

WRA195H/writing as inquiry/honors

course info	instructor info
spring 2018 section 004 tues & thurs 3:00 – 4:50 136 brody	julie lindquist (dr.) 277 bessey hall (10:00 -12:00 mondays, and by appointment) 353-9363 lindqu11@msu.edu

The goal of First-Year Writing at MSU is to **help you learn how to be a better learner of writing**—how to use what you know, recognize what you don't, and find ways to adapt to new writing situations.

To this end, you'll **practice strategies for interpreting, assessing and composing** for specific purposes. Being a writer demands knowledge that is both conceptual and practical: as a writer, you *know* certain things, and you *do* certain things. Being a writer entails knowing how writing is *rhetorical*—how it matters in specific situations, how it makes knowledge, and how it impacts the world. It also involves knowledge of available strategies for inventing and organizing ideas, evaluating purposes and audiences, and developing ideas and language through revision. It also entails acquiring the kind of practices and routines (drafting, reviewing, reflecting, revising) that writers sustain in order to make writing happen.

In this section of WRA 101, the writing you do will be informed by stories of work-- that is to say, the writing you'll produce will be in dialogue with conversations about work—forms of work, values around work, work life, work culture. *Work* seems to be an especially useful frame from our writing and learning, as it is--in one form or another--a goal of everyone who sets out to acquire a college education. As a college student, you have a future relationship with work; as a person in the world, you also have a set of experiences with work (with your own work, and/or with the work lives of those in your family--parents, grandparents, extended family). And as a person in college, you have a present relationship with the work you do as a student, including the work of writing.

While your writing and thinking in this course may be in conversation with things and ideas related to work, work is not the “subject” of the course per se, since WRA 101 is not the kind of course that delivers a stable body of knowledge or information. In fact, you could say that the subject of the course is *you*—your

knowledge, experiences, stories, and plans. Our job will be to find (various kinds of) value in these, and to put them in relation to the work ahead of you as a writer, language user, student, and professional.

The general idea of this course is that learning the practice of writing happens through problem solving, experiencing the possibilities of writing for learning and action, and continual practice. With this in mind, you should expect to spend very little time in this class receiving lectures and accumulating information—learning writing calls for engagement, action, and production. Instructional formats will include discussion, peer review, working in groups on reading and writing tasks, (student) presentations, and one-on-one conferencing.

More about First-Year Writing at MSU. Curriculum, learning goals, and FAQs: <http://wrac.msu.edu/first-year-writing/about-the-experience-of-first-year-writing/>

What we'll do (how we'll spend our time in this class).

- questioning
- planning
- drafting
- assessing
- revising
- reviewing
- sharing
- documenting
- reflecting
- speaking

These are the things writers do. As writers, we'll do them.



There are **three** resources you'll need, all of which are available **online**, and all of which are **free**.

- *Writing Spaces: Readings on Writing*. <http://writingspaces.org>
- *Eli Review*, a peer review platform. <http://elireview.com>
- Purdue OWL, an online lab for writers. <https://owl.english.purdue.edu/owl/>

Also:

- Supplemental readings (posted to D2L)



requirements

- **Five major projects:** three essays (one involving research with primary and secondary sources), one multimedia composition, and a substantial reflective essay.
- **Supporting work/process pieces** for each project.
- **Participation in review workshops** (as both author and reader)

WRITING PROJECTS.

Please also refer to the *PROJECTS* document for elaborated descriptions of each of these.

- 1. Learning Narrative.** (10%) An autobiographical essay in which you tell the story of a learning experience (not necessarily related to writing, and not necessary related to school) and reflect on what it has taught you learning. **3-4 pp.**
- 2. Work Artifact Inquiry.** (20%) An essay in which you'll build an inquiry around an artifact—in our case, a *work* artifact—to consider what the artifact helps you to understand your orientation to your future working life. **4-5pp.**
- 3. Artifact Inquiry Remix Project.** (20%) A collaborative project in which you work with 2-3 others to create a video that synthesizes the (combined) lessons of your work artifact inquiry projects.
- 4. Disciplinary and Professional Literacies Project.** (15%) A project in which you investigate (through an analysis of some combination of written artifacts and what you learn from interviews) how writing operates in a discipline or profession of interest to you. **6-7 pp.**
- 5. Final Reflection.** (35%) A narrative in which you reflect on your learning over the course of the semester, with cited references to your own written products (proposals, drafts, reflections feedback you've given) and to the work of others (feedback you've received). **5-7pp.**

While these are the major projects of the course, the learning they deliver will be supported by other practices and activities. Each project (except the last) has **5 essential components:**

- 1 A Project Proposal (ungraded)
- 2 A First Draft of the Project (ungraded)
- 3 A Revision Statement (ungraded - based on both peer-review and self-reflection)
- 4 A Final Draft of the Project (**graded**)
- 5 A Reflective Essay (**graded**)

Note: You must complete all the required work listed above to pass the course.

Review workshops. The central activity of the course will be **peer review**. We'll spend much (maybe even most) of our time in class reading and reviewing the writing of others. This means that a good deal of the writing you'll do in this class will be in the form of **feedback**—your role as a reviewer is important. Of course, spending so much time reviewing the work of others and giving feedback to your classmates has two benefits: One, you'll GET feedback as well as give it; and two, you'll learn what to do with your OWN writing from the advice you find yourself giving to others. In this class, peer review isn't a peripheral or lesser

activity—instead, it is THE primary means for developing pieces of writing and learning transferrable writing strategies.

Essay Read-Arounds. Since the content of this class is *you* and *your writing*, we'll spend some time in class thinking and talking about what you've learned—what we've all learned—via your own inquiries (that is, through the stories you've told and the research you've done). Here's how this will work: after you've drafted and revised an essay for submission, you'll share it with the rest of the class, so that we can all read and learn from it. On Read-Around days, you'll come to class having selected and read TEN (or more, if you like and have time) of your classmate's essays, and having done some thinking about what, as a collection of stories or inquiries, they teach you about (for example) the relationship of learning, work, and education to culture, or the relationship between literacies and disciplines or professions. In this way, discussion of the course "topics"—writing, learning, work, and education—will follow from, rather than precede, the things you write.

Conferences.

Expect to meet with me for at least two scheduled conferences during the semester. These will be a time for us to check in and have a focused conversation about your work and your progress. I'll also be happy to meet with you during office hours and by appointment. Our pace will be fast throughout the semester; use office hours and conferences to ask questions about the course assignments and get feedback on your work. If you have any questions or concerns about your assignments, your grades, or your writing in general, please do not hesitate to contact me via e-mail, to visit me during my scheduled office hours, or to set up a meeting with me by special appointment.

First-Year Writing Conference.

Each Fall, the First-Writing Program hosts a one-day event for the purposes of giving first-year writing students the opportunity to showcase work they've done in a FYW class. At the conferences, students present to conference attendees (other FYW students, teachers, and interested others) Remixes they've created in their WRA class. You are invited to attend—either as a presenter or audience member. I'd strongly encourage you to do this—if you'll have the opportunity to share your work with a larger audience, get feedback on your work, and to check out what other FYW students are doing in their classes. It's a great experience, and will give you further opportunities/materials for the reflective narrative. The date for this Fall's FYW Conference is **Friday, April 20th, from 9-3**, on the **third floor of Bessey Hall**.



policies and citizenship

- a. **Review workshops.** Since a fundamental premise of this course is that good writing develops with revision—and that writers learn both from giving and getting feedback on work in progress—we'll spend time in class working on drafts of essays. This will happen electronically, using Eli Review (linked to D2L). *You can still participate in Review sessions via Eli if you're not in class—but keep in mind that an absence from class will still count as an absence. (The benefit of participating in a review session even if you can't make it to class is that you'll have the opportunity to get, and give, feedback on your work—a thing that is essential for writing reflections, which carry most of the value when it comes to grades.)*
- b. **Attendance.** Courses in the First-Year Writing Program are (inter)active and practice-based. For this reason, you've got to be here—you can't do the kind of learning this class entails on your own (well, you can do some of it, but not most). The good news is that—because, of course, SH—you may miss four class sessions without any consequence for your grade. You can use these absences in whatever way you like, but it's best to do so strategically—that is, it's probably smart to reserve these absences to address the observance of religious holidays not acknowledged by the University calendar, family events, illness, etc. **After you miss than three classes, however, your final grade for the course will be lowered .3 for each additional absence.**
- c. **Late papers.** On the theory that, yes, sometimes SH, you may submit one paper (except for the final project, which is due during Exam Week) *up to three days late* with no questions asked. After you submit one paper late, though, no other late work will be accepted. However: keep in mind that you're expected to participate in all review workshops, regardless of when you plan to submit your final draft.

Grading Scale. 95-100% - 4.0 89-94% - 3.5 82-88% - 3.0 75-81% - 2.5 70-74% - 2.0 65-69% - 1.5 60-64% - 1.0 < 60% - 0.0

- d. **Formatting & submitting projects.**

To make things easier for me to find and read, (please!) do the following:

- Type your projects—drafts and revisions of essays—in 12pt font, with one-inch margins.
- Type your name, the course number (WRA 101 section 28), the assignment name, the date, and my name in the upper left corner of the first page; this

- information should be single-spaced.
- Skip two lines and type the **title** (centered, but not underlined or in quotation marks).
 - Then, skip one line and begin to type the rest of the essay (double-spaced).
 - On subsequent pages, type your last name and the page number in the upper right corner.
 - Use one-inch margins on all sides.
 - No need to include a cover page!
 - **Submit all your work electronically to D2L.**
 - Name your files as follows: projectnamelastname (for example, LNCHANG). Use the following abbreviations for project names: LN, LNREF, CA, CAREF, DL, REMREF, FINREF.

Because you'll submit and exchange all your work electronically, *be sure to save copies of your writing in several locations.*

ACADEMIC HONESTY

Michigan State University has adopted the following statement about academic policy:

GENERAL STUDENT REGULATIONS

1.1 PROTECTION OF SCHOLARSHIP AND GRADES

The principles of truth and honesty are fundamental to the educational process and the academic integrity of the University; therefore, no student shall:

- 1.2** claim or submit the academic work of another as one's own.
- 1.3** procure, provide, accept or use any materials containing questions or answers to any examination or assignment without proper authorization.
- 1.4** complete or attempt to complete any assignment or examination for another individual without proper authorization.
- 1.5** allow any examination or assignment to be completed for oneself, in part or in total, by another without proper authorization.
- 1.6** alter, tamper with, appropriate, destroy or otherwise interfere with the research, resources, or other academic work of another person.
- 1.7** fabricate or falsify data or results.

Procedures for responding to cases of academic honesty and possible

repercussions are outlined in Spartan Life: Student Handbook and Resource Guide. They can also be found on the web at:

<http://www.msu.edu/unit/ombud/honestylinks.html>

Americans With Disabilities Act. MSU complies with all federal and state laws and regulations regarding discrimination, including the Americans with Disabilities Act of 1990 (ADA). If you have a disability that may affect your performance in the class, you should register with the Resource Center for Persons With Disabilities (RCPD) to receive assistance.

Mandatory Reporting. Michigan State University is committed to fostering a culture of caring and respect that is free of relationship violence and sexual misconduct, and to ensuring that all affected individuals have access to services. For information on reporting options, confidential advocacy and support resources, university policies and procedures, or how to make a difference on campus, visit the Title IX website at www.titleix.msu.edu.

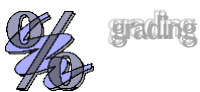
Limits to Confidentiality.

Essays, journals, and other materials submitted for this class are generally considered confidential pursuant to the University's student record policies. However, students should be aware that University employees, including instructors, may not be able to maintain confidentiality when it conflicts with their responsibility to report certain issues based on external legal obligations or that relate to the health and safety of MSU community members and others. As the instructor, I must report the following information to other University offices if you share it with me:

- Suspected child abuse/neglect, even if this maltreatment happened when you were a child,
- Allegations of sexual assault or sexual harassment when they involve MSU students, faculty, or staff, and
- Credible threats of harm to oneself or to others.

These reports may trigger contact from a campus official who will want to talk with you about the incident that you have shared. In almost all cases, it will be your decision whether you wish to speak with that individual. If you would like to talk about these events in a more confidential setting you are encouraged to make an appointment with the MSU Counseling Center.

For more information, go to <http://titleix.msu.edu/policy-info/mandatory-reporting.html>.



As you know (and have likely experienced), there are many things in what writers produce that can be evaluated—everything from ideas to organization to punctuation to formatting. However, we will assume, in the interests of being strategic about learning, that not

everything will be graded in every case: for each project, we will pay attention to particular things (so some things will be targeted as ways to earn credit, and some not). *This is not to say that you won't get feedback on things for which you don't earn credit in the form of points*—so even though a grading form might not include an item like “has a clear thesis” or “has good coherence,” I (or your classmates) may point to these things in the my/their feedback to you.

Let's assume that the following things are true of compositions we will produce in this class, whether they are essays or video texts:

- They are developed **in response to goals** defined by the writing tasks themselves (so, for example, the goal of the Learning Narrative is to tell a story about your learning.)
- They work within a **scope** defined by the nature of the task: that, they have a specified length. (The Learning Narrative, for example, is expected to be 3-4 pages long.)
- They have **beginnings, middles, and ends**, and each of these three parts does a certain kind of rhetorical work—for the writer, and for the reader. (We can call these beginnings, middles, and ends *introductions, bodies, and conclusions*).
- They are **divided into parts**—smaller pieces that frame ideas (or meaning-units) in terms of scope and priority, and that make it possible for an audience to move easily through the composition. (In the case of essays, we will call these “parts” *paragraphs*).
- They are **developed by way of evidence**—ways of making good on their commitments. This evidence can take the form of examples from experience, information or arguments supplied by other sources, or data from research (your own, or that collected or produced by others). What counts as evidence is *rhetorical* (attentive to the needs of an audience, for a purpose, and variable in accordance with purposes and genres).
- They make some kind of **commitment to the reader/viewer**—that is, they promise a certain “aboutness.” We can call this commitment a *focus, a claim, or a thesis*.
- They **name their aboutnesses**—that is, they include titles.

These are the things to which we will give special attention in each of the works you produce—that is, things for which you will be given *credit*. Even though each project you will create is different—each one has a different learning goal, and a different rhetorical purpose—they all have the above characteristics in common.

All work will be assigned a grade consistent with MSU's 4-point grading system : 4.0 (A); 3.5 (A/B); 3.0, (B); 2.5 (B/C); 2.0 (C); 1.5 (C/D); 1.0 (D).

Grades will be weighted as follows:

Project # 1 Literacy Narrative (Narrative 5%; Reflection, 5%)	10%
Project #2 Work Artifact Inquiry (WA 10%; Reflection, 10%)	20%
Project #3 Remix Project (Reflection, 20%)	20%

Project #4 Disciplinary Literacies Project (DL Project, 15%)	15%
Project #5 Final Reflection	35%
Total	100%



links & resources

Department of Rhetoric, Writing, and American Cultures:

<http://www.msu.edu/~wrac/>

Writing Center

423-3610

writing@msu.edu

The Writing Center is a free program available to all student writers at MSU. It offers individualized help on any kind of writing project, at any stage in its development. In addition to the tutorial assistance it provides, the Writing Center also houses instructional resources such as handouts, reference guides and technology instruction. The WC is located in 300 Bessey Hall, and is open 5 days a week (M-Th 8-5; F8-2). There is also walk-in consulting at the Main Library (1st floor, between the Cyber Café and the information desk); hours are 5-10 pm M-Th and on Sundays.

Learning Resource Center:

Assistance with study skills, tutoring in some subject areas.

www.msu.edu/~lrc

Libraries

Main Branch
432-6123
<http://www.lib.msu.edu/>

Computer Labs:

For information about hours, locations, and facilities, go to
<http://microlabs.msu.edu/msupml.pd>

Resource Center for Persons with Disabilities:

www.rcpd.msu.edu

DAY	WHAT WE'LL DO	STUFF THAT'S DUE
T 1/9	<p>Introduction and introductions</p> <p>Learning Narrative (Project One) sequence assigned</p>	<p>Homework: read the syllabus</p>
Th 1/11	<p>REVIEW Learning Narrative proposals in class</p> <p>READ (that is, have read):</p> <p>Lamott, "Shitty First Drafts" (D2L),</p> <p>Mike Rose, "Blue Collar Brilliance: Questioning Assumptions About Intelligence, Work, and Social Class." https://theamericanscholar.org/blue-collar-brilliance/#.V8XUIWVRJw9</p> <p>Recommended reading:</p> <p>Reid, "Ten Ways to Think About Writing: Metaphoric Musings for the College Writing Student." (WS)</p>	<p>Learning Narrative Proposal due in class</p>
T 1/16	<p>REVIEW of Learning Narrative (Draft #1)</p> <p>Write LN revision plan</p> <p>Recommended readings: Maddalena, "I need you to say 'I': Why First-Person Writing is Important in College Writing" and Lynch, "The Sixth Paragraph: A Revision of the Essay." (via <i>Writing Spaces</i>)</p>	<p>Draft #1 of LN Draft due in class</p>

<p>Th 1/18</p>	<p>REVIEW of Learning Narrative (Draft #2)</p> <p>Work Artifact Inquiry sequence (Project #2) assigned.</p> <p>Recommended reading: Giles, "Reflective Writing and the Revision Process: What Were You Thinking?"</p> <p>Review grading criteria for Artifact Inquiry Project</p>	<p>Learning Narrative due in D2L Drop Box by 9pm Friday, 1/20</p>
<p>T 1/23</p>	<p>REVIEW of LN Reflection Draft</p> <p>LN essays read-around and discussion: What have we learned about learning?</p>	<p>LN Reflection draft due in class</p> <p>LN Reflection due in D2L Drop Box Tuesday, 1/24, by 5:00 pm</p>
<p>Th 1/25</p>	<p>REVIEW of Artifact Inquiry proposal</p> <p>Practice interviewing with artifacts.</p> <p>Recommended readings: Savini, "Looking for Trouble: Finding Your Way into a Writing Assignment" (WS) and Antlitz, "Taking Flight: Connecting Inner and Outer Realities During Invention." (WS)</p> <p>READ: An essay from OBJECT LESSONS (to be decided) http://objectsobjectsobjects.com/essays/</p>	<p>Artifact Inquiry Proposal due in class</p>
<p>T 1/30</p>	<p>REVIEW of Draft #1 of Artifact Inquiry</p> <p>Recommended readings: "Face to Face" and "Popping the Questions" (from <i>The Craft of Interviewing</i>, posted to D2L)</p> <p>BRING your artifact to class with you today!</p>	<p>Draft #1 of Artifact Inquiry due in class</p>

Th 2/1	NO CLASS	
T 2/6	CONFERENCES (277 EBH) No class meeting!	Bring your draft and revision plan to your conference!
Th 2/8	CONFERENCES (277 EBH) No class meeting!	Bring your draft and revision plan to your conference! Artifact Inquiry Final Draft due in D2L Drop Box by Friday, Feb 10, by 11:59
T 2/13	REVIEW of Artifact Inquiry Reflection. Artifact Inquiry Read-around and discussion: What have we learned about work and culture?	AI Reflection due in D2L Drop Box Wednesday, Feb 15, by 11:59 pm
Th 2/15	Work on Remix Proposals.	
T 2/20	REVIEW of Remix proposals. Work on Remix projects.	Remix proposal due in class
Th 2/22	Remix presentations/workshops	Draft of Remix due in class
T 2/27	Remix presentations/workshops	Draft of Remix due in class
Th 3/1	REVIEW of Remix Reflection Introduce Project #4 – Disciplinary Literacies project Recommended readings: Sing-Corcoran, “Composition as a Write of Passage,” and Charlton, “The Complexity of Simplicity: Invention Potentials for Writing Students.” (WS)	Remix due in D2L Drop Box by 5:00 Remix Reflection due in D2L Drop Box Friday, March 3, by 5:00pm.
SPRING BREAK		

T 3/13	Introduce Project #4 (Disciplinary Literacies) sequence: Brainstorming for DL project.	
Th 3/15	NO CLASS	
T 3/20	Learning to learn about majors and careers: Introduction to CAL Career Services (Becky Brewer)	
Th 3/22	READ: selected DL essays by students Work on DL Proposal	
T 3/27	REVIEW of Disciplinary Literacies Proposal Recommended reading: Driscoll, "Introduction to Primary Research: Observations, Surveys, and Interviews," and Purdy, "Wikipedia is Good For You!?" (WS)	DL Proposal due in class
Th 3/29	Using the MSU Library: MEET AT LIBRARY (@Reference Instruction Room)	
T 4/3	CONFERENCES: 277 BESSEY HALL (No class meeting!)	Bring your DL draft to your conference with you!
Th 4/5	CONFERENCES: 277 BESSEY HALL (No class meeting!)	Bring your DL draft to your conference with you!
T 4/10	Sources as artifacts: learning how to look Recommended reading: and Rosenberg, "Reading Games: Strategies for Reading Scholarly Sources" (WS)	

Th 4/12	REVIEW of 1stnd Draft of DL Project Recommended reading: Walker, Janice, "Everything Changes, or Why MLA isn't (Always) Right." (WS)	Draft #1 of DL project due in class
T 4/17	REVIEW of 2nd Draft of DL Project Final Reflection Project (#5) Sequence assigned	Draft #2 of DL Project due in class
Th 4/19	Treasure hunt: gathering data and resources for Final Reflection Disciplinary Literacies essays read-around and discussion: What have we learned about preparing for our futures?	DL Project due in D2L Drop Box Thursday, April 20, by 11:59
T 4/24	REVIEW of 1st Draft of Final Reflection	Draft #1 of Final Reflection due in class
Th 4/26	REVIEW of 2nd Draft of Final Reflection	Draft #2 of Final Reflection due in class
5/3	Finals week	Final Reflection due in D2L Drop Box by Noon