

First-Year Writing @ Eastern Michigan University

Curriculum Guide for ENGL 121

Eastern Michigan University

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121 Basics

The theme for sections of 121 is _____ in Community. You choose the word that's not there -- you could focus on "Students in Community," "Popular Culture in Community," "Computers in Community".... The idea here is that you work with a theme -- the word/s before "in Community" that you think students will enjoy (and that you're interested in, of course) and make the course your own. The "in community" part of the title ensures that the work of the course will be grounded in work with specific communities (additionally, perhaps part of the work of the course will be to explore how you and/or students are defining "community"). You can limit the choice of community to EMU, or allow students to pick any community; however, you will need to make sure that student identify a site for their community where they can go and actually *see* the community. ("The community of college freshmen" is too big, for instance.)

ENGL 121 students should write three or four long essays (including a researched essay, below) and complete a project for the Celebration of Student Writing (in lieu of a final exam); students should revise at least two essays for a final portfolio. You should also incorporate field research/community observation and library research into your course.

Researched Essay Models

Among the complications of teaching a course based in research writing and research strategies like 121 is that although you may not introduce a researched essay until a bit (3-4 weeks) into the term, you nonetheless need to help students to develop strategies they will use in those essays from the first day. For that reason, when you begin to imagine your syllabus and the shape your course will take, you need to have a researched essay model in mind (so you can begin working toward it). You can choose from among three models: Ethnographic Researched Essays, Inquiry-Based Researched Essays, and Multi-Genre Researched Essays. Some instructors use two researched essays in a term, beginning with an inquiry-based paper (as a second assignment) and then having students revise and expand on their exploratory work in that paper to develop an ethnographic or multi-genre essay. Following descriptions and classroom snapshots of each of these three models, you'll find complete schedules and activities for two combinations: an inquiry-based/ethnographic combination (for a M/W/F schedule), and an inquiry-based/multi-genre combination (for a T/Th schedule).

Model One: Ethnographic Researched Essays

Ethnographic research is time- and labor-intensive, and yet it can be a valuable undertaking for students because they become experts in a specific area and can then relate their findings to the rest of the class. Students choose communities or cultures that they will conduct fieldwork in by becoming a participant-observer, conducting interviews, and collecting written and spoken documents. They listen to what stories are told and valued by community members, what rituals are observed, what the community's rituals and traditions are. In doing so, they work to make the "familiar strange and the strange familiar," the most famous tenet of traditional anthropological ethnographic work.

Resources for students:

Fieldworking by Elisabeth Chiseri-Strater and Bonnie Sunstein (copies available in Linda's office)

Resources for instructors:

Thinking Through Theory by James Zebroski (available from the UM Grad Library, but check with Linda to see if it's here)

Stretching Exercises for Qualitative Research by Valerie J. Janesick (available in Heidi's office)

Writing skills practiced:

- Focusing on a purpose for writing that balances audience expectations and the desires of the writer
- Using writing and discussion to work through and interpret complex ideas from readings and other texts
- Interpreting and critically analyzing choices with regard to language and form made in their own writing and the writing (and language) of others (students in the class and members of their studied population)
- Experiencing multiple modes of inquiry using text (field research, library-based inquiry, web searching)
- Acknowledging several possible interpretations of text (events, written texts, prevailing arguments) and using writing to support their interpretation
- Considering and expressing the relationship of their own ideas to the ideas of others
- Using written, visual, and/or experienced-based texts as tools to develop ideas for writing
- Experiencing and understanding the collaborative and social aspects of writing processes
- Being reflective about their processes of writing
- Considering the relationship between language and power
- Practicing appropriate means for documenting work

Classroom Sketches:

While much of the reflection, sorting, and writing for an ethnographic project can be done through guided exercises and work in class, students will need to commit to an extended study of a “culture” (a sorority, a club, a dorm floor, a classroom). Generally, five weeks or more of study is needed. Additionally, they will need to plan time for gaining permission from the group they're interested in studying, interviewing members of the group, observing the group/culture, and reflecting on their field notes.

Early-mid semester: Students will need to find a group that they're interested in studying for an extended period of time. Considerable amounts of time in class will need to be spent on

negotiating how to enter the field, receiving permission from group/community members, discussing ethical dilemmas that may arise, and working to establish a reflective stance. Early on, you can work in focused sessions on techniques that they'll need throughout their ethnographic project. For example, you can bring in an object (a painting, or a piece of driftwood—something large enough to be seen by all students if it's in the middle of the room) and all spend ten minutes writing non-stop to describe it. Then, as students share what they've written, you can work to show how perspective influences description. Ultimately, you'll want to show students that one of the strengths of ethnographic research is that it acknowledges the researcher's position. However, the researcher also must work to "check" her observations with other data: observations of other group members, written texts.

Throughout data collection: In the time leading up to the writing of their end product, have students compile a Research Portfolio. This portfolio will likely include documents such as fieldnotes and observations, reflections (which can be combined with observations in a double-entry form), artifacts (everyday objects from the community they're studying)—and analysis, collages, dictionaries of key terms, proverbs, jokes, sayings, diagrams, charts, categories (for reflection, to look for patterns), interview transcripts, focused descriptions of: people, places, ideas, rituals, habits, arguments, and information from outside sources.

Ethnographic essay/Research report: Students will invariably be overwhelmed with their data. When you near the time that they must begin shaping their final reports, have students compile a research memo in which they sift through their research portfolio looking for key terms, repeated images, unique instances, and other memorable data (very likely they've already done sifting like this as they've gone along, but it's important to review all their data near the end of their study to ensure that they're not narrowing in on a subject too quickly). This memo can only be one page long; they must find the kernels, the points of intersection among their various "data streams" that are present in their portfolios.

Model Two: Inquiry-Based Researched Essays

“Researched essay” is a broad category; the data collection methods used for it and the forms that it can take can incorporate many of the other research possibilities outlined for ENGL 121. The core of the researched essay is the belief that research should begin with genuine interest and inquiry, and the shape of the essay should grow out of the development of that inquiry. As Ballenger describes it, “the essay is less an opportunity to prove something than an attempt to find out.” Thus, research essays often proceed from a question that an author has about a particular topic, through what she or he has learned about that topic and its relevance for an audience (defined by the student and/or the instructor).

The “assignment” for a researched essay might include these questions:

- What is the issue you've chosen to investigate, and how is it related to the subject of our class reading and writing thus far?
- Why is it important and for whom (including you)?
- What have you learned about it through your research?
- How is what you've learned important, and for whom is it important?

The essay might move through and explore these questions; stronger essays will probably move through an exploration to a synthesis that is advanced through the essay. However, the process of refining the question as the student works, through research, toward a written statement of their work with it is often a central part of the project. Data collection can come in the form of library work, ethnographic observation, or anything else relevant to the question.

Resources for Students

Ballenger, Bruce. *The Curious Researcher*. Boston: Allyn and Bacon, 3rd ed. 2000.

Resources for Instructors

Ballenger, Bruce. *Beyond Notecards: Rethinking the Freshman Research Paper*. Portsmouth, NH: Heinemann/Boynton Cook, 1998.

Heilker, Paul. *The Essay: Theory and Pedagogy for an Active Form*. Urbana, IL: NCTE, 1997.

Writing Skills Practiced

- Audience analysis
- Using writing to interpret and work through complex ideas
- Interpreting and analyzing choices made in writing and reading
- Experiencing multiple modes of inquiry
- Considering and expressing relationships between writer's ideas and those of others
- Using research and writing processes to develop ideas

- Developing flexible strategies for writing
- Experiencing research and writing collaboratively
- Being reflective about writing and research strategies
- Practicing with appropriate means of documentation
- Recognizing and addressing unintentionally divergent patterns in writing
- Critically assessing on-line and off-line sources

Classroom Sketches:

Early-mid semester (before the course is devoted entirely to the research essay):: Have students keep a “research possibility log” or a dialogue journal in which they record questions stemming from, ideas about, or possibilities for their research stemming from reading, writing, and discussion in the class. Periodically, have a “topic possibility write” where students write quickly about the ideas they’ve generated, why they’re interested in them, and why they might be relevant.

Once students start working on essays: Have students define a starting place (a possible subject for inquiry) and write a research proposal about their topic. The proposal might include their idea, what they know about it already, what they’d like to know, and where they think they might find ideas about it. Then, have them gather 4-5 sources about that topic each week. Have them write a summary of the source and an extended (1-2 paragraph) comment about why/how each source will be useful/not useful for their research. On alternating days, have students refine their research proposals, so that in a 3-4 week period they’ve written 12-20 summaries and comments and 3-4 versions of their research proposals.

Once students are ready to start drafting: Have students “reclaim their topics” with an exercise from *The Curious Researcher*. Students spend 10-15 minutes reviewing their notes and most important data. Then, they clear their desks and spend 8 minutes writing quickly about how their thinking about their topic has evolved. What did they think when they started the project? What happened after that, and after that? Press them to keep writing! Then, skip a few lines and write “Moments, Stories, People, and Scenes” and write for another ten minutes about details about each of those things that stand out from the research. Don’t let them stop writing! Next, skip a few more lines and ask them to spend ten minutes writing a dialogue between themselves and someone else about the topic addressing commonly addressed questions. Finally, have them skip a few lines and write “So what?” Ask them to summarize the most important thing they think people should know about their topic. Students can proceed from the results of this activity to develop a draft that addresses the questions listed above, and from that draft can consider questions of form, genre, and audience that will shape their final product.

Model Three: Multi-Genre Researched Essays

The “multi-genre” paper, a term coined by Tom Romano, asks students to see, understand, interpret, and know a subject through multiple genres. In employing genres as both a lens and a rhetorical tool, the multi-genre research paper asks students to be explicitly creative and scholarly, to pay close attention to matters of style as well as matters of research.

Several key ingredients make for a successful multi-genre essay (MGE):

*A focused research question or, even better, a focused thesis or theme. The genres in the essay should explore a common theme from multiple perspectives; therefore, making sure students have a clear idea of that theme is essential.

*A specific audience. Students should choose genres that they think will most effectively communicate their idea to a specific audience and, ideally, share their work with that audience. (The Celebration of Student Writing can be great for this!) For instance, students could create projects for members of the community they're studying, for an audience they think would benefit from their work, or for some other audience... but they need to consider the specifics of this audience when they make decisions (and then, in the reflective essay, write about how those considerations affected their decisions).

*A variety of sources from multiple perspectives. As above, the MGE should explore an issue from different perspectives. Therefore, collecting evidence from these perspectives is essential. Interview and observation work can be particularly useful here.

*An understanding of the conventions of different genres. If students are going to choose to write "a news story," it needs to look, sound, and act like a news story -- or whatever genres they use.

*Creativity! The MGE requires that students be creative about incorporating sources into their genres.

Instructors should consider assigning genres that are closer to academic work in addition to those that are further away. Instructors also will need to work with students to outline the conventions of genres that they choose to employ. Jolliffe's book leads students through a specific set of “lenses” (genres) that students can use to view their topic. In doing so, students “strive to build a rhetorical repertoire. They also learn how to better recognize that their thinking is conditioned by the genres they write in, and that inquiry can extend across a range of singular, but related, texts” (Davis and Shadle 433).

Resources for Instructors:

Davis, Robert and Mark Shadle. “Building a Mystery: Alternative Research Writing and the Academic Act of Seeking” *CCC* 53:3 (February 2000): 417-446.

Blending Genre, Altering Style by Tom Romano

Resources for Students (and Instructors):

Inquiry and Genre: Writing to Learn in College by David Jolliffe

Writing Skills Practiced:

- Analyzing different contexts for writing

- Employing genres that achieve the purpose of and reach the audience for their writing
- Making explicit choices about the form and content of their writing
- Interpreting and critically analyzing choices with regard to language and form made in their own writing and the writing of others
- Experiencing multiple modes of inquiry using text
- Using written, visual, and/or experience-based texts as tools to develop ideas for writing
- Becoming reflective about their processes of writing
- Considering the relationship between conventions of correctness and particular genres of writing
- Using conventions associated with a range of dialects, particularly standardized written English (but not necessarily limited to it)
- Practicing appropriate means for documenting work

Classroom sketches:

The work leading up to and surrounding a multi-genre paper might include exercises in and with some of the genres that students could use for their researched essays (for example, dialogues, newspaper articles, short stories, sensational news stories, advertisements). After students have practice in various genres, they should work within their multi-genre project to select genres appropriate to their purpose. Final projects should include a reflection on why students chose the genres they did and what audiences are reflected in their work.

Early-mid semester: Work with students to help them become more aware of the various genres that are available to them and practice with many that may be a bit less familiar to them in class. Early essays could ask students to recast material in different genres and for different audiences and then reflect on the changes in writing patterns. This preparatory work is especially important in exposing students to genres that they may not have considered previously—and in working, constantly, to question what is “academic” and what is not. Narratives argue, just as arguments narrate, and working with genres that are not traditionally “academic” will be useful. However, it’s important that students become aware of how these “non-academic” genres are in fact meeting purposes that a traditional research paper might not have led them to consider.

Mid-semester: Have students complete a more “traditional” essay where they work with potential sources for their multi-genre project. It is possible to have students write an inquiry-based researched essay before the MGE, for instance. The more comfortable students become with their research question/s and sources before they “convert” them into the MGE, the more comfortable they’ll be to take risks in the MGE.

While students are working on their multi-genre projects: As they experiment with various genres, it is important that students are able to articulate what choices they make in writing and why. You’ll need to set certain parameters—for example, you might want them to center

their project around a traditional mini-essay with appropriate citation strategies while surrounding that essay with other genres that also reflect research, but in less traditionally academic ways. And, reflection is essential: while writing these multi-genre projects, students must reflect on what choices they are making and why.

The Celebration of Student Writing

At the end of the term, students in sections of ENGL 121 taught by graduate instructors and some faculty and lecturers create projects stemming from their research work for the Celebration of Student Writing. However, we hope that all instructors will soon have their students participate in this remarkable event. The Celebration provides students and others an opportunity to learn more about students' work through the term, and is a great way to celebrate the hard work that students have done. Informational meetings on the Celebration will be held throughout the semester, but please contact Linda, Heidi, or any of the graduate instructors who have participated in the Celebration with questions.

Teaching the Research Process

Teaching students how to do research is challenging—both for you as an instructor and for your students as learners. It requires an immense amount of pre-planning on your part; once students are working on their own research, you'll likely find yourself in the role of consultant or guide as you troubleshoot individual students' problems.

The 120/121 course outcomes address dealing with research specifically. Keep in mind that by the time students complete 121, they should be able to do the following:

- Engage in multiple modes of inquiry using text (e.g., field research, library-based inquiry, web searching)
- Incorporate significant research (as above) into writing that engages a question and/or topic and uses it as a central theme for a substantive, research-based essay
- Consider and express the relationship of their own ideas to the ideas of others
- Practice using academic citational systems (MLA or APA) for documenting work

In order to help you conceptualize how to balance the time and energy it takes to teach the research project well, regardless of which essay model you use, we've outlined how we've worked with this process in our 121 courses. **Please feel free to draw directly from this model as you design your 121 course.** If you have any questions (about what's included, about alternatives, etc.), talk to Linda, Heidi, or your mentor TA. Of course, once you've taught the process you'll develop your own ideas on what you want to change in this process, and that's great! Just let us know so we can add it to what we've collected here.

Key issues/strategies for teaching field and library research:

- *Have frequent "check-ins" that encourage students to step back and reflect on their research processes.*
These might take the form of Double Entry Journals, Research Logs, informal worksheets or *heuristics* (a Greek rhetorical term meaning "invention"), short essays, or other informal means of asking students to write and reflect on their research.
- *Separate the process into daily and weekly goals.*

This need not be formal, although it can be; just make sure that the longer, overall process is broken down into more tangible outcomes.

- *Remind students frequently of the reasons for doing what you're doing* (ie, “we’re doing this worksheet today to help you have stronger questions when you go to the library on Wednesday,” or “remember that this Community Study Research Portfolio forms the base from which you’ll write both essays two and three, so it’ll need to be as rich as possible,” or...). It’s easy to lose the forest, and to lose the significance of each tree! It’s **really** important, as well, that students not see the smaller “chunks” of the process as “busy work,” but as connected to their longer-term goals.
- *Have students thinking towards their research early, even if they have not yet begun research officially.*
In other words, use the first long essay component to either explore what students know/want to know, or to get them thinking about one particular aspect of X that they might be interested in, or...

We’ve broken “teaching research” down into two components: field research and library research. Regardless of which research “model” you choose to work from (inquiry-based, ethnographic, multi-genre, or a combination of these three), remember (as we note above) that every 121 section should include both field and library research. Conceptualizing how all of this might be scheduled, and how much time it will take, is really tricky when you haven’t yet taught 121. To help you think through this, we’ve provided a base model and then our two (Linda’s and Heidi’s) slightly different course schedules based on that model, below.

One thing to keep in mind for library research: you can call over to the library and reserve a whole-class lab, but only for 2 days per month (so schedule wisely—go twice at the end of one month and twice again in the middle of the next, or whatever makes the most sense!) It’s useful to have the whole lab, especially the first few times—you can explain the library system to students, and they can work in a relatively distraction-free environment. Later on, you may just want to meet over there and have them work in the open work areas while you rove around. Infrequently, PH 312 may be available for you to use—just ask!

Field Research

To ground your students’ research questions in community, it’s best to engage students in field work *before* doing extensive library research. The field work then becomes a way for students to begin formulating research questions and to begin thinking about what it is they’d really like to learn more about. During this research, you’ll want your students to keep double-entry field notes so that they: 1) can have field notes to draw on as one source of evidence *for* their research, and 2) have questions that they’ve asked during their observations that will lead them to an issue *to* research. In the “Handouts” section of this guide, you’ll find Heidi’s and Linda’s double-entry journal descriptions and assignments.

Class Pacing

What follows are schedules for two field/research projects. The first, a M/W/F version from Heidi's class, includes a roughly 4-week field research project, followed by library research (you'll notice that Heidi's full course schedule includes a longer field research component as she was building towards an ethnographic essay project with her students). The second, a T/Th version from Linda's class, moves students into the library research slightly earlier. Feel free to look through the resources we've provided here (all of the worksheets and ideas that we've gathered from our courses and from those of other instructors, also included in the "Handouts" section) and "build your own" field work component.

Monday/Wednesday/Friday Schedule:

Unit One: Exploring Identification and Labels

Week One	Monday: Welcome! Explain handbook and <i>FW</i>	Wednesday: In class: do Box 1 Writing Exploration	Friday: FW 1-6, 58-63 (freewriting) Writing Exploration
Week Two	Monday: readings from <i>FW</i> on Language; in class: station work on defining an "essay"	Wednesday: <i>FW</i> reading, do an in-class write	Friday: sharing evidence/using evidence from someone else in your essay—students post their earlier in-class writes and then all visit areas of the classroom to gather quotes from each other that they'll use.
Week Three	Monday Martin Luther King, Jr. Day No Class	Wednesday: Writing Project 1 due for workshop	Friday: Writing Project 1 due in Portfolio; write cover letter and peer-edit in class

Unit Two: Research Proposal and Writing Project Two

Up to Week 4 (or so) of the semester: Double-Entry Fieldnotes	Monday: focusing work, check-in on their communities/field notes questions. Field Notes Preview/Activity (see Field Notes Preview Activity) Due: Research Proposal **note: at this point, students can be both starting their Research Portfolios (ie, extensive fieldwork) and working on Writing Project Two **note: this schedule also assumes that students have done some exploratory thinking about their community during unit one (the first 3-4 weeks of class).	Wednesday: Freewrite/short essay: Describe your community as fully as you can at this point. What are its features? What makes it a community? How do you recognize members of this community? [Freewrite towards "Community Profile."] In class: hand out a list of what you want each set of field notes to have (see Field Notes Requirements).	Friday: Research Portfolio due (signed consent letters, Field Notes I) In pairs or groups of three, students write letters to each other reflecting on their field notes (see Field Notes Partner Review). Due: Research Portfolio Field Notes I
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Week 5 Preparing to Interview	Monday: Interviewing Practice Strategies (see Interview Focus Sheet (Linda), Developing Interview Questions (Heidi)) Reminder to set up interview for sometime between this Friday and next Wednesday (you'll need time to transcribe)	Wednesday: Interview Fishbowl (have a pair of students practice in front of the class, discuss afterwards); In class: bring draft of interview questions, in groups/partners add on/refine. Practice with these questions.	Friday: Research Portfolio due (above plus Field Notes II, a note about who you're going to interview and when that's set for to be done by next Friday) Due: Research Portfolio (above plus Field Notes II)
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Week 6 Interviewing	Monday:	Wednesday: In class: Reflection on interview process and your notes from it.	Friday: Research Portfolio Due (above plus Field Notes III, Interview Transcript) In class: partner interview review (see Partner Interview Review)
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Week 7 Mapping Space and Place, Artifacts	Monday: (see Site Mapping Activity) or (see Artifact Activity)	Wednesday: Field notes check-in, site map drafting in class or Wednesday: bring artifacts to class, discuss in groups, begin drafting.	Friday: RP Due (above plus Field Notes IV, Site Maps for their own community OR include 3-5 significant artifacts, write a description and reflection on at least two) Due: Writing Project Two (the Research Proposal, significantly revised/rethought/questioned based on their field research—see possible assignment sheets for what they could be working towards) Peer review
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Unit Three: Ethnographic Essay and/or Multi-Genre Essay

Week 8 Thinking into Library Research	Monday: In class: free write or short essay on new questions, what they'd like to research, ideas they have for research, refocusing (see Questions to Extend Research or Library Focus Sheet) Identifying key terms for library work Due: Writing Project Two (to you)	Wednesday: Meet in library, (reserve lab) to work through own topics and ideas	Friday: (RP Due, above plus Field Notes V) Meet in library or lab (if library, have them work independently in one of the group sections). Use "Working through the Library Databases"
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Week 9 Library Research	Monday: Work from Research Proposal, work in library (reserve lab)	Wednesday: work independently in one of the group sections. Have them work towards an Annotated Bibliography or Source Description (see handouts)	Friday: work independently on library work.
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Week 10 Drafting	Annotated Bibliography or Source Descriptions due Drafting, refocusing.	Drafting, genre choices (if Multi-genre essay) or essay/ethnography conventions (if ethnographic essay)	Models of Ethnographic essay or Multi-genre essay—have students discuss and post features of these models
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Week 11	Bring in your genres or draft, work in class	Full Ethnographic Essay/Multi Genre Essay Draft Due, Peer Review	Ethnographic Essay/Multigenre work
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Week 12	Ethnographic/Multi-genre due to you	CSW planning Revising, working with sources (see Incorporating Evidence From Other Texts In Your Work)	Conferences, CSW Portfolio work: Revising, workshop (see Paraphrasing and Summarizing, Reverse Outlining)
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Unit Four: Celebration of Student Writing, Final Portfolios

Week 13	Conferences, CSW	Conferences, CSW work	Portfolio work
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Week 14		Focusing and re-drafting, Portfolio Work	
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Week 15	Portfolios	Portfolios	Portfolios Due
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Tuesday/Thursday Schedule:

Week 1 Introduction to class/choosing a community	Tuesday: Intro. to class. Include in “welcome letter” community observations; tell students that their work for the term will be based on these observations.	Thursday: Distribute “Community Study in LE1”; discuss possible communities and taking field notes.
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Week 2 Beginning field notes		Thursday: Have community chosen for observation.
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Week 3 Moving from LE1® research question/s	Tuesday: Work on LE1 (in progress)	Thursday: Reader review, LE1
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LE2 (Inquiry-Based Researched Essay) Work Begins

Week 4 Developing a research question; locating sources	Tuesday: Peer editing, LE1, LE2 assigned	Thursday: Meet in Halle Library (reserve lab). Work on research questions and source collection for LE2. Have students complete LE2 Proposals and Library Focus Sheet (in “Handouts” section). Work with students individually to model moving from ideas to research questions. Have students complete tentative proposals for LE2 by end of class
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Week 5 Reading complex articles; summarizing/paraphrasing (through “source descriptions”) and using reading in your writing	Tuesday: Meet in Halle Library (reserve lab). Continued work on LE2 proposals/sources. Revised LE2 proposals due by end of class.	Thursday: Distribute LE2 Source Description assignment (as short essay) and model. Discuss reading complex sources. (Possible activity for this: Work in small groups. Distribute one article to whole class, or 4-5 to individual groups. Distribute multi-colored highlighters (or have students bring with them). Ask students to use different colors to highlight: Author’s thesis/argument/main point Supporting evidence Transitions References to other sources Direct quotes (other parts of reading) Things they (students) aren’t sure about Use reading work as a basis for completing sample source description of sample article.
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Week 6 Reading/source use; interviewing	Tuesday: LE2 source descriptions due (in “Handouts” section).	Thursday: Interview transcripts due in class. Students write short
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	Distribute/group work on Interview Focus Sheets (in “Handouts” section). Work with interviews. Have students work in groups to draft interview questions and “test” on one another; as a class, decide what questions are really effective/how/why	essay on what they learned in their interviews and how it is useful (or not) for their LE. (With each of these writing activities, students should iterate/reiterate the focus that they’re moving toward for the LE, even if it’s “Here’s what I’ve learned so far.”)
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Week 7 Reader review; working toward a draft	Tuesday: Reader review, LE2	Thursday/Friday/Monday: Conference with students on LE2
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LE3 (Multi-Genre Researched Essay) work

Week 8 Transforming (“process”) LE2Ⓢ MGE	Tuesday: Work in class on LE2	Thursday: Submission drafts, LE2 due. LE3/MGE assigned. Preliminary proposals/”what I need to know” statements for MGE due. Distribute “Preliminary Mapping the MGE” handout (in “Handouts” section) to have completed upon return from break.
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	Spring break	Spring break
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MGE/Celebration of Student Writing Work

Week 9 Developing the MGE - Identifying genre conventions, synthesizing research	Tuesday: “Preliminary Mapping the MGE” handout completed. Identification of genre conventions. (Have examples of different possible MGE genres at stations around the room with “Genre Identification Sheet” [in “Handouts” section] with each. Students move to different stations, visiting at least 5-7 (you set the number) and list conventions of genres. These become models/references for MGE.	Thursday: Additional MGE mapping using “Mapping the MGE II” handout (in Handouts section).
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Week 10 Same as above	Tuesday: Draft of two genres for MGE due. Identification of genre conventions by author; station activity where classmates analyze genre and employment of conventions.	Thursday: Work in Halle Library on MGE/additional research.
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Week 11 Same as above	Tuesday: Draft of 2 additional genres due; same as previous week	Thursday: Reader review drafts, MGE. Work on Celebration projects. Portfolio assignment distributed, discussed.
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Week 12 Completing the MGE	Tuesday: Work on MGE; perhaps a workshop (depending on needs)	Thursday: MGE due. Celebration of Student Writing project begins (furiously).
Week 13 Wrapping up!	Monday, Tuesday, Wednesday, Thursday - Conferences on portfolio revisions/ Work on Celebration projects	Conferences on portfolio revisions