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WRIT 101.07: College Writing I

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WRIT 101 | Autumn 2021

Course Meetings: MWF, 10:00-10:50AM

Mx. Kalani Padilla

Office: COR 257

Email: lauren.padilla@umontana.edu

Office Hours: Mondays 11:30-1:30; Tuesdays 1:00-3:00, or by appointment

Texts and Required Materials

A Guide to College Writing I (via Top Hat)

Triple Divide (via Top Hat)

We will be using Top Hat to access these digital interactive text materials for this course.

The direct link to your Top Hat text is: <https://app.tophat.com/e/001370>

It is important that you join the correct course, so please ensure that you only use this above link, or the link from the email invitation that you receive.

Note that our Top Hat Join Code is **001370**

If you already have a Top Hat account, the link will take you directly to our text.

If you're new to Top Hat you'll be prompted to create an account. Please be sure your student account is registered under the same email address that you use to access your university LMS.

If you have questions or difficulty with this process, please contact Top Hat technical support: please call +1 (888) 663-5491 or email support@tophat.com (Monday - Friday | 9AM - 9PM EST).

Due to the interactive nature of WRIT 101, the required textbooks are designed as digital workbooks. This means you will be expected to use these texts dynamically—you will need to sign forms, complete checklists, record your annotations, reflect on revisions and conferences, perform invention work, complete journal entries, etc. By the end of the semester your workbook will be well loved! The digital format of the textbooks require each student to purchase their own text.

Be prepared to have these texts available to you on screen in a sensible manner — iPads and laptops, not cellphones.

Course Description and Goals

from the program director

WRIT 101 is designed to challenge you to learn the literacy skills you'll need to excel as a scholar at the University of Montana and beyond. In this way, WRIT 101 is so much more than a required, general education course. More specifically, the ability to articulate ideas, share thoughts, and communicate concerns is fundamental to participation in communal, academic, and civic dialogues. The literacy skills emphasized in WRIT 101 such as reading, writing, and thinking critically, act as the foundation to effective communication (i.e. sharing observations and impressions, voicing questions and anxieties, and articulating positions and arguments). On a daily basis you enter conversations that require mastery of these literacy skills. I imagine you frequently speak, listen, read, and write to friends, family, community members, classmates, professors, and colleagues. Thus, the idea behind WRIT 101 is not something new. What this course will give you, though, is the opportunity to build on those literacy skills and hone your ability to communicate ideas across myriad of situations and settings.

Because writing development is a recursive process that takes place over time and across different writing situations, all WRIT 101 classes use episode-based portfolio evaluation as the primary means to assess your work. This means that over the course of the semester you will receive copious amounts of feedback, suggestions for revision, and

encouragement to take risks in your writing. Your essays will receive grades, but the bulk of your final grade in the course will be based on how thoughtfully and purposefully you engage in the process of revision. The reasoning behind this pedagogy is that focusing on revision (process) interrupts the fixation on grades (product). Each of the major assignments represents an episode within your portfolio.

The course will be divided into three units, each of which will involve the writing of a different kind of essay called a major assignment. For each major assignment, the approach, style, structure, and content will be determined by your audience and purpose.

Classroom Values

In this classroom we will:

Honor the process. Rather than seeking perfection, we will strive for excellence. Rather than attempting to be “correct,” we will seek truth, wherever it may be found. Rather than awaiting an arrival at a destination, we will choose to be present to the place we are, here and now. Rather than comparing our own progress to that of another, we will acknowledge that all members of this classroom are learners (including the instructor.)

Acknowledge that learning is a vulnerable activity. Working to create a brave space for all members, we will embrace failure as a natural part of the learning process and praise each other’s courage and willingness to risk.

Work to be good stewards of our responsibilities as scholar-artists. Respectful of each other’s gifts, as well as our own, we will seek to honor each other’s time and efforts by coming to class well-prepared and ready to receive from each other. Furthermore, we will strive to honor the gifts and stories of the composers, poets and collaborative partners with whom we interact

Remember our humanity. Acknowledging that the creation of art is a human endeavor as much as it is a technical one, we will take care to bring our own voice to our work While we will seek to understand the stories already present in the repertoire we encounter, we will also allow our own story to affect how we communicate.

Major Assignments

Expect to write and revise three different major assignments and one reflective theory of writing (does not get revised) over the course of this class, in addition to other informal writing in and out of class. Detailed assignment sheets will be made available to you in a timely manner

- Major Assignment #1: Narrative Essay
- Major Assignment #2: Argumentative Essay
- Major Assignment #3: Cultural Analysis (archival project utilizing UM’s *Sentinel* yearbooks)
- Major Assignment #4: A Writer’s Recipe (aka Your Theory of Writing)

Time Commitment and Attendance/Absence Policies

Time Commitment

Credit hour statement: This is a three-credit course, as defined by federal regulation. You should expect to complete 6 hours of out of class work each week for approximately 15 weeks for a total of 90 hours outside of class work.

*As in the professional world, you will find that the amount of time required for any given class will ebb and flow according to its project schedule. Being a full time student is like having a full time job in that you should expect a full working week, and should keep deadlines in mind well in advance.

Attendance/Absence

Presence is powerful. Missing class means missing quizzes, assignments, quizzable discussions, and important announcements. After an absence, you are responsible for getting up-to-date on what happened in class on the day you

missed. I recommend that you exchange email addresses and/or phone numbers with several students that you can contact when you miss class. Though I make myself reasonably available to answer your questions, *I can only facilitate class once. Please:* For discussion and analysis days, I recommend spending some time talking with a friend who was there about how the discussion ran in class. Rules to remember:

In this course that meets three times a week, you may miss three classes with no consequence. Students who know they will be absent should contact me in advance.

At absence 4, you must check in with me about attendance or your final grade will drop one letter grade

At absence 5, your final grade drops two letter grades (example: A drops to C)

At absence 6, your final grade will be an F.

If you are not in class when the attendance sheet goes around, you will be counted absent. However, you may appeal at the end of class for a "tardy," which will count as only 1/3 of an absence.

You do not owe me explanations for why you have missed class; I do not require doctor's notes &c. But do treat your absences like you would treat "sick days" or "personal days" for a job: *save them for when you really need them.* Absences may be excused for bereavement, extreme illness, and activities where you are acting as an official representative of the university (such as sporting events).

Students who are registered for a course but do not attend the first two class meetings may be required to drop the course. This rule allows for early identification of class vacancies to permit other students to add classes. Students not allowed to remain must complete a drop form or drop the course through CyberBear to avoid receiving a failing grade.

Students are expected to attend all class meetings and complete all assignments for courses in which they are enrolled. I may excuse brief and occasional absences for reasons of illness, injury, family emergency, religious observance, cultural or ceremonial events, or participation in a University sponsored activity. (University sponsored activities include for example, field trips, ASUM service, music or drama performances, and intercollegiate athletics.) I will excuse absences for reasons of military service or mandatory public service; please provide appropriate documentation (see below).

Cultural or ceremonial leave allows excused absences for cultural, religious, and ceremonial purposes to meet the student's customs and traditions or to participate in related activities. To receive an authorized absence for a cultural, religious or ceremonial event the student or their advisor (proxy) must submit a formal written request to the instructor. This must include a brief description (with inclusive dates) of the cultural event or ceremony and the importance of the student's attendance or participation. Authorization for the absence is subject to approval by the instructor. Appeals may be made to the Chair, Dean or Provost. The excused absence or leave may not exceed five academic calendar days (not including weekends or holidays). Students remain responsible for completion or make-up of assignments as defined in the syllabus, at the discretion of the instructor.

Students in the National Guard or Reserves are permitted excused absences due to military training. Students must submit their military training schedule to their instructor at the beginning of the semester. Students must also make arrangements with the instructor to make up course work for absences due to military service.

Reasonable Program Modifications

Students with disabilities may request reasonable modifications by contacting me. The University of Montana assures equal access to instruction for students with disabilities in collaboration with instructors and Disability Services for Students, which is located in Lommasson Center 154. The University does not permit fundamental alterations of academic standards or retroactive modifications.

Participation + Electronics

Doing the required reading and writing for each class defines only a small portion of participation. Discussion and questioning are also key participation elements of this course, so I should hear your voice regularly this semester. Your minimum goal should be to participate in discussion once or twice a week with a good question, comment, or answer. That being said, I acknowledge that silence does not equal disengagement; I will be monitoring oral participation and written participation with equal weight. Some participation will be structured into the schedule — board work, peer review, regular attendance &c. Further guidelines for participation appear at the end of this syllabus.

The higher the quality of the participation I observe, the fewer reading quizzes there will be. Quizzes will be administered at the start of class and will count toward your participation grade.

Note that checking email, surfing the web, text-messaging, sleeping, or otherwise ignoring what is happening in class on a given day *will be regarded as equal to an absence*. Your cell phone should not appear in the open during class for any reason, except for emergency or to make a Google Search that will enhance the day's discussion. I may provide additional guidelines for certain sections, especially laptop-heavy sections.

Assignment and Grading Policies

Participation (200 points) 20% (Attendance, being on time for class, in-class participation, contributions to peer workshop and small group work, chapter check-ins located within the textbook, freewriting assignments, presentations, timely submission of ALL pre and post-conference worksheets, library research journal from the textbook, etc.)

Journal Entries: (10 total, 10 points each) 10% (Journal entries are assessed as a portfolio of informal writing that is sustained throughout the semester. This means that each journal is not graded individually, but the entire body of work spanning from entry 1-10 is assessed as a single submission. To receive credit for the journal entries you must complete all 10; if you do not complete all ten journal entries you will receive zero credit. This is all or nothing!)

Annotated Bibliography (100 points) 10% (This assignment is not revised)

Episode-Based Portfolio (150 points) 15% (Major Writing Assignments 1-3 are each worth 5% in pre-revision stage)

Major Assignment #4 (150 points) 15% (no revision)

Revisions (3 total, 100 points each) 30% (Major Assignments 1, 2, & 3)

*If you do not submit a major assignment in the episode-based portfolio, it will not be eligible for revision credit.

*You must earn a C- in this class to be awarded credit

Students enrolled in WRIT 101 are graded by the traditional letter grade A, B, C, D, F or are given NC for no credit. The NC grade does not affect grade point average. It is reserved for students who have worked unusually hard, attended class regularly and completed all assignments but whose skills are not at a passing level at the end of the semester.

Other Guidelines for Assignment Submission

Revelations and Other Awkward Moments

Since peer review is built into our course, I advise you not to include information in your writing assignments if you would be uncomfortable revealing to the entire class. Some assignments will be exceptions, and I will clearly state that they are only for my reading.

Turn It In On Time

Assignments are due at class time on the due date, unless otherwise noted by me or by the syllabus; any late work will

be penalized one letter grade for each class day beyond the due date. Technology mishaps do not count as valid excuses. Save early, save often, and make back up copies in more than one place. You may seek extensions, *before class, on the due date.*

Academic Conduct

You must abide by the rules for academic conduct described in the Student Conduct Code. If you have any questions about when and how to avoid academic dishonesty, particularly plagiarism, please review the Conduct Code and talk with your instructor. Academic honesty is highly valued in the University community and acts of plagiarism will not be tolerated.

Composition Program Plagiarism Policy for WRIT 101

According to the University of Montana Student Conduct Code, plagiarism is “representing another person's words, ideas, data, or materials as one’s own.” The Composition program recognizes that plagiarism is a serious academic offense, but also understands that some misuse of information can occur in the process of learning information literacy skills. Therefore, if student writing appears to have been plagiarized, in full or in part, intentionally or unintentionally, or due to poor citation, the following procedure will take place:

- The student will be made aware of areas in the text that are not properly integrated or cited.
- The student will receive no credit on the paper; it is up to him/her to prove that he/she turned in original work.
- The student will be asked to provide the teacher with copies of the research she/he used in writing the paper.
- The student and teacher will meet to discuss research integration.
- If the student cannot provide documentation of her/his research, further disciplinary action will be taken.

In the case that the student is unable to provide evidence of his/her original work or in the case that the teacher has evidence that the student has repeatedly plagiarized his/her work, the teacher will consult with the Director of Composition for direction with further disciplinary action.

In the case of blatant or egregious offenses, or in the case of repeated plagiarism, the Director of Composition will work with the Dean of Students to determine further disciplinary action.

Students should review the Student Conduct Code so that they understand their rights in academic disciplinary situations. The Student Conduct Code can be found here: http://www.umt.edu/vpsa/policies/student_conduct.php

All WRIT 101 students are required to review the Student Conduct Code then sign and submit the plagiarism acknowledgement form in the textbook.

Course Schedule

GCW: *A Guide to College Writing I*

TD: *Triple Divide*

M: Moodle

Week 1 (Aug. 30, Sept. 1 and 3)

- Due Monday at 11pm by email: Day 1 Writing
- ~~Due Wednesday Class Time~~ Friday, 11pm on TD: Things Invention Activity (GCW)
- ~~Due Friday, Class Time: Journal 1~~

Day 1: Course introduction

Day 2:

Read: GCW Ch 1; “Freewriting” (Elbow, M); “The Hanging Garden” (Reichelt, TD)

Watch: [“In Praise of Chairs”](#) (Zhou, 5 min + captions)

Day 3:

Read: GCW Ch.2; “Paint My True Self”(Flanagan, TD); “Unwrap Me” (Grill, TD)

Listen: [Padraig Otuama on Jonina Kirton’s “Reconciliation”](#) (Poetry Unbound, 13 min + transcript)

Week 2 (Sept 6, 8, and 10)

- Due Wednesday, Class Time : Journal 2
- Due Friday, before class: Web Identity (GCW)

Day 1: Labor Day, no class – No Classes, Offices Closed

Day 2:

Read: “Shitty First Drafts” (Lamott, M) “You Are Your Own Best Subject (Wheeler, M); ~~“Portrait of My Favorite Memory (Schoening, TD)~~ Assignment 1 Assignment Sheet (M)

Day 3:

Read: GCW Ch.3; “Composting” (Goldberg; M); “Written on the Wall in Stage Makeup” (Goodwin, TD)

Week 3 (Sept. 13, 15 and 17)

- Due Monday, before class: “Instructions to the Portrait Artist” (Moodle)
- Due Wednesday: Elements of Style Pt. I (GCW)
- Due Friday: Elements of Style Pt. II (GCW); Journal 3

Day 1:

Read: “A Braided Heart” (Miller; M); “Scientific Self Spitscovery” (Robinson) TD

Day 2: mini-presentations

Day 3: mini-presentations

Week 4 (Sept. 20, 22, and 24)

- Due Wednesday, before class: Journal 4; Audience Inventory (GCW)
- Due Friday, class time: printed copy of Assignment 1 Draft

Day 1

Read: “Carved in my Flesh with Black Ink” (Voss, TD); “God Knows” (Murdoch, TD)

Day 2

Listen: [“Where We Come From”: By Any Other Name](#) (from *Code Switch*; 18 min + transcript); [“The Date Jar”](#) (Hursh, *The Moth*; 12 min)

Day 3: In-class workshop; bring draft + GCW

Week 5 (Sept 27 and 29, Oct. 1)

- Due Monday, class time: Assignment 1; Writer's Memo
- Due Wednesday, class time: Revision checklist (GCW)
- Due Wednesday, 11pm by email: 3 essay ideas + 3 sources/idea

Day 1

Read: Assignment Sheets for Assignment 2 and Annotated Bibliography (M); [“Starting Points for Literary Claims”](#) and [“Against Eloquence”](#) (Johnson)

Start thinking about: essay ideas (due Friday) + 3 sources

Day 2

Read: GCW Ch. 4; “Eliminating Ethics” (Baur, TD); “High School Needs Debate” (Flanagan)

Day 3

Read: “Monsanto’s Rise to Power” (Simonelli, M); “Hunting for a Solution” (Guckian, M)

Week 6 (Oct. 4, 6, and 8)

~Any questions about Assignment 2?

- Due Wednesday, class time: Annotated Bibliography

Day 1

Read: GCW Ch. 5; “Letter from Birmingham Jail” (King, M)

Listen: [Padraig Otuama on Layli Long Soldier’s “WHEREAS my eyes land on the shoreline”](#) (Poetry Unbound, 17 min. + transcript)

Day 2:

Read: [“A Statistical Abstract of My Hometown Spokane, Washington”](#) (Waltar)

Day 3:

Watch: [He pūko‘a kani ‘āina: Creating Pathways for Indigenous Language Vitality](#) (Galla, TEDxJIBC)

Week 7 (Oct. 11, 13, and 15)

- Due Monday, class time: Journal #5;
- Due Tuesday, 11pm by email: Drafts from Assignment 2 (opening paragraph + (any) middle paragraph)
- Due Wednesday, class time: hard copy of opening paragraph
- Due Friday, class time: Journal #6; hard copy of middle paragraph

Day 1

Mid-term reviews; Essay diagraming

Day 2

Listen: [“QWERTY Keyboard and the Kaua’i o’o”](#) (from *The Anthropocene Reviewed*, 23 min + transcript)
> more diagraming!

Day 3

Opening paragraph peer review

Week 8 (Ocr 18, 20, and 22)

- Due Monday, before class: Audience Inventory (GCW)
- Due Wednesday, before class: Keeping Track of Sources (GCW)
- Due Friday, class time: hard copy of Assignment 2 rough draft; ***paper conference signups*

Day 1:

Middle paragraph peer review

Day 2

Read:

“Rearrange the Change: or How I Learned to Stop Worrying and Love Sustainability” (Schaffnit, TD)
 “Unused Mental Healthcare” (Edelman, TD)

Day 3:

Workshop day

Week 9 (Oct. 25, 27 and 29)

- Due Monday, 11:00pm: Assignment 2 draft
- Due Friday, class time: Assignment 2 final; Pre- and post-Conference worksheets (GCW); Writer’s Memo (GCW)

Day 1: in-class study hall; paper conferences

Day 2: paper conferences

Day 3

Read: Joyas Voladoras; Assignment 3 Assignment Sheet

Week 10 (Nov 1, 3, and 5)

- Due Monday, before class: Revision Checklist (GCW)
- Due Friday, class time: Journal 7

Day 1

Read: GCW Ch. 6 ; “Reclaiming National Identity through Music” (Alakija, M)

Day 2

Read: “How Today’s Toys May Be Harming Your Daughter” (Daly, M); “domingos” (Herrera, M)

Day 3

Read: “When Cultures Shift” (Brooks, M); “How Names Change” (Robinson, TD)

Week 11 (Nov. 8, 10, and 12)

- Due Wednesday, class time: Journal 8
- Due Friday, 11pm by email: Assignment 3 full draft

Day 1

Read: GCW Ch. 7; “How Art Covers” (Baur, TD)

Day 2

Read: “The College Decision: Historically Black and White” (Hunter, M); “The Achievement of Desire” (Rodriguez, M)

Day 3: Listen: [“The Address Book”](#) (from *99% Invisible*, 31 min. + transcript)
>>in-class diagraming

Week 12 (Nov. 15, 17, 19)

- Due Monday, class time: hard copy of Assignment 3 draft for peer review
- Due Monday, 11pm: ***paper conference signups*
- Due Wednesday, before class: Audience Inventory (GCW)
- Due Friday, class time: Journal 9

Day 1: opening/middle paragraph peer review

Day 2: closing paragraph peer review

Day 3: in-class study hall; paper conferences

Week 13 (Nov. 22, 24 and 26)

- Due Tuesday, 11pm: Assignment 3 + Conference Worksheets + Memo

Day 1: paper conferences

Day 2: NO CLASS

Day 3: NO CLASS

Week 14 (Nov. 29, Dec. 1 and 3)

Day 1

Read: Chapter Eight GCW; Assignment 4 Assignment Sheet

Day 2: Bish and Flanagan Writer’s Recipes (TD)

Day 3: in-class study hall for Assignment 4

Week 15 (Dec. 6, 8 and 10)

- Due Monday, class time: Journal 10; hard copy of first half of Assignment 4
- Due Wednesday, class time: hard copy of second half of Assignment 4
- Due Friday, 4pm: Final Portfolio

Day 1: conferences by appointment

Day 2: conferences by appointment

Day 3: Portfolio submission

Episode-Based Portfolio Letter Grade Descriptors for WRIT 101

A

Superior portfolios will demonstrate initiative and rhetorical sophistication that go beyond the requirements. A portfolio at this level is composed of well-edited texts representing different writing situations and genres that consistently show a clear, connected sense of audience, purpose and development. The writer is able to analyze his or her own writing, reflect on it, and revise accordingly. The portfolio takes risks that work.

B

Strong portfolios meet their rhetorical goals in terms of purpose, genre, and writing situation without need for further major revisions of purpose, evidence, audience, or style/ mechanics. The writer is able to reflect on his or her own writing and make some choices about revision. The writer takes risks, although they may not all be successful.

C

Consistent portfolios meet the basic requirements, yet the writing would benefit from further revisions of purpose, evidence, audience, or writing style/mechanics (or some combination) and a stronger understanding of rhetorical decision-making involved in different writing situations and genres. The writer composes across tasks at varying levels of success with some superficial revision. The writer has taken some risks in writing and exhibits some style.

D

Weak portfolios do not fully meet the basic evaluative standards. Most texts are brief and underdeveloped. These texts show a composing process that is not yet elaborated or reflective of rhetorical understanding related to composing in different genres and for a range of writing situations. Texts generally require extensive revisions to purpose, development, audience, and/ or style and mechanics.

F

Unacceptable portfolios exhibit pervasive problems with purpose, development, audience, or style/ mechanics that interfere with meaning and readers' understanding. Unacceptable portfolios are often incomplete. A portfolio will also earn an F if it does not represent the writer's original work.

Participation Letter Grade Descriptors for WRIT 101

A

Superior participation shows initiative and excellence in written and verbal work. The student helps to create more effective discussions and workshops through his/her verbal, electronic, and written contributions. Reading and writing assignments are always completed on time and with attention to detail. In workshop or conferences, suggestions to group members are tactful, thorough, specific, and often provide other student writers with a new perspective or insight.

B

Strong participation demonstrates active engagement in written and verbal work. The student plays an active role in the classroom but does not always add new insight to the discussion at hand. Reading and writing assignments are always completed on time and with attention to detail. In workshop or conferences, suggestions to group members are tactful, specific, and helpful.

C

Satisfactory participation demonstrates consistent, satisfactory written and verbal work. Overall, the student is prepared for class, completes assigned readings and writings, and contributes to small group workshops and large class discussions. Reading and writing assignments are completed on time. In workshop or conferences, suggestions to group members are tactful and prompt, but could benefit from more attentive reading and/or specific detail when giving comments.

D

Weak participation demonstrates inconsistent written and verbal work. The student may be late to class, unprepared for class, and may contribute infrequently or unproductively to classroom discussions or small group workshops. Reading and writing assignments are not turned in or are insufficient. In workshops or conferences, suggestions to group members may be missing, disrespectful, or far too brief and general to be of help.

F

Unacceptable participation shows ineffectual written and verbal work. The student may be excessively late to class, regularly unprepared, and not able to contribute to classroom discussions or small group workshops. This student may be disruptive in class. Reading and writing assignments are regularly not turned in or are insufficient. In workshops or conferences, the student has a pattern of missing, being completely unprepared, or being disruptive.

ADDENDUM ON ASSIGNMENT SUBMISSION

The syllabus should state whether you should submit hard copy or by email. Regardless, your submissions should be in MLA format, sans cover page. An MLA style guide can be found [here, on the Purdue OWL site](#).

For email submissions: export as a PDF (not .docx or .pages) and rename the file using the following format:

[Last name] WRIT 101 FA21 [assignment name]

e.g.

Padilla WRIT 101 FA21 Assignment 1 draft

For hard copy submissions: type, print and staple or clip together (once, in the upper-left corner). Please use a no-nonsense font. *Unfastened* pages are better than pages folded together; assuring that your pages are numbered and marked with your last name, per the MLA style guide, assures that I read everything in the right order regardless of whether there's a staple.

Note that technology issues do not suffice as excuses for late work. Save often, and save to the cloud. If a printing fiasco is the issue, email the file to me or (if applicable), your peer-review group as proof of completion.