories.

In the TED Talk on neural entrainment, we saw that as stories were told in different ways (some of which didn't make sense), the human brain activated in areas specifically designed to process story and brain waves of listeners synchronized.

Stories are a cultural technology that allows us to cooperate at scale by sharing knowledge through various modalities and media across the borders of time and space between generations, adapting it for new audiences under novel circumstances.

The very basis for language syntax lends itself to narrative structure and story – a subject, a verb, an object capable of providing context through concepts that orient the subject and action in time, place, and relationship.

Example: The boy bounced the ball over his sister's head.

[NP](S) The boy (V) bounced [NP](DO) the ball [(PP)] (ADV) over (P_ADJ) his [(NP)][P_ADJ]sister's [IO]head.

Like syntax of language must follow particular structural rules to make sense (linguistic grammar) and sound familiar or appropriate when they follow particular social conventions (prescriptive or social grammar) Whether orally or in writing, humans respond to stories

The common story structure quoted from Alviani:

1. *A character, that we have been made interested in, has a goal, which is backed by a clear, understandable motive.*
2. *But the character has not yet reached the goal, and is blocked by obstacles that engender risk and consequences of failure.*
3. *The character must struggle to meet the goal. Allied characters and resources are encountered, which aid in overcoming the obstacles.*
4. *Once the obstacles are overcome and the goal is reached (or not, if the story is tragic) a new normal is established, which remains in stasis until a new incident prompts a new goal.*

“old normal > clear goal > obstacles > external allies > struggle > new normal”

Research tells a story as well – understanding that story, and grappling with how it connects to our own lives, our intellectual curiosities, and our understanding of the world is one of the bases for critical thinking and expertise.

How does one learn from research, or any intellectually dense/unfamiliar writing?

Modality and morphology: What we write may not be what we say

(Rapp, Fischer-Baum, and Miozzo, 2015)

How do we deepen our knowledge of phenomena that interest us? How do we turn curiosity into knowledge beyond YouTube tutorials and TED-type talks?

The ability to acquire alphabetic literacy is an “evolutionarily recent human invention” – it is not determined by genetic code like spoken language.

The “adult orthographic system” (a.k.a. written language) comes from at least a somewhat different place than spoken language in the brain because damage to the written system or oral system does not necessarily affect the other--they function with significant independence (i.e., double dissociation).

[Phonological recoding](#) is not necessary for comprehending words that are read – understanding how language is activated and used.

“This indicates that the conceptual/semantic system can make direct contact with correct word spellings, even if it fails to access the correct spoken word forms, revealing that phonological mediation is not necessarily required in written word production.”

“Presumably, the capacity for modality-specific orthographic processing at higher linguistic levels develops with increasing expertise and adds to the efficiency and speed of written word production. Understanding that the “end state” of the written production system involves orthographic representations and processes sensitive to the morphological structure of words is relevant for literacy instruction and rehabilitation. Considerable research has examined the relationship between general morphological skills and literacy development (Nagy, Beninger & Abbott, 2006), while less has specifically examined the development of morpho-orthography (but see, Egan & Tainturier, 2011; Treiman & Cassar, 1996). Learning and rehabilitation experiences that target orthographic morphological structures and processes may contribute to developing the type and level of expertise of the adult writer.

In conclusion, one can only surmise that Gordinier, Wernicke, and colleagues would have responded with great interest to the evidence presented here revealing the brain’s capacity to instantiate linguistically sophisticated features of written language with considerable neural independence from evolutionarily older skills such as spoken language.”

7TH COLLABORATE SESSION – STORY AND SELF

Day #7 – Tuesday – 2/23/2021

Objectives

- Discuss the Ur Myth and its relationship to the story drive.
- Demonstrate a live approach to composing a paragraph of Assignment #2.
- Answer questions about MS Word formatting.
- Demonstrate transition in thinking from Assignment #2 to Project #1.

Schedule

#	Activity Description	Minutes
1.	Questions	5
2.	The Hero's Journey (Vogler, 2003)	10
3.	"Joseph Campbell and the Power of Myth" (Moyers, 1987)	40
4.	Breakout Groups – Application to the <i>Story of Myself</i>	25
5.	Assignment #2 – Live Composing and Formatting Exercise	20

Upcoming

- On Thursday, Assignment #2 is due.
- On Thursday, we will be discussing various models for thinking about learning, progress, and application to life – no reading due.
- Next week you have two academic articles to read and take notes on related to writing.

The Hero(ine) of a Thousand Faces

The hero found or achieved something beyond the normal range. Given his or her life to something bigger. Saves him/herself or others – finding greater purpose in one’s life independent of the doctrines of others – individual self-direction and self-expression.

Some heroic acts are physical acts, but others are spiritual undertaken by someone who has found a way of experiencing a supernatural range of human life, but comes back to share it.

Even something as simple as a child in the fundamental transition to adulthood – the cycle of loss, learning, and emergence out of dependency – a death and resurrection.

Basic motif of the spiritual journey – leaving one condition, finding the source of enrichment, and transformation into a new condition.

Finding out what your nature is, your career, your source of emotional sustenance.

The transformation of consciousness through trials and their revelations – particularly within a system – if a person doesn’t listen to the demands of his or her own spiritual or “heart life” calling, they will go crazy. The world is full of people who have stopped listening to themselves – the creative spirit exists beyond the boundaries of the system or the social machine we inhabit. We have to leave the life we have planned, or that has been planned for us, to have the life that is actually waiting for us.

Amazing variation in stories across history and location, but they evoke the same fundamental dynamics.

The edge between what is known, and what can’t be known – the transcendent source of life. Important to acknowledge the mystery of life and one’s own mystery. Figuring out what makes you tick. Developing perspective and sense of self and one’s own vision.

“BILL MOYERS: Unlike the classical heroes, we’re not going on our journey to save the world, but to save ourselves.

JOSEPH CAMPBELL: And in doing that, you save the world. I mean, you do. The influence of a vital person vitalizes, there’s no doubt about it. The world is a wasteland. People have the notion of saving the world by shifting it around and changing the rules and so forth. No, any world is a living world if it’s alive, and the thing is to bring it to life. And the way to bring it to life is to find in your own case where your life is, and be alive yourself, it seems to me.”

<https://billmoyers.com/content/ep-1-joseph-campbell-and-the-power-of-myth-the-hero%E2%80%99s-adventure-audio/>

8TH COLLABORATE SESSION – MODELS TO CONSIDER

Day #8 – Thursday – 2/25/2021

Objectives

- Discuss various models related to understanding one's relationship to learning and writing.
- Sum up the first four weeks of the course as we turn toward developing writing projects.
- Discuss Project #1 in more depth.

Schedule

#	Activity Description	Minutes
1.	Questions	5
2.	Assignment #2 Debrief	10
3.	"How to Live to Be 100+" (Buettner, 2009)	30
4.	Models of Self and Transformation	30
5.	Project #1 Discussion	25

Upcoming

- Next week, you have two articles to read and take notes on related to beginning writing assignments.
- A draft of Project #1 is due on Tuesday, 3/9.
- Midterm grades will go out on Thursday, 3/18.

Notes on Narratives and Models

1. Models are heuristics – not reality. But they identify some useful aspect of reality or our understanding of it and demonstrate some essential relationship or knowledge about it. They are designed to provide insight into an aspect of the phenomena we wish to understand.
2. Visual representation often helps us *see* things we could not see before. Whenever I am doing research, I always try to model what I know. When I take notes, I'm always thinking about how to put them into some kind of visual hierarchy or relationship.
3. This class is a journey and whether you realize it or not, you are on it (for better or worse) – a separation, movement through trials, a return to what appears to be ordinary but you are different.
4. We live a life where meaning is constructed of narratives and stories. Thinking about your life, the experiences you encounter, and how they change you in this regard can be helpful in bringing order and meaning to your life.
5. Understanding who you are as a person in the world, what you want and need, or don't want or need, and how you work as a communicator and as a writer is essential for connecting to people who are not already close to you as family, or members of your community. You have to know yourself well to be able to know others well and to communicate effectively with them.
6. Continuously rethinking your own narratives, whatever they may be, what goes into them, how they get created, **and why**, is essential for your own ability to change and grow. It's also essential to developing critical thinking skills because critical thinking requires the ability to move among perspectives and compare them, which you can't do if you are locked into your own, unevolved and unevolving, point of view.
7. As we move forward into learning more about how to construct and deliver a writing project, I always want you to be thinking about these things. How can I make sense of what is happening here? Where does it fit into what I already know? What is missing? What is the narrative I am seeing? Where do I fit into this? Why? Really, why?

9TH COLLABORATE SESSION – “META-THINKING” ABOUT YOUR ASSIGNMENT

Day #9 – Tuesday – 3/2/2021

Objectives

- Discuss heuristics related to beginning a new writing task on an unfamiliar project.
- Discuss approaches to Project #1.

Schedule

#	Activity Description	Minutes
1.	Questions	5
2.	Project #1 Review	15
3.	Breakout Groups – How You Will Begin Project #1 (the Real Real)	25
4.	Discussion of “So You’ve Got a Writing Assignment. Now What?”	25
5.	Writing Hard Things	10
6.	Project #1 Strategy	20

Upcoming

- You have to read the Lessner and Craig chapter on Thursday (3/4).
- A draft of Project #1 is due on Tuesday, 3/9.
- Midterm grades will go out before Thursday, 3/18.

Notes on So You've Got a Writing Assignment. Now What? (Corrine E. Hinton)

We have real feelings for tasks that we feel particularly good about doing (e.g., arousal; flow), and ones that we do not (e.g., worry; anxiety).

A lack of process knowledge of and experience with challenging tasks contribute to our sense of unease.

- How can you start to digest what is being asked of you, develop strategies to begin, a workflow to progress?
- How can you deliver a text that satisfies the writing task and expectations of your audience?
- How can you begin to move some of what you need to do from the forebrain and conscious thought to the more routine approach?

To write effectively, you have to reach a point where you “feel it,” which requires an investment of time, attention, and focus, but it also requires good strategy and preparation to allow that cognitive and biochemical work to happen. Of course, you won't always “feel it,” but making good writing routine involves understanding and managing your cycle of time, attention, and focus to a project to produce those feelings. With enough practice, you can produce flow around your writing regularly.

Ideas from Hinton's Chapter:

1. **Don't panic!** Excessive negativity clouds judgement and interferes with learning. In excess, it can also make you unwell (Hinton 19).
2. **Read!** Read the assignment carefully, and repeatedly, until you understand as much of it as possible. This investment at the beginning of a new writing task reduces inefficiency later by reducing the possibility of not using an effective strategy to complete it, or missing something that requires you to unnecessarily repeat work. You will also be able to ask direct and effective questions about portions you don't understand.
3. **Procrastinate at the right times!** Every writer procrastinates. Every. Last. One. But effective writers procrastinate after already investing time and attention into a writing

task, to give themselves a chance to recharge. Always give yourself something new to return to, even if it's a failure (remember the failure cycle?)

4. **Write!** Write notes on the assignment sheets. Write notes on your readings. Respond to what you read. The beginning of your text, whatever it may be, begins here. It does not begin on the blank page or screen staring back at you. By the time you actually begin "writing," you want to have something to say.
5. **Avoid learned helplessness!** Don't wait to begin your work. Don't wait until you are told what to do. Engage in the process of building knowledge, and in the process of learning how to build knowledge. Ask yourself questions about what you know and whether you understand the task in front of you. Consider experimenting with a knowledge table or lists (Hinton 26).
6. **Know your purpose and your audience!** (Hinton 22) – See audience analysis below.
7. **Parse the directive verbs!** (Hinton 23)
8. **Understand *terms of art* fully (like "evidence")!** (Hinton 27)
9. **Put your strategy for writing in writing!** Once you have a sense of what you think you should do, put it in writing, either in outline or list form. Give yourself a checklist of things to do and update it. Build knowledge about an assignment and the writing task it relates to!

Questions to Think About When

Audience and Expertise

- What is the relationship of my audience to the text that I am producing for them?
- What is the relationship of my audience to the subject my text is about?
- How expert is my audience about the kind of text I am producing?
- How expert is my audience about the subject my text is about?
- Does my audience have any other areas of expertise that I need to be aware of because it influences my project?

Audience and Demographics

- What can I say about the gender, age, employment, ethnicity, linguistic, educational, and other identity-based factors of the background of my audience?
- What cultural considerations do I need to make when addressing my audience (e.g., educational, power-based, institutional role)?
- What cultural dynamics influence my relationship with my audience?

Ideal Audience and Interests

- What is the likelihood that my audience will be interested in reading my text? Why?
- What is the likelihood that my audience will be interested in the subject of my text?
- Will my audience share my own interests? Why, or why not?

Emotional and Personality Considerations

- What is my audience's likely attitude towards my text and subject?
- What will the emotional climate be like when a decision is made about my text?
- Are there factors that would sway my audience positively or negatively towards my text and its subject matter? What are they?
- What is the audience's probable reaction to my document?

Audience Needs and Expectations

- What will my audience need to know from my text in order to make a decision?

- How expert does my audience expect *me* to be?
- What probable questions will my audience have?
- What information will my text need in order to be persuasive to this audience?
- What are some potential problems I will face trying to persuade this audience?
- What tone, length, writing style will be most persuasive to my audience?

10TH COLLABORATE SESSION – INQUIRY IN-DEPTH'ISH

Day #10 – Thursday – 3/4/2021

Objectives

- Discuss inquiry as an analytical process.
- Focus on “Why?”
- Demonstrate invention in Project #1

Schedule

#	Activity Description	Minutes
1.	Introduction and Questions	5
2.	Simon Sinek – “ How Great Leaders Inspire Action ” (2009)	25
3.	Discussion of “ Finding Your Way In... ” (Lessner and Craig)	20
4.	Project #1 Start	30
5.	Derek Muller – “ My Life Story ” (2018)	20

Upcoming

- A draft of Project #1 is due on Tuesday, 3/9.
- Midterm grades will go out before Thursday, 3/18.

Notes on “Finding Your Way In’: Invention as Inquiry Based Learning in First Year Writing” (Steven Lessner and Collin Craig)

- A. How do you move forward in a new writing task in an unfamiliar writing situation?
- B. A lot of invention is geared towards developing ideas and avoiding the blank screen (or page). Being generative is the goal.
- C. A last-minute or haphazard approach may feel familiar, even comfortable, but it is toxic. It limits your capacity for learning, excellence, and growth.
- D. Invention – *inventio*; inventory; part of the original canon of classical Greco-Roman rhetoric.
 - Far more than brainstorming or outlining.
 - Not just for the beginning of a project.
 - An ongoing developmental process of bringing language and structure to ideas and using this process to produce the seeds of knowledge.
- E. Invention is not a formula or a technique – it is a flexible system of approaches that can be individuated to your own particular needs in various circumstances. Think of it as a master strategy that will look different for each writer and each situation, but work the same way.
- F. Techniques of Invention

Reading rhetorically

- Developing a process for your reading and understanding the text: analyze ↔ interpret ↔ reflect
- (context [idea] context)
- Looking for textual organization, stylistic moves, sources of authority, and audience
- Ethos/Pathos/Logos

Writing freely

- Freewriting
- Focused freewriting
- Critical freewriting

Organizing frequently

- Flexible outlining
- Bulleting
- Visual outlining
- Dialogic outlining

11TH COLLABORATE SESSION – THE EDITORIAL MIND

Day #11 – Tuesday – 3/9/2021

Objectives

- Discuss different types of editing and their role in the writing process.
- Introduce developmental editing.
- Project #1 debrief.
- Review Assignment #3.

Schedule

#	Activity Description	Minutes
1.	Introduction and Questions	5
2.	Natalia Leigh – “How to Edit a First Draft” (2020)	25
3.	Developmental Editing – Three Ways	40
4.	Assignment #3	25
5.	Weekly To Do	5

Upcoming

- Midterm grades will go out before Thursday, 3/18.
- You have two short videos to watch for Thursday, 3/11.

Notes on “Finding Your Way In’: Invention as Inquiry Based Learning in First Year Writing” (Steven Lessner and Collin Craig)

- A. How do you move forward in a new writing task in an unfamiliar writing situation?
- B. A lot of invention is geared towards developing ideas and avoiding the blank screen (or page). Being generative is the goal.
- C. A last-minute or haphazard approach may feel familiar, even comfortable, but it is toxic. It limits your capacity for learning, excellence, and growth.
- D. Invention – *inventio*; inventory; part of the original canon of classical Greco-Roman rhetoric.
 - Far more than brainstorming or outlining.
 - Not just for the beginning of a project.
 - An ongoing developmental process of bringing language and structure to ideas and using this process to produce the seeds of knowledge.
- E. Invention is not a formula or a technique – it is a flexible system of approaches that can be individuated to your own particular needs in various circumstances. Think of it as a master strategy that will look different for each writer and each situation, but work the same way.
- F. Techniques of Invention

Reading rhetorically

- Developing a process for your reading and understanding the text: analyze ↔ interpret ↔ reflect
- (context [idea] context)
- Looking for textual organization, stylistic moves, sources of authority, and audience
- Ethos/Pathos/Logos

Writing freely

- Freewriting
- Focused freewriting
- Critical freewriting

Organizing frequently

- Flexible outlining
- Bulleting
- Visual outlining
- Dialogic outlining

12TH COLLABORATE SESSION – DISCOVERING YOUR WRITING VOICE

Day #12 – Thursday – 3/11/2021

Objectives

- Discuss different types of editing and their role in the writing process.
- Introduce line editing.
- Continue to review Assignment #3.

Schedule

#	Activity Description	Minutes
1.	Introduction and Questions	5
2.	“Words, Not Ideas: How to Write a Book” (Bamman, 2015)	15
3.	“The Voices in My Head” (Longden, 2013)	20
4.	Writer’s Voice: What Is It and How to Find Yours (Brits, 2018)	15
5.	Line Editing – Three Ways	35
6.	Assignment #3	10
7.	Calendar Updates	5

Upcoming

- Midterm grades will go out before Thursday, 3/18.
- Next week, you will be reading “Critical Thinking in College Writing” by Gita DasBender and “Reflective Writing and the Revision Process” by Sandra Giles.

Notes on “Finding Your Way In’: Invention as Inquiry Based Learning in First Year Writing” (Steven Lessner and Collin Craig)

- A. How do you move forward in a new writing task in an unfamiliar writing situation?
- B. A lot of invention is geared towards developing ideas and avoiding the blank screen (or page). Being generative is the goal.
- C. A last-minute or haphazard approach may feel familiar, even comfortable, but it is toxic. It limits your capacity for learning, excellence, and growth.
- D. Invention – *inventio*; inventory; part of the original canon of classical Greco-Roman rhetoric.
 - Far more than brainstorming or outlining.
 - Not just for the beginning of a project.
 - An ongoing developmental process of bringing language and structure to ideas and using this process to produce the seeds of knowledge.
- E. Invention is not a formula or a technique – it is a flexible system of approaches that can be individuated to your own particular needs in various circumstances. Think of it as a master strategy that will look different for each writer and each situation, but work the same way.
- F. Techniques of Invention

Reading rhetorically

- Developing a process for your reading and understanding the text: analyze ↔ interpret ↔ reflect
- (context [idea] context)
- Looking for textual organization, stylistic moves, sources of authority, and audience
- Ethos/Pathos/Logos

Writing freely

- Freewriting
- Focused freewriting
- Critical freewriting

Organizing frequently

- Flexible outlining
- Bulleting
- Visual outlining
- Dialogic outlining

14TH COLLABORATE SESSION – COMPOSING PROCESSES & WRITER'S BLOCK

Day #14 – Thursday – 3/18/2021

Objectives

- Discuss the processes by which texts are composed.
- Discuss how to approach the act of re*visioning.
- Discuss critical thinking as a framework.

Schedule

#	Activity Description	Minutes
1.	Questions and Midterm Grades	15
2.	The Writing Process	15
3.	"Writing Process Animation" by Jonathan Beer	20
4.	Writing Process Drawings	20
5.	Notes on the role of critical thinking and revision	25
6.	Upcoming	5

Upcoming

- Assignment #4 will go out this weekend.
- Next week, you will be reading "Critical Thinking in College Writing" by Gita DasBender and we will be talking more about critical thinking and analysis.

Notes on “Reflective Writing and the Revision Process: What Were You Thinking” (Sandra Giles)

I know that I always say that thinking about writing is not the same as writing, and this is true. But, thinking about writing and writing about writing are part of the composing processes of skilled writers.

Effective writing must balance a multitude of decisions related to:

- Rhetorical elements (e.g., audience/purpose)
- Genre features (e.g., content research/argument development)
- Language features (e.g., style/voice/mechanics)
- Text production (e.g., page design/distribution/creation process)

Writers are always thinking about their composing processes, how well they are working under the circumstances, and how to improve them either immediately if necessary, or on future projects.

Lots of writing that goes into an eventual final draft is not the final text itself. This parenthetical writing (e.g., outside of the text itself but surrounding it) is about planning the final text, communications with others about the text, invention exercises leading to the text, research notes, inspired ramblings, advanced doodles, false starts, sidebar discussions one must write in order to get to the truth. All of these end up contributing to the final text itself either directly or indirectly.

There is no amount of learning about writing that can help you if you actually aren't doing the writing itself. The craft of writing is learned in the doing of writing. The point I'm making is often times the writing that matters is about the text in order to get to the text itself. You can't think your way to the draft, you must write your way to it. So, while you do think about your text, you think through writing.

As a writer, you can always write to yourself to probe your own understanding of your work.

- What am I trying to accomplish?
- What steps have I taken so far?
- Where am I in terms of doing what I set out to do?
- What are next things for me to do and in what order can I approach them?

This kind of writing is called reflective writing. We write reflectively because insight is generated in *dialogical* activity, not in stasis. We must be in dialog with some source of knowledge or insight to develop it. Sometimes that source is our own imagination.

When we write about our writing, we find and unintentionally fill in gaps in our understanding of our text and our own knowledge framework as a writer (and oftentimes gaps in our actual text itself).

You usually don't know what you want to write, or can write, until you sit down to write it. As you write your text, your own intention towards it becomes clear. What do you need it to do? What do you want out of the experience? How will the reader approach it? These are answers we shape and reshape along the way.

Notes on “Critical Thinking in College Writing: From the Personal to the Academic” (Gita DasBender)

What is “critical thinking”? It is the process by which you conduct analysis through evaluation and response in a way that is anchored to some key value. It ranges from involving general principles to subject-specific techniques. It means being able to locate your own understanding of a subject amid a larger body of knowledge of that subject.

To engage in critical thinking, you must be willing to involve yourself in your work with a particular mindset.

- 1) You must be willing to read to understand—which involves writing as you read.
 - a. This involves a commitment of time and focus – the willingness to read closely and track what you have read through annotations and other forms of notes.
 - b. Reading critically means stopping, reflecting on what you have encountered, asking yourself questions, and taking notes on that process.
 - c. You must be able to discover what ideas are most important to you, and which chains of argumentation support that. You have to find the main idea, or argument, or the narrative/story that is speaking to you.
 - d. You have to be willing to look up seemingly important words or ideas you do not know.

- 2) As you read, you must be willing to think about how the text connect to you in a tangible way. Where do you stand in relationship to the text itself, its argument(s), or subject matter?
 - a. Academic writing (i.e., writing with the explicit goal of knowledge-creation and sharing) starts with the personal.
 - b. You must be able to articulate an opinion on the subject you are writing on (an informed opinion), but also try to apply that opinion towards more abstract, or general, ideas.
 - c. Recognize and question your own relationship with the text to situate yourself within it.
- 3) Find and identify the gap in your own understanding.
 - a. What is missing that can be filled in through analysis? This is something that will bridge the “gap” between your own interest and understanding, the text, and the audience.
 - b. For example, for me, the gap would be thinking about what my relationship is with the animal proteins (e.g., dead flesh), and what our relationship with our meat supply is more generally.
 - c. Summarize, evaluate, connect, extend.
 - d. Reorganize text according to conflicting viewpoints, contradictions, theses—all points for potential analysis.
- 4) Use the insight you develop out of identifying the gap in your own understanding to reorganize your own thinking through writing.

Stages of critical thinking (according to Gita DasBender)

- Understanding the personal connection and stake to a subject.
- Conducting a textual analysis—summary, evaluate, analyze, connect, extend.
- Identifying a gap in understanding—what is missing that you can fill in through additional analysis.
- Looking at the rhetoric of a text or argument (style, organization, evidence, etc.)
- Connect your own ideas to a text, and/or extend them through the understanding of the text.

15TH COLLABORATE SESSION – CONDUCTING AN ANALYSIS

Day #15 – Tuesday – 3/23/2021

Objectives

- Discuss what an analysis is and how it works.
- Demonstrate what an analytical mindset looks like.
- Demonstrate the role that analysis plays in the writing process.

Schedule

#	Activity Description	Minutes
1.	Questions	5
2.	What is an analysis	15
3.	“Feynman: Take the World from Another Point of View” (pts. 1-4)	45
4.	“Magnets” by Richard Feynman	10
5.	Applying the concepts and processes of analysis to writing	20
6.	Upcoming	5

Upcoming

- We will discuss Assignment #4 on Thursday.
- We will discuss “Critical Thinking in College Writing” by Gita DasBender on Thursday.
- Prof. Renata Ferdinand will join us on Thursday for an observation.

Inductive vs. Deductive Analysis

- Analysis is the act of taking a whole and breaking it apart by some method to look at the relationships between its parts.
- Each analysis contributes to a model that allows an undifferentiated thing to be understood as broken into component parts that serve a discrete and unique function as part of a whole.
- Inductive analysis is what we are practicing in this class. Inductive analysis is most useful when we don't have a developed understanding of a model or theory of its operation. This is where each of you essentially are with your writing. You can produce it, you can understand it well as a totality, and you can make changes to it to some effect, but you don't have a great understanding of how your writing works across its many domains of functionality (or even what those domains are), or how changing various components within these domains affects the production and reception of the text as a whole. You are moving from the unknown to the known.
 - Performing an inductive analysis depends on seeing resemblances and regularities in patterns, make assumptions based on limited data, and make decisions that may prove to be incomplete or wrong.
 - Inductive analysis requires a high tolerance for ambiguity and building a holistic understanding (e.g., by comprehending the interconnected parts first as they relate to the whole).
- Deductive analysis is what you have been taught to produce in your school classes. In deductive analysis you test your understanding of an already theory or model to further refine your understanding of it. Deductive analysis involves hypothesis testing of a principle under specific circumstances. You are moving from the known to the unknown.
 - Performing a deductive analysis involves taking a known and quantifiable whole and either changing one aspect of it, or applying it in a known new situation, and testing the change.

- Deductive analysis requires understanding the system and principle under examination and being able to make systematic and educated guesses about the outcome of changes in the system.

Performing an Analysis (Lessons from a Physicist)

- Must know the name of things and how other people refer to them.
- Try to define things in measurable, quantifiable concepts, but also look beyond what you already have language for.
- Start with what appears to be obvious to observation.
- Not all models will be useful and useful models do not need to be complex.
- A useful model is one where you know how it works, what its limitations are, and provokes you to explore a concept further.
- Ideally, your understanding of these various models that we employ in this class will become part of your overall framework of understanding for your own writing. You will be able to connect with your writing through these ideas, and connect with others about your writing and theirs through these ideas. They will open up new ways of thinking, new questions, and new challenges as you write in more complex genres and with higher stakes.

Analytical Models

What do we have at our disposal right now:

- Speech, Writing, and Cognition
- Language and Learning
- Writing Process vs. Written Product
- Rhetorical Triangle (Writer, Text, and Audience)
- Rhetorical Structure (Introduction, Body, Conclusion)
- Critical Reasoning (Identify, Summarize, Evaluate, Connect, Extend)

Other analytical models:

- Rhetorical Modes (Argumentation, Description, Narration, Exposition)
- Rhetorical Appeals (Ethos, Pathos, and Logos)
- Argumentation (Toulmin, Rogerian, Classical)
- Discourse Models (Interactional and Transactional)

16TH COLLABORATE SESSION – CRITICAL THINKING IN COLLEGE WRITING

Day #16 – Thursday – 3/25/2021

Objectives

- Plot a conceptual map through the first-half of the course as we break.
- Discuss the role that critical thinking plays in the writing and learning process.
- Review Assignment #4 “The Revision Plan” (Due 4/8).

Schedule

#	Activity Description	Minutes
1.	Questions	5
2.	Closing Out the First-Half of ENG 1101-LC25	20
3.	Transforming Your Thinking About Writing	15
4.	Discussion of Critical Thinking in College Writing (DasBender)	15
5.	“ How to Write a Rhetorical Analysis ” (Stedman)	15
6.	Discussion of Assignment #4	25
7.	Upcoming	5

Upcoming

- Next week is Spring Recess and there are no classes on Tues (3/30) and Thurs (4/1).
- On Tues (4/6), we will be reviewing “[The Sixth Paragraph: A Re-Vision of the Essay](#)” (Lynch) as we move from Project #1 to Project #2.
- On Thurs (4/8) Assignment #4 is due and we will be talking in depth about rhetorical structure and why our essays look like they do.
- Have a safe, joyful, and productive Spring Recess. I’ll be around if you need me.

Discussion: Transforming Your Thinking About Writing

- How are you thinking differently as a person, or student, or writer?
- What are you doing differently as a writer or communicator?
- What do you still need on this journey?
 - A model for discovery.
 - A process for action.

Notes on “Critical Thinking in College Writing: From the Personal to the Academic” (Gita DasBender)

What is “critical thinking”? It is the process by which you conduct analysis through evaluation and response in a way that is anchored to some key value or perspective that you bring to the problem. It ranges from involving general principles to subject-specific techniques. It means being able to locate your own understanding of a subject, and your own situatedness with it, amid a larger body of knowledge of that subject.

Stages of critical thinking (according to Gita DasBender)

- Understanding the personal connection and stake to a subject.
- Conducting a textual analysis—summary, evaluate, analyze, connect, extend.
- Identifying a gap in understanding—what is missing that you can fill in through additional analysis.
- Looking at the rhetoric of a text or argument (style, organization, evidence, etc.)
- Connect your own ideas to a text, and/or extend them through the understanding of the text.

To engage in critical thinking, you must be willing to involve yourself in your work with a particular mindset.

- 1) You must be willing to read to understand—which involves writing as you read.
 - a. This involves a commitment of time and focus – the willingness to read closely and track what you have read through annotations and other forms of notes.
 - b. Reading critically means stopping, reflecting on what you have encountered, asking yourself questions, and taking notes on that process.
 - c. You must be able to discover what ideas are most important to you, and which chains of argumentation support that. You have to find the main idea, or argument, or the narrative/story that is speaking to you.

- d. You should approach the task with curiosity (asking yourself “why” a lot) and be willing to look up seemingly important words or ideas you do not know.
- 2) As you read, you must be willing to think about how the text connect to you in a tangible way. Where do you stand in relationship to the text itself, its argument(s), or subject matter?
 - a. Academic writing (i.e., writing with the explicit goal of knowledge-creation and sharing) starts with finding what the personal connection to the text’s subject matter or content might be.
 - b. Your goal is to be able to articulate an informed opinion on the subject you are writing on, but then also try to apply that opinion towards more abstract, or general, ideas (think like Feynman).
 - c. Constantly recognize and question your own relationship with the text to situate yourself within it.
- 3) Find and identify the gap in your own understanding.
 - a. What is missing that can be filled in through some form of analysis? This missing link is something that will bridge the “gap” between your own interest and understanding, the text, and the audience.
 - b. For example, for me, the gap would be thinking about what my relationship is with the animal proteins (e.g., dead flesh), and what our relationship with our meat supply is more generally.
 - c. Try to summarize, evaluate, connect, extend the ideas that you find in your work.
- 4) Use the insight you develop out of identifying the gap in your own understanding to reorganize your own thinking through writing.
 - a. Take the notes from your work and reorganize information that you learn according to conflicting viewpoints, contradictions, theses—all points for potential analysis.

A Rhetorical Perspective (Kyle Stedman)

Analytical Models are a way of framing, contextualizing, and linking the choices we make as writers to a knowledge structure, and communicating that in useful ways to others. These serve as the basis for our ability to think critically about a topic and extend our own reasoning and knowledge through these efforts.

Thinking in terms of how and why communication is effective.

- We must begin to see the “cause and effect” of the choices we make in writing so that we can anticipate the likely outcome of a text we create for a particular audience.
 - Recognize the choices that we make as a communicator in any particular genre of communication.
 - Predict those effects of those choices on different audiences to weight the possibilities towards intended and not unintended effects.
- The ability to rhetorically analyze our own writing, to think in terms of cause and effect, allows us to be our own powerful guide in making our work better in whatever genre or context we are trying to get our writing to work for us.
- Rhetorical analysis gives us the opportunity to determine what questions we should ask of a text.
 - What is the rhetorical situation?
 - What work do we need the text to accomplish (purpose)?
 - How is the text delivered, when, and for what purpose (context)?
 - Who is the text written for and what do we know about them (audience)?
 - What form of communication connects the purpose, context, and audience (genre)?
 - What choices in the composition of the text lend to its effectiveness (or ineffectiveness)?
 - Voice and style
 - Structure and organization of information (argumentation)
 - Balance of logic, emotion, authority, and timeliness (appeals)
 - What are the effects of these choices?
 - What changes in these choices might produce a more desirable outcome?

17TH COLLABORATE SESSION – RE-ENVISIONING WRITING

Day #17 – Tuesday – 4/6/2021

Objectives

- Re-orient ourselves to ENG 1101 and the 2nd half of the course.
- Discuss re*envisioning our writing (and ourselves) beyond editing.
- Discuss “The Sixth Paragraph” by Paul Lynch.

Schedule

#	Activity Description	Minutes
1.	Questions	5
2.	Opening Up the Second-Half of ENG 1101-LC25	10
3.	Writing as Exploration of Our Thinking About Life	5
4.	Day at Night: Ray Bradbury	35
5.	“The Sixth Paragraph” and the Essai	20
6.	How Creative Writing Can Help You Through Life’s Hardest Moments (Hofler, 2020)	20
7.	Upcoming	5

Upcoming

- *Assignment #5: Close Editing Exercise* will be assigned on Thursday (4/8) and will be due on Tuesday (4/20).
- Project #2 will be assigned on Thursday (4/15).

19TH COLLABORATE SESSION – CONSTRUCTING EFFECTIVE PARAGRAPHS AND TEXTS

Day #19 – Tuesday – 4/13/2021

Objectives

- Discuss the rhetorical structure of texts as a concept.
- Discuss how paragraphs function .
- Discuss “The Sixth Paragraph” by Paul Lynch.
- Introduction of Track Changes

Schedule

#	Activity Description	Minutes
1.	Questions	5
2.	“The Sixth Paragraph: A Re-Vision of the Essay	10
3.	Paragraph Construction	15
4.	Rhetorical Structure	25
5.	Assignment #5 – Close Editing Exercise	30
6.	Track Changes Introduction for Word (link here)	10
7.	Upcoming	5

Upcoming

- *Assignment #5: Close Editing Exercise* will be due on Thursday (4/22).
- Project #2 will be assigned this Thursday (4/15).
- We will be reading “Storytelling, Narration, and The Who I Am Story” (Ramsdell) next week.
- We will NOT be reading “Consider the Lobster” (Wallace) this semester.

Notes from "The Sixth Paragraph: A Re-Vision of the Essay:

- Difference between school essays and non-school essays (286).
 - 5 paragraph essay structure
 - Cheeseburger essay
- Taking the straight-jacket off of your writing.
- Thinking about revision in terms of practical revision – seeing the process of your writing and where to intervene to improve.
- Historically, essays have been used to explore thinking – you figure it out as you write, but that takes time and an appropriate framework within which to work.

Paragraph Construction -- <https://www.smcm.edu/writingcenter/wp-content/uploads/sites/48/2019/05/Paragraph-Unity-Coherence-and-Development.pdf>

Rhetorical Structure Theory -- <https://www.sfu.ca/rst/01intro/intro.html>

20TH COLLABORATE SESSION – PROJECT #2

Day #20 – Thursday – 4/15/2021

Objectives

- Discuss Project #2.

Schedule

#	Activity Description	Minutes
1.	Questions	5
2.	Project #2 Discussion	45
3.	Upcoming	10

Upcoming

- *Assignment #5: Close Editing Exercise* will be due on Thursday (4/22).
- We will be reading “Storytelling, Narration, and The Who I Am Story” (Ramsdell) next week.

21ST COLLABORATE SESSION – NARRATIVE AND STORYTELLING

Day #21 – Tuesday – 4/20/2021

Objectives

- Introduce narrative theory through “Storytelling, Narration, and The Who I Am Story.”
- Tell a story and analyze it.
- Apply narrative theory to Projects #1 and #2.

Schedule

#	Activity Description	Minutes
1.	Questions	5
2.	Your Professor Tells You a Story	30
3.	“Storytelling, Narration, and The Who I Am Story.”	15
4.	Rethinking Project #1 One Last Time	20
5.	Generate Ideas for Project #2	30

Upcoming

- *Assignment #5: Close Editing Exercise* will be due on Thursday (4/22).

Notes

The universality of story as a form of communication (Ramsdell 270).

We narrate our own experience to ourselves through story. Narrative is central to the communication of meaning (Ramsdell 273).

There is a theoretical distinction between what happened or is happening (fabula) and how that happening is told (Ramsdell 274).

Think of people, ideas, and things as characters. Ask yourself who or what is the subject of your writing and how have you characterized this person or thing? What do they do?

Creating vs. revealing – what is a story but a long revelation of select instances that convey the author's intent?

Concepts of narrative (Ramsdell 277):

- Fabula and sjuzhet
- Character and action
- Indirect and direct representation
- Real time and narrative time

Let your writing evolve creatively -- You don't need to have any of this worked out ahead of time – use these ideas as part of your framework for understanding your own writing as it develops. Once you recognize where your story is taking you, how, and why, you can alter its course; you can amplify or attenuate various aspects of its delivery; and you can talk, think, or write about the work itself because you have an analytical language with which to do so.

How to make use of this specifically to Project #1? Apply what you have learned about reverse editing to your draft to distill the story you have told into its essential frame (i.e., fabula), then alter its sjuzhet (i.e., narrative framing) to recast it in whatever way you wish.

In the future, you will be writing proposals, pitches, and other various forms of reports – just remember, a great idea doesn't exist until it's on paper.

Readings, stories, essays, anecdotes, TED ideas are all building out the framework of knowledge for you to draw on as a college educated person. To help construct that identity. But, they are not just for you to appear “educated,” but to also seed the garden of your future storytelling abilities and creative framework for communicating ideas.

22ND COLLABORATE SESSION – THE REALISTIC PURSUIT OF KNOWLEDGE

Day #22 – Thursday – 4/22/2021

Objectives

- Introduce how to begin exploring potential topics for your essay.
- Generate topic ideas.

Schedule

#	Activity Description	Minutes
1.	Questions	5
2.	Places Your Professor Goes For Ideas	25
3.	Generate Topic Ideas	20
4.	Independent Research and Writing	50

Upcoming

- On Tuesday (4/27/21) we will be talking about research. By then, you should be actively exploring a concrete idea for Project #2.

Notes

23RD COLLABORATE SESSION – INTRODUCTION TO RESEARCH

Day #23 – Tuesday – 4/23/2021

Objectives

- Introduction to the City Tech library and its online platform.
- Check-in on Project #2 progress.

Schedule

#	Activity Description	Minutes
1.	Library Introduction w/ Prof. Amanda Timolat	60
2.	Developing an information research process	20
3.	Project #2 update	20

Upcoming

- On Thursday (4/29/21) we will be talking about information seeking. By then, you should be actively reading, taking notes, and writing on Project #2.

Notes

24TH COLLABORATE SESSION – INFORMATION SEEKING BEHAVIORS

Day #24 – Thursday – 4/29/2021

Objectives

- Introduce perspectives on biases, ideology, and information seeking behavior.
- Assist students with Project #2 searches.

Schedule

#	Activity Description	Minutes
1.	How Not to Be Ignorant About the World (Rosling and Rosling, 2014)	25
2.	The Moral Biases Behind Your Search Results (Ekstrom, 2015)	15
3.	Beware online “filter bubbles” (Pariser, 2011)	25
4.	The Data Driven Life	15
5.	Student Search Support for Project #2	20

Upcoming

- Next week we will be talking about biases, fallacies, and discourse communities.

**Notes - From “Googlepedia: Turning Information Behaviors into Research Skills”
(McClure)**

Research-based writing requires writers to find, evaluate, and use information from sources other than their own existing knowledge.

Research, like writing, is a process, and one that can (and *should*) be integrated with your writing, **AND YOUR LEARNING**. All of these processes should be evolving as you pursue your education. THAT is the very foundation of critical thinking—the purpose and the result.

Google and Wikipedia are great places to begin your research. They are usually **not great** places to finish it.

Information literacy – “the ability to locate, evaluate, and use effectively the needed information” (222).

Background research can encompass a wide variety of types of credible sources – but the general heuristic is to move towards current, reliable, authoritative, and appropriately purposed sources.

Understanding how sources of information, like Wikipedia work, directly impact how successfully you are going to be able to use them in your writing towards a diverse audience who doesn’t necessarily already agree with you.

“Presearch” – “pre-researching a topic before moving onto more focused, serious, and often library-based research” (224)

In 2021, everyone comes to college-level writing with a pre-existing information search (i.e. “research”) strategy. This is informed both by schooling, but also pursuing one’s own interests in media and on platforms available to us.

Problematic search behaviors (225):

- Relying on Wikipedia or Google
- Power-browsing for information bites
- Cutting-and-pasting information

- Thinking information is automatically unencumbered, accurate, and/or trustworthy
- Treating information from different modalities as equal

Good ideas and heuristics: