Instructor's Guide

FOURTH EDITION

THE SUBJECT IS Writing

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1

Why Adopt *The Subject Is Writing* as Your Textbook?

There are many reasons to adopt *The Subject Is Writing* as the required textbook for a first semester first-year college writing course. First, *The Subject Is Writing* adapts to fit many styles and approaches to teaching, from courses that focus on personal experience and the development of a sense of voice in students' writing to courses that focus more on the needs and characteristics of thoughtful academic discourse. Teachers feel that this text can be either a prominent voice in the class or a background echo of the teacher's voice. Teachers also feel that the textbook merged practical information (Anne Gere's "Developing Sentence Sense" for instance) with more abstract ideas and issues about writing (Kate Ronald's "Style: The Hidden Agenda in Composition Classes; or One Reader's Confession," for instance) in an easily accessible language. The marriage of both the day-to-day needs of writers with the overarching, always-present issues that writers face solidly places writing at the heart of *The Subject Is Writing*, and therefore at the heart of the writing classes that use *The Subject Is Writing*.

The Subject Is Writing is appropriate in a variety of writing courses, including advanced writing and creative writing courses, classes which benefit from the encouraging "fellow writer" attitude taken by the essayists in the book toward students, from the inclusion of student texts, which are treated as equal to those by professionals, and from the inclusion of essays that tell students the inside story of why teachers ask them to do difficult, confusing things and why writing classes are different from other classes.

This *Instructor's Guide* to the fourth edition only suggests a few of the many options and approaches that have been used successfully with *The Subject Is Writing*. We continue to experiment, adjust, and refine our own use of *The Subject Is Writing* every semester. We hope teachers will be able to take some or all of the ideas and suggestions here and change them to fit their own teaching environment and the needs of their students.

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Using The Subject Is Writing in Writing Courses

The Subject Is Writing is an extremely versatile textbook. Instructors can use it as a central text in a writing course at any level of college instruction; they may also use it as a supportive text with other textbooks, readers, or in courses where literature, film, or other topics are the focus. The book has been used successfully with first-year college writers, sophomores, juniors, seniors, graduate students, and teachers.

Using *The Subject Is Writing* as the Central Textbook

The Subject Is Writing is different from other writing texts, which try to tell students how to write. The authors of the essays in *The Subject Is Writing* are more likely to tell students how they themselves write, what's important about writing, and how and why writing seems to work. As a fellow working writer who faces the same writing problems as your students (although perhaps to different degrees and at different times), you probably know that your greatest insights as a writer came during the act of writing itself, not from reading a book about writing.

Using Essays from *The Subject Is Writing* to Reinforce What Students Already Know and Practice in Their Writing

Since many of the essays in *The Subject Is Writing* are by students or by professionals speaking as fellow writers, students will find that other writers and students beside themselves have problems, blocks, and confusions about writing. Instructors may want to assign the following essays that offer opportunities for comparison and contrast with what students talk about or write about in their journals and process writing.

"Changing as a Writer" Audrey Brown (Ch. 16)

"Time, Tools, and Talismans" by Susan Wyche (Ch. 4)

"Tips for College Writing Success" by Nathan Timm (Ch. 15)

"I Am Not a Writer, I Am a Good Writer" by Joe Quatrone (Ch. 24)

Using Essays from *The Subject Is Writing* to Introduce and Support New Concepts and Techniques

Since college writers need to consider the rationale and philosophy behind specific writing techniques in order to transfer them to many writing situations, the essays in *The Subject Is Writing* can provide more than support and encouragement for writers. Many essays consider difficult, complex ideas about language which both inexperienced and advanced writers need to articulate and understand. For this purpose, instructors may assign essays from *The Subject Is Writing* before raising the subjects in class or before practicing specific writing techniques in class.

However, even the most organized and dynamic instructors can't thoroughly cover everything students need to practice or think about during the allotted class time. The essays in *The Subject Is Writing* can follow invention, revision, evaluation, and response techniques practiced and modeled during class time. Instructors might assign essays after the subjects are discussed in class.

"Writing as a Tool for Learning and Discovery" by Thia Wolf (Ch. 1)

"Writing Up Primary Research Observations: 'Can We Use I?' " by Danette DiMarco (Ch. 20)

"Invention Throughout the Writing Process" by Amy Hodges (Ch. 6)

"Virtually Inspired: Computer Strategies for Revision" by Shelley Aley (Ch. 11)

"Composting with a Writer's Notebook: An Interactive Reading" by Jim Mahoney (Ch. 2)

"Understanding Writing Assignments: Tips and Techniques" by Dan Melzer (Ch. 14)

"Responding—Really Responding—to Other Students' Writing" by Richard Straub (Ch. 19)

"Style: The Hidden Agenda in Composition Classes" by Kate Ronald (Ch. 10)

"Hearing Voices: Yours, Mine, Others" by Jay Szczepanski (Ch. 9)

"When All Writing Is Creative and Student Writing Is Literature" by Wendy Bishop (Ch. 23)

Using Essays from *The Subject Is Writing* to Support Classroom Procedures, Organization, and the Rationale Behind Assignments

For many college students, assignments such as peer workshops, journals with open-ended response questions, and choosing topics and genres for papers are a new experience. Some essays will help explain and describe why they should take these assignments seriously.

"Don't Tell Me What to Write: An Expressive Approach to Writing" by Joe Antinarella (Ch. 7)

"Writing Stories in College" by Gian Pagnucci (Ch. 8)

"Invention Throughout the Writing Process" by Amy Hodges (Ch. 6)

"The Cupped Hand and the Open Palm" by Hephzibah Roskelly (Ch. 18)

Using Essays from *The Subject Is Writing* to Model Organizational Structure, Academic Discourse, and Experimental Texts

The variety of voices and styles in *The Subject Is Writing* should promote the same level of variety in student texts. Essays in *The Subject Is Writing* can be analyzed for structure, discussed for persuasive effect, and so on. They might also serve as sample student texts for some paper assignments, such as literacy narratives, extended metaphoric texts, experimental texts, and personal essays about change.

"Memories of Wandering Thoughts" by Amanda McCorquodale (Ch. 3)

"Changing as a Writer" by Audrey Brown (Ch. 16)

"Writing Stories in College" by Gian Pagnucci (Ch. 8)

"Writing Up Primary Research Observations: 'Can We Use I?' " by Danette DiMarco (Ch. 20)

"Access: Writing in the Midst of Many Cultures" by Hans Ostrom (Ch. 25)

"The Cupped Hand and the Open Palm" by Hephzibah Roskelly (Ch. 18)

Using Essays from *The Subject Is Writing* to Examine the Nature of Writing and Learning in Educational Settings

Many of the essays in *The Subject Is Writing* question how students learn and how many teachers teach in academic settings. These essays might be assigned when certain problems arise, such as when a teacher is about to hand back graded papers and wants to discuss the reason for giving grades on papers.

"What Is a Grade?" by Pat Belanoff (Ch. 21)

"Does Spelling Count?" by Rebecca Bowers Sipe (Ch. 12)

"Developing Sentence Sense" by Anne Ruggles Gere (Ch. 13)

"That Isn't What We Did in High School" by Donald McAndrew (Ch. 22)

Using *The Subject Is Writing* with Other Textbooks

Instructors have been known to use additional texts such as *The Subject Is Writing* to subvert or supplement a textbook that they are required to use. If an instructor finds herself forced to use a rhetoric or a reader with an emphasis which, for instance, devalues student writing or says nothing about writing processes, she might assign students to read the whole of *The Subject Is Writing* at the end of the semester in order to give students a second perspective. If an instructor needs to use a reader to teach literary analysis or reading processes, she might assign essays or sections of *The Subject Is Writing* to support writing assignments when little time is available in class to discuss writing issues.

In advanced writing classes, students might be assigned *The Subject Is Writing* in conjunction with other student texts or other books about writers and writing, such as *Bird by Bird: Some Instructions on Writing and Life* by Anne Lamott (New York: Anchor Books, 1994), *The Writer on Her Work* edited by Janet Sternberg (New York: W. W. Norton, 1991), *Writing Down the Bones* by Natalie Goldberg (Boston: Shambhala, 1986), *Breathing In, Breathing Out: Keeping a Writer's Notebook* by Ralph Fletcher (Portsmouth, NH: Heinemann, 1996), and *One Writer's Beginnings* by Eudora Welty (New York: Warner, 1983).

3

Using THE SUBJECT IS WRITING with the Approaches in This Guide

Because *The Subject Is Writing* is so flexible, it can be adapted to many teaching situations, course levels, and writing goals. The three approaches presented in this guide—a public discourse approach, a personal discovery approach, and a critical literacy approach—are only three of the many student-tested approaches to using *The Subject Is Writing*.

The three approaches to using *The Subject Is Writing* in this instructor's guide have in common the elements described below. All the approaches do the following:

1. Emphasize both the processes and products of writing.
2. Ask students to explore what they already know, as well as to learn new things.
3. Expect students to improve their ability to craft text (from forming original thoughts and reactions to producing mechanically smooth texts).
4. Expect students to think in sophisticated ways about the rhetorical situations of writing and writers.

All the approaches also make certain assumptions about college-level writers:

1. Writers at the college level are motivated best by engagement in matters that are close and relevant to their experiences.
2. Writers at the college level are able to engage in in-depth, sustained, informal writing and discussion of writing issues which they may not be able to carry over to formal revised writing.
3. Writers at the college level need exposure to a wide variety of writing situations, to the writing of their peers, and to the writing of professionals.

Suggested Strategies and Activities

In general, each approach uses a combination of the items below during each week of assignments. See Part VI of *The Subject Is Writing*, Hint Sheets for Students and Teachers, for help on using suggested activities in the classroom. The specific activities assigned to each week in the three approaches are suggestions, which individual teachers will need to adjust and adapt to their own teaching situations.

Drafting and Revision Workshops

Peer revision workshops, with varying guidance from the instructor, are at the heart of the approaches below. Students take each assignment through a series of drafts and revisions, with feedback from small groups or large groups at each step, before polishing to submit as a final version. Workshops are strictly for revision and response, not for evaluation. The range of topics is usually discussed in class, with appropriate warning about sharing texts that are too close to one's feelings or too technical to hold most peers' interest. Students bring drafts of texts every week with copies to read aloud to a small group of peers. They respond to each other's work, following suggestions and guidelines with increasingly sophisticated techniques. At the conclusion of each workshop, students write a memo to the instructor describing the draft or revision, what their plans are, what response they received from their small group, and what questions they have for their instructor.

See *Breaking (into) the Circle: Group Work for Change in the English Classroom* by Hephzibah Roskelly (Portsmouth, NH: Boynton/Cook, 2002), *Power and Portfolios* by Jim Mahoney (Portsmouth, NH: Heinemann, 2002), and *Small Groups in Writing Workshops: Invitations to a Writer's Life* by Robert Brooke, Ruth Mirtz, and Rick Evans (Urbana, IL: NCTE, 1994).

Classroom Activities/Teaching Writing Processes

On days when workshops are not being held, the instructor plans writing-based activities, giving students a wide repertoire of advanced invention and revision techniques. Most activities are designed to be used on the drafts students are working on at the immediate moment and are followed up by a discussion of the relative merits of each technique for certain kinds of writing situations and writers. These techniques are not "tricks" but complex thinking tools for improving writing. Students should be encouraged to contribute their best ways of writing and also what they have learned doesn't work. Many ideas for activities can come directly out of the textbook. Some days can be devoted to small and large group discussion of writing issues and some days can involve extensive in-class writing, which students can turn into drafts for workshops.

Whenever a new paper assignment is introduced, students are led through a series of guided activities, which give them specific techniques to use for other writing tasks as well. Invention techniques (such as brainstorming, clustering, free-writing, looping, and the "journalist's questions") and drafting strategies (such as planning, controlling purpose, organization, and development) are introduced in conjunction with assigning each paper.

During class, instructors make connections among all the elements of the class: how the students' texts and the readings relate; how invention and revision techniques can be simultaneously inventive and revisionary; and so on. Non-workshop days often begin with small groups sharing what they wrote in their journals, reporting to the rest of the class about what they discussed, and generating problem-and-solution discussions with the large group. A great deal of class time is used for practicing and discussing responding techniques, preparing texts for workshops, and writing memos, descriptions, and self-evaluations of texts.

Reflective Writing or Process Writing

Reflective writing is vital for developing students' critical thinking abilities and insight into their own writing processes and successes. It forces students to think about what they're doing instead of launching pell-mell into the next revision, accepting all their peers' responses, and trying to just "fix" what's wrong with the draft. Reflective writing also reinforces concepts introduced in reading assignments and class discussion. It provides valuable feedback to the teacher about what students are actually learning. Reflective writing about drafts and experiments are often more important for assessing progress than the drafts themselves.

Students are generally asked to write about their writing after each workshop, usually in the form of a memo to both the teacher and themselves. Early in the semester, they might describe the draft, explain what happened in the workshop, and discuss their plan for revision. Later in the semester, students might regularly analyze their drafts for audience, purpose, changes in meaning and shape, and specific features that the class has been discussing such as voice.

Interviews with fellow writers about their writing, workshop memos, mid-semester and end-of-semester self-evaluations are all occasions for extended reflective writing about writing. Five-minute informal writings at the beginning or end of class are also good ideas.

See *Power and Portfolios* by Jim Mahoney (Portsmouth, NH: Heinemann, 2002), and "The Writer's Memo: Collaboration, Response, and Development" by Jeffrey Sommers, in *Writing and Response: Theory, Practice, and Research* edited by Chris M. Anson (Urbana, IL: NCTE, 1989), 174–186.

Journals

Journals can be used as a forum for all types of writing: class notes, invention work, personal logs, process papers, and imaginative writings. The most important entries might be guided ones that students can use to generate ideas about upcoming paper topics. Because many entries may be of a highly personal nature, teachers should get a student's permission before sharing an entry with the class. One of the approaches in this guide—Personal Discovery—suggests a personal journal, one which includes explorations and reflections of topics that students may not wish to contribute to the class's public discourse, but rather be used as prewriting for their essay assignments, perhaps to be shared with the instructor alone (if at all). The other two approaches—Public Discourse and Critical Literacy—suggest a response journal.

Unlike a personal journal, a response journal serves as a place for informal thinking and writing about the various subjects students are asked to investigate in the course. Teachers may assign journal prompts that ask students to write responses to essays in *The Subject Is Writing*, to do invention activities linked to larger writing assignments, to respond to small group work, and to prepare for class discussions. The response journal becomes a part of the classroom's public discourse when students share their responses in small groups or in whole class discussions.

See *The Journal Book* edited by Toby Fulwiler (Portsmouth, NH: Boynton/Cook, 1987).

Individual and Small Group Conferences

Instructors need regular one-on-one contact with their students, if only for five or ten minutes. Because the approaches here emphasize students forming their own topics as much as possible, as well as collaborative projects, individual and small group conferences are essential for planning those texts. Even advanced writers need to try out their ideas, talk about their goals for a text, and receive encouragement (and sometimes warnings) about their plans.

See *Tutoring Writing: A Practical Guide for Conferences* by Donald A. McAndrew, and Thomas J. Reigstad (Portsmouth, NH: Heinemann, 2001), *Teaching One-to-One: The Writing Conference* by Muriel Harris (Urbana, IL: NCTE, 1986), and *A Tutor's Guide: Helping Writers One to One* edited by Ben Rafoth (Portsmouth, NH: Heinemann, 2000).

Editing Workshops and Activities

Most instructors know that students don't learn to correct surface errors without attention to specific errors and an analysis of why the errors keep occurring. Merely marking errors on a student's paper is not a method of teaching editing. Editing workshops, however, put a great deal of responsibility on the students to devise ways to find and correct errors. Workshops can focus on how to use the handbook or style guide, how to work in pairs or small groups to edit each other's papers, or how to solve specific, widespread problems, which are chosen by the class.

See *Breaking (into) the Circle: Group Work for Change in the English Classroom* by Hephzibah Roskelly (Portsmouth, NH: Boynton/Cook, 2002), *The Place of Grammar in Writing Instruction* edited by Susan Hunter and Ray Wallace (Portsmouth, NH: Heinemann Boynton/Cook, 1994), and *Voice as Process* by Lizbeth Bryant (Portsmouth, NH: Boynton/Cook, 2005).

Class Books

Collecting student texts for class publication is an excellent method to motivate students to write well, to celebrate and share the work of a semester, and to present diverse voices and viewpoints from among class members. These class books may be quite informal and take little class time to produce (essays collated and stapled together), or quite formal with several class periods devoted to designing a cover, writing authors' biographies, etc. (essays taken to the local print shop and spiral or comb bound). Most teachers plan for celebratory readings at the end of the semester.

See *Power and Portfolios* by Jim Mahoney (Portsmouth, NH: Heinemann, 2002).

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The Public Discourse Approach

Course Objectives and Rationale

This approach to college writing asks students to investigate the ways public uses of language affect individuals. Although the primary goal of this version of the course is to increase students' understanding of and facility with writing, an additional goal is to give them opportunities to consider how language affects our sense of who we are and should be in the world. The work students do in the course will be analyses of language practices that occur in a public context—in communities, in the university, and in the public media—and analyses of student writing. In this context, student writing is seen not primarily as individual self-expression but as a contribution to a public conversation. The public discourse approach is based on the assumption that the classroom is a community in which students participate in public conversations—both oral and written. The bulk of class time is spent in small group and whole class discussions of readings, student writing, and public media.

Using *The Subject Is Writing*

In this approach, the voices of students and writers from outside the classroom are essential. The reading assignments from *The Subject Is Writing* are a central feature of classroom discussion and written responses. The sequence of essays is carefully designed to support the movement among different types of community relationships in paper and journal assignments. However, this approach also uses texts in addition to *The Subject Is Writing*, such as campus newspapers, course syllabi, song lyrics, and political debates to pull students into the public conversations. The assignments from *The Subject Is Writing* are concentrated in Units 1, 2, and 4, while Unit 3 focuses on other texts collected by or written by students.

Unit Description and Paper Topics

Although teachers may choose types of public discourse they want students to investigate, students should have as much freedom as possible to determine the shape their papers will take. In the version of the course outlined below, students write four papers:

Paper #1: Community Discourse

The community discourse paper asks students to consider how communities use language to express their identity and values and how a person's membership in various communities can affect his or her language practices (writing, reading, speaking, nonverbal language). This paper can take the form of a reflective narrative in which the writer explores one or more community influences on his or her language. The community discourse paper could also be based on interviews with others about the communities that have affected their language practices. Or the assignment could be based on an investigation into the language practices of a local social group and could involve personal reflection and/or interview data and/or analysis of actual texts from that community (a sports team, sorority, church or religious organization, and so on). Some of the writing goals for this first essay include:

1. generating many ideas through invention activities such as brainstorming, freewriting, collaboration (refer to Hint Sheet A: "Inventing Inventions")
2. choosing a focus among many possibilities
3. using descriptive detail and examples
4. breaking out of traditional forms like the five-paragraph theme
5. making personal experience interesting to readers.

Paper #2: University Discourse

In the university discourse paper, students analyze the language used to represent the university—student newspapers, the local newspaper, graffiti, course syllabi, and posters. Students might do a creative piece in which they consider what a Martian would think about their school based on the campus newspaper. They could compare the way some aspect of university life is represented by other local media. Or they could analyze the way that teachers represent students or university education through course syllabi, tests and assignments, and classroom talk. Writing goals for this assignment include:

1. developing a critical perspective on texts students take for granted
2. gathering data
3. drawing generalizations from data, based on students' interpretations and experience
4. integrating references to sources into students' own writing.

Paper #3: Public Discourse

The public discourse paper requires students to analyze the effects on American culture of some kind of discourse addressed to the general public—advertising, television, radio, magazines, film, and so on. Students might choose some popular celebrity or TV show and consider why the person or show appeals to people. Or students could explore how a particular form of public discourse reinforces stereotypes (gender, race, age) or keeps alive American myths of the nuclear family or "superwomen" or the American dream "from rags to riches." Goals of this assignment include:

1. seeing media and other forms of nonprint discourse as powerful texts that can be "read"
2. analyzing nonprint discourse and drawing conclusions from that analysis
3. understanding how public media work to influence individuals and culture.

Paper #4: Final Assignment

The final assignment asks students to write something for a public audience outside of the classroom. Students can choose a magazine they regularly read and try to write something for that magazine. They can also write letters to the editor of a newspaper or magazine, to a former teacher, or to a high school friend, perhaps explaining what college is like. Or you might arrange a class performance of student writing, perhaps in conjunction with another class. The main goal of this assignment is to encourage students to use their writing in a public way to achieve both individual and social purposes.

Week-by-Week Suggestions

Unit 1: Community Discourse

Week 1

Activities

Introductions. Go over course policies. Ask students to write a brief response to the following:

> Choose one community you've been a part of, and describe all the ways that the community uses language (reading, writing, speaking, nonverbal communication). Give examples of the way your membership in that community affects the way you use language.

Assign first draft of the community discourse paper. Brainstorm a list of all the communities of which you have been a part. What makes a particular group a "community"? What role does language (reading, writing, speaking, clothing) play in making groups of people into communities?

Readings
Quatrone, "I Am Not a Writer, I Am a Good Writer" (Ch. 24)

Brown, "Changing as a Writer" (Ch. 16)

Discussion and Response Journal Questions
What communities were Quatrone and Brown a part of? How did those communities affect their language practices?

Readings
Timm, "Tips for College Writing Success" (Ch. 15)

Aley, "Virtually Inspired: Computer Strategies for Revision" (Ch. 11)

Discussion and Response Journal Questions
Respond to Timm's advice for getting the writing done and to Aley's discussion of revision. What strategies do you use to get your writing and revising done? What kinds of things prevent you from getting your writing and revising done? Refer to Hint Sheet C: "Your Journal."

Week 2

Activities
Conduct peer workshops on revisions of papers (refer to Hint Sheets F: "Revising Out—Expanding and Amplifying a Draft" and J: "Responding to Peer Writing Before a Full-Class Workshop"). Hold individual conferences.

Ask students to describe the process they've gone through in writing and revising their community discourse paper. What changes have they made? What questions do they have about making their papers more effective?

Ask students to generate a definition of revision. Discuss the difference between substantive revision and sentence-level editing. Conduct small group or whole class discussion of revision by asking students to share their response journals. In small groups or on the board, make two lists: "How not to get the writing and revising done" and "How to get the writing and revising done."

Readings
Straub, "Responding—Really Responding—To Other Students' Writing" (Ch. 19)

Roskelly, "The Cupped Hand and the Open Palm" (Ch. 18)

Discussion and Response Journal Questions
Respond to Roskelly's arguments about the benefits of collaboration by describing your best or worst experience working in a group.

Week 3

Activities

Conduct peer workshops on drafts of the community discourse paper. Before peer workshops, ask students to write a description of what they are trying to do in their papers, what is going well and not going well, and at least two questions they want readers to answer about their draft.

Discuss Roskelly and Straub and the role of small group workshops/readers' responses in writing and revising. Ask students to share best and worst group experiences. Work in small groups or as a whole class to generate a "Contract on Group Work: Rights and Responsibilities."

Discussion and Response Journal Prompts

In response to your small group workshop, summarize your readers' responses, describe what you believe are the strengths and weaknesses of your paper. Say what you want to continue working on in your paper.

Unit 2: University Discourse

Week 4

Activities

Introduce university discourse paper. Brainstorm a list of texts that represent the university, education, teachers, and students. Begin an in-class analysis of sample texts (e.g., campus or local newspapers). Read an issue of your campus newspaper carefully. By looking at the articles, photographs, letters, editorials, and advertising, consider the way it represents your school. If you were someone who had never been to your school, what kind of place would you think it was? Based on your experience, do you think the newspaper's portrayal of your school is accurate?

Conduct peer workshops on first drafts of university discourse paper.

Analyze a sample of classroom discourse. Reread the syllabi for the courses you're taking this semester and think about the kinds of tests and assignments you've had to do. How are they different from high school courses and assignments? To what extent are university students expected to be different form high school students?

Readings

McAndrew, "That Isn't What We Did in High School" (Ch. 22)

Antinarella, "Don't Tell Me What to Write: An Expressive Approach to Writing" (Ch. 7)

Discussion and Response Journal Questions
McAndrew and Antinarella each represent university writing classes as a place substantially different from high school classes. What are some of the significant differences they point out? What are some significant differences between your high school and the university?

Week 5

Activities
Revision activities (based on your reading of first drafts). Do in-class work on analyzing data, making claims, and supporting claims with references to other texts and to personal experience. Conduct small group or whole class workshops on second draft of university discourse paper. Review Hint Sheet B: "Understanding Writing Assignments."

Readings
Sample texts that represent the university. Students can present individual or group analyses of these texts.

Melzer, "Understanding Writing Assignments" (Ch. 14)

DiMarco, "Writing Up Primary Research Observations: 'Can We Use I?' " (Ch. 20)

Discussion and Response Journal Questions
In preparation for small group workshop, describe the university discourse you analyzed, the claim you are trying to make, the evidence you have presented, and your reasons for presenting that evidence. What areas of your paper still need work? What question do you have that you want readers to respond to? In response to small group workshop, summarize your readers' comments and describe your plans for continuing to revise your university discourse paper. What kinds of responses have been most helpful as you revise? What kinds of responses have not been helpful?

Week 6

Activities
Discuss style. Do editing activities (refer to Hint Sheets H: "A Few Words About Verbs" and G: "Revision Exercises"). Conduct small group workshops on third drafts of university discourse paper. Ask students to exchange samples of their writing with another student or within their small group. Ask them to describe the writer's style and the differences and similarities in their writing and their classmate's.

Ask students to choose a paragraph from one of their drafts and try revising it in a radically different style—the style of a textbook, short story, letter to a friend, or a magazine they like. How does the context of writing (e.g., school writing versus writing a letter) affect the style a writer uses?

Readings

Ronald, "Style: The Hidden Agenda in Composition Classes" (Ch. 10)

Gere, "Developing Sentence Sense" (Ch. 13)

Sample texts (student and/or professional) that illustrate different styles.

Discussion and Response Journal Questions

What do you think Ronald and other writing teachers mean by "style?" Copy a paragraph from a text that you think is effective, interesting or dull. What technique has the writer used that contributes to the affect the text has on you as a reader?

Week 7

Activities

Discuss grades. As a class, come up with criteria for evaluating papers and mid-term class participation. Do editing and proofreading activities in pairs, small groups, or as a whole class.

Readings

Belanoff, " What Is a Grade?" (Ch. 21)

Relevant portions of a handbook or style guide (for editing/proofreading activities)

Discussion and Response Journal Questions

Respond to Belanoff's analysis of grades. Describe the criteria you would use to evaluate the writing you've done in this class so far. If you were grading portfolios, what would an "A" portfolio look like? A "C"? An "F"? Refer to Hint Sheet K: "Suggestions for Submitting Writing Portfolios." Compare the first draft you wrote in this course with your most recent draft. What changes, if any, do you see in your writing? What changes, if any, have occurred in your writing process?

Unit 3

Week 8

Activities
Introduce public discourse paper. Brainstorm a list of possible forms of public discourse to analyze. Begin in-class analysis of samples of public discourse (a videotape of a TV show, advertising from popular magazines, or popular music are all good choices). Share first drafts of public discourse paper.

Readings
Sample public discourse "texts"—song lyrics, videos, recordings of radio or TV talk shows.

Optional readings from very current published essays or reviews analyzing popular music, film, or TV.

Discussion and Response Journal Questions
Choose an ad in a current magazine or a commercial on TV. What words and images does the advertiser use to catch your attention and make you want to buy the product? What does the advertiser assume about your wants, needs, and values? How does advertising affect our culture's wants, needs, and values?

What is your favorite musical group? Why do you like them? What values do you think their music conveys? What effect can popular music and musicians have on individuals, groups, and American culture more generally? How interested are you in current politics? Where do you get your information about politics? Why are you interested or not interested in politics? Why are most of us not interested in politics?

Week 9

Activities
Continue in-class analysis of public discourse. Students analyzing similar subjects might work together, or you could work as a whole class analyzing samples that specific students are writing about. Do revision activities (based on your sense of what most students need help with). Conduct group workshops on second draft of public discourse paper. Or begin conducting whole class workshops, four to five per class period.

Readings
Sample texts that analyze public discourse (student or professional).

Discussion and Response Journal Questions
What claims do these texts make about the nature and effects of public discourse? What kinds of evidence do the authors use to support their claims? Were you persuaded by their claims? Why or why not? Identify one technique that one of these writers used that you would like to try in your essay and then try it on at least one paragraph.

Week 10

Activities
Continue revising public discourse papers. Conduct a small group workshop on third draft of public discourse paper. Or continue whole-class workshops.

Readings
Sample student texts.

Discussion and Response Journal Questions
What have you learned so far from the student texts you've been reading? Which ones have been most memorable for you? Why? Describe the role you try to play as a respondent to your peers' writing. What do you enjoy about responding? What do you find difficult? What would make workshops more helpful for you and your peers?

Unit 4

Week 11

Activities
Introduce final assignment. Brainstorm a list of ways to use writing outside of the classroom; come up with possible assignments. Ask students to write a final assignment in this class, first specifying the questions they will investigate or the reasons they want to write about a particular subject, whom the writing will address, whether they will draw on their earlier writing, and what ideas they have for completing the assignment. Consider ways to revise classroom writing for audiences outside the classroom. Share first drafts of final assignment.

Readings
Ostrom, "Access: Writing in the Midst of Many Cultures" (Ch. 25)

Bishop, " When All Writing Is Creative" (Ch. 23)

Hodges, "Invention Throughout the Writing Process" (Ch. 6)

Discussion and Response Journal Questions
Brainstorm a list of all the ways you think writing can be used outside of school. Think about how writing is used in families, at church, and at work. What are some of the ways you use writing outside of school? Why don't we all do more writing?

Look over the writing you have done in the class. What other audiences might be interested in reading about the subjects you've written on? How would you go about revising one of your papers for a specific audience outside the classroom?

Week 12

Activities
Discuss criteria for evaluating final writing assignments. Conduct conferences with students about the second drafts of their final assignments.

Readings
Szczepanski, "Hearing Voices: Yours, Mine, Others." (Ch. 9)

Discussion and Response Journal Questions
What criteria do you think we should use to judge the effectiveness of this piece of writing? What are your plans for revising your final assignment? How did you decide what needed to be revised?

Week 13

Activities
Revision activity (based on final conferences). Workshop third drafts of final assignment.

Readings
Wyche, "Time, Tools, and Talismans" (Ch. 4)

Wolf, "Writing as a Tool for Learning and Discovery" (Ch. 1)

Discussion and Response Journal Questions
In preparation for group workshop, describe what you tried to do in your final assignment and come up with at least two questions you want readers to answer. Respond to your group members' discussion of your final assignment. In your opinion, to what extent can readers help us when we are writing something for ourselves, something not assigned by a teacher?

Week 14

Activities
Discuss criteria for final grades. Work on editing and mechanics. Collect final drafts. Discuss and practice in-class timed essays or essay-type testing. (If your students must pass a required examination, discuss and practice for it.)

Readings
No assigned readings.

Discussion and Response Journal Questions
What makes writing in-class essays different from the kind of writing you've been doing in this class? What strategies have you discovered for writing successful in-class essays?

Week 15

Activities
Conduct small group workshops on in-class timed essays. Write in-class self-evaluations and course evaluations.

Readings
No assigned readings.

Discussion and Response Journal Questions
Respond to the various aspects of this course. How helpful were the following in terms of improving your writing and/or your attitude toward writing: assigned readings from *The Subject Is Writing*; the response journal; small group or peer workshops; teacher conferences; and drafting and revising essays.

5

The Personal Discovery Approach

Course Objectives and Rationale

This approach to college writing asks students to explore their own lives to discover how they have been influenced and shaped by their experience. This approach encourages students to examine what they think and why they think as they do, taking into consideration perspectives related to age, gender, race/ethnicity, religion, class, and so on. By writing about their own interests, experiences, and identities, students have an opportunity to write with authority; with the confidence this builds, students should become more willing not only to explore what they think and feel about themselves and the world around them, but also to use writing as a tool for making meaning in their lives.

Using *The Subject Is Writing*

In this approach, the essays in *The Subject Is Writing* correspond with the topics that will arise from classroom writing activities. Readings move from the writing process to writers' identities to resistance, grading, and self-evaluation. Short, one-page responses written prior to class will help students focus during discussions of the texts. At least one essay from *The Subject Is Writing* will be assigned each week.

Unit Descriptions and Paper Topics

Because each student will be writing about his or her own life, student papers will tend to be varied in content, even though students will be writing about the same facets of their lives. In the version of the course outlined below, students write four papers.

Paper #1: Literacy History

A literacy history calls for a student to track his or her history with language—speaking, listening, writing, reading, or a combination of any of the four. This is a good place for a student to begin to better understand her or his relationship to and with language. The literacy history paper can take many forms: a chronology; a focus on a few seminal moments; a particularly helpful/harmful teacher; parents' roles; whatever individual students believe is important. Don't let this scant list limit your (and their) imagination. This paper does two things: it will get students thinking about themselves as writers and readers, and it introduces them to writing about themselves in a nonthreatening way.

Paper #2: Position Shift

This essay asks students to focus on a single experience or set of experiences in their lives. The focus of the essay should revolve around a personal experience that altered how they thought or felt about an issue, idea, belief, etc. Reflection on the experience and what it means to them should play as strong a role as memory. By focusing on one event, students can begin to acclimate themselves to examining their lives through writing.

Paper #3: Identity Construction: Self and Society

This essay allows students to develop their ideas about who they are by examining those defining traits or characteristics over which they have no control (e.g., race, gender, family situation, various backgrounds, and so on) and those which they can control (religion, social situations, work ethic, appearance, and so on). Discussions can deal with how "society" sees them and how they see themselves. We suggest that instructors hold conferences either just before or just after the first draft; some students may find this assignment to be daunting. Because this can be a sensitive topic, instructors should perhaps act as little more than "sounding boards" for ideas. Advice should deal mostly with approaches to the writing and the writing itself.

Paper #4: Research Paper: Moving Outward

This essay examines where students wish to go in their lives. After paper #3, students may have a clearer picture of who they are (or are not), and be ready to explore where they want to take themselves. They may be ready to talk about something other than where they've already been. Topics should be negotiated with each individual student, and can include, but are certainly not limited to, college majors, profiles of role models, and so on.

Week-by-Week Suggestions

Note: An "essay packet" is what students turn in when their work on a paper is completed. It should include:

- invention work,
- student responses,
- all drafts, and
- a process narrative.

Packets are due in weeks five, eight, eleven, and fifteen.

Unit 1: Literacy History

Week 1

Activities
Introductions. Review and explain Course Information Sheet. Ask students to provide a writing sample. Give an overview of the writing process you expect students to use in the course of the semester. Discuss invention work in the context of the literacy history. Explain what you expect in students' responses to assigned readings. Assign invention work for the literacy history. Assign a process narrative on the invention work for paper #1. Assign a response for the reading. Refer to Hint Sheet C: "Your Journal."

Readings
Wolf, "Writing as a Tool For Learning and Discovery" (Ch. 1)

Melzer, "Understanding Writing Assignments" (Ch. 14)

Journal Question
What do you expect from this semester?

Week 2

Activities
Review invention work (refer to Hint Sheet A: "Inventing Inventions"). Discuss Wolf, "Writing as a Tool For Learning and Discovery" (Ch. 1) and Melzer, "Understanding Writing Assignments" (Ch. 14). Discuss how to move from invention to drafting. Assign draft one of paper #1, with a process narrative. Use McCorquodale, "Memories of Wandering Thoughts" (Ch. 3) as model of essay with process narrative. Discuss Hodges, "Invention Throughout the Writing Process" (Ch. 6) and Pagnucci, "Writing Stories in College" (Ch. 8). Assign a response for the reading.

Readings
Hodges, "Invention Throughout the Writing Process" (Ch. 6)
McCorquodale, "Memories of Wandering Thoughts" (Ch. 3)
Pagnucci, "Writing Stories in College" (Ch. 8)

Journal Questions
What are your favorite types of stories? Why should we read for pleasure?

Week 3

Activities
Discussion on responding to early drafts of other students' texts. Assign students to respond to a sample essay. Introduction to small group work. Assign students to respond to their small group members' draft one. Assign a process narrative on responding. Discussion on revising early drafts. Assign draft two, paper #1. Assign a process narrative on revising.

Reading
Wyche, "Time, Tools, and Talismans" (Ch. 4)

Journal Questions
What is your best experience? What is your worst experience?

Week 4

Activities
Discuss Wyche, "Time, Tools, and Talismans" (Ch. 4). Discuss responding to later drafts. Assign small group responses to draft two. Discussion on revising later drafts (refer to Hint Sheets F: "Revising Out—Expanding and Amplifying a Draft" and G: "Revision Exercises"). Discuss Aley, "Virtually Inspired: Computer Strategies for Revision" (Ch. 11). Assign the final draft, paper #1. Assign a process paper for the entire first essay.

Reading
Aley, "Virtually Inspired: Computer Strategies for Revision" (Ch. 11)

Journal Prompt
Discuss three things/issues you feel strongly about. Open entry.

Unit 2: Position Shift

Week 5

Activities

Essay packet/paper #1 due. Discussion: What's a position shift? Assign invention work for paper #2. Assign draft one, paper #2. Discuss Szczepanski, "Hearing Voices: Yours, Mine, Others" (Ch. 9) and Holahan and Boquet, "The Friendly Neighborhood Writing Center—Your Personal Trainer for Writing" (Ch. 17). Discussion: The rhetorical situation. Begin individual conferences.

Reading

Szczepanski, "Hearing Voices: Yours, Mine, Others" (Ch. 9)

Holahan and Boquet, "The Friendly Neighborhood Writing Center—Your Personal Trainer for Writing" (Ch. 17)

Journal Prompt

Write a letter to a friend about a problem you have at your university. Write the same letter to the university president.

Week 6

Activities

Continue conferences. Troubleshooting, paper #2. Small group response: draft one, paper #2. Assign draft two, paper #2. Discuss Straub, "Responding—Really Responding—to Other Students' Writing" (Ch. 19) and Brown, "Changing as a Writer" (Ch. 16).

Readings

Straub, "Responding—Really Responding—to Other Students' Writing" (Ch. 19)

Brown, "Changing as a Writer" (Ch. 16)

Journal Prompt

Describe in detail the most creative thing you have seen or heard.

Week 7

Activities
Collect draft two, paper #2 for teacher response. Discussion: What is creativity? Can creativity be manufactured? Conduct a fifteen-sentence profile (from Wendy Bishop's "Working Words"). Assign students to bring in a "creative" object for class display. Students are to examine all the objects brought in and select a favorite, then write about why they think it's creative. Discussion: Talk about your favorite object. In-class writing: "What is art?" Field trip: Go to a nearby art gallery (one that has contemporary art, especially installation art; works that are created on-site in the gallery space). Assignment: Describe on paper your favorite installation or the one you think is most "creative" (or another piece of modern/contemporary art if your gallery doesn't feature installation art); explain why you feel it is so creative. Return draft two to students with your responses. Collect journals. Assignment: Find a piece of writing that's creative and bring it into class. Assign final draft, paper #2. Assign process narrative.

Reading
Antinarella, "Don't Tell Me What to Write: An Expressive Approach to Writing" (Ch. 7)

Journal Question/Prompt
How can you apply your definitions and observations about creativity to writing? "As a <man/woman>, I am most angry/confused about . . ."

Unit 3: Identity Construction: Self and Society

Week 8

Activities
Paper #2 packet due. Discussion: The art gallery. Discussion: Outside writing that's creative. Discuss Antinarella, "Don't Tell Me What to Write: An Expressive Approach to Writing" (Ch. 7). Discussion: Paper #3. Large group brainstorm: promulgate two lists: the things in our lives that can define who we think we are that we can control, and the things in our lives that can define who we think we are that we cannot control (see the above description of this essay for possible topics). Discussion: major issue(s) from the preceding lists. Assign invention work for paper #3. Discuss Ostrom, "Access: Writing in the Midst of Many Cultures" (Ch. 25).

Reading
Ostrom, "Access: Writing in the Midst of Many Cultures" (Ch. 25)

Journal Prompts
"As a <member of ethnic group/race>, I am most angry/confused about . . ." "As a <student/age/identifiable group member>, I am most angry/confused about . . ."

Week 9

Activities
Return graded paper #2. Discussion: troubleshooting, paper #3. Assign draft one, paper #3. Small group response: draft one, paper #3. Assign draft two, paper #3. Discuss Mahoney, "Composting with a Writer's Notebook" (Ch. 2).

Reading
Mahoney, "Composting with a Writer's Notebook" (Ch. 2)

Journal Prompt
"The one thing I identify most with is . . ." Talk about your thinking on paper #3.

Week 10

Activities
Conferences: return journals, talk about papers #3 and #4. Small group response: draft two, paper #3. Discuss McAndrew, "That Isn't What We Did in High School" (Ch. 22). Assign final draft, paper #3.

Reading
McAndrew, "That Isn't What We Did in High School" (Ch. 22)

Journal Prompt
Open topic.

Week 11

Activities
Paper #3 packet due. Discussion: library and research resources. Fieldtrip: university library. Discuss Ronald, "Style: The Hidden Agenda in Composition Classes; or, One Reader's Confession" (Ch. 10).

Reading
Ronald, "Style: The Hidden Agenda in Composition Classes; or, One Reader's Confession" (Ch. 10)

Journal Questions
What might you do for a living that gives you pleasure? What is your favorite music? Why?

Unit 4: Moving Outward

Week 12

Activities
Discussion: mood, tone, voice, and style. Large group: use invention techniques to develop a vocabulary for talking about mood, tone, style, and voice. Bring in ten cuts of various music; have students write about the music's mood, tone, style, and voice for later discussion. Refer to Hint Sheet H: "A Few Words about Verbs." Assign draft one, paper #4. Discuss Sipe, "Does Spelling Count?" (Ch. 12) and Gere, "Developing Sentence Sense" (Ch. 13).

Readings
Sipe, "Does Spelling Count?" (Ch. 12)

Gere, "Developing Sentence Sense" (Ch. 13)

Journal Prompt
Equate different music to different moods. Give examples of writing that have different moods.

Week 13

Activities
Small group response: draft one, paper #4. Troubleshooting, draft one. Assign draft two, paper #4. Discuss Roskelly, "The Cupped Hand and the Open Palm" (Ch. 18).

Readings
Roskelly, "The Cupped Hand and the Open Palm" (Ch. 18)

Journal Prompt
Process paper on research. Open topic.

Week 14

Activities
Small group response: draft two, paper #4. Assign final draft, paper #4. Assign process narrative, paper #4. Discuss Belanoff, "What Is a Grade?" (Ch. 21)

Reading
Belanoff, "What Is a Grade?" (Ch. 21)

Week 15

Activities

Paper #4 packet due. Writings: evaluations and reflections on class, other interests you have that your students' opinions may help you with. Discuss Bishop, "When All Writing Is Creative and Student Writing Is Literature" (Ch. 23) and Quatrone, "I Am Not a Writer, I Am a Good Writer" (Ch. 24). Journals are due.

Readings

Bishop, "When All Writing Is Creative and Student Writing Is Literature" (Ch. 23)

Quatrone, "I Am Not a Writer, I Am a Good Writer" (Ch. 24)

6

The Critical Literacy Approach

Course Objectives and Rationale

This approach to college writing focuses on the act of writing, the context of writing, and the joys and complications of language and language learning. Students' experiences as language users are the starting place for extensive investigations into how language works, how writing as one form of language creates certain problems and has certain advantages, and how writers do the work of writing. The important goals are:

- to help students see themselves as writers and as competent and creative language users,
- to de-mystify the writing processes, and
- to extend the uses of language to every part of one's life—to learn to view writing as a life-long process of learning and a life-defining activity.

Any other discussions arise naturally out of student-generated writing and often include issues relevant to college students' immediate lives, such as violence and safety on campus, other coursework and instructors, family changes, and friends and intimate relationships. These discussions are starting places for explorations of how language shapes experiences, how experiences become good writing and affect readers, and how writing helps us understand the world.

See Henry Giroux's *Theory and Resistance in Education* (South Hadley, MA: Bergin and Garvey, 1983), C. Mark Hurlbert, David Downing, and Paula Mathieu's *Beyond English, Inc.: Curricular Reform in a Global Economy* (Portsmouth, NH: Boynton/Cook, 2002), and John Clifford's "Enacting Critical Literacy" in *The Right to Literacy* (New York: MLA, 1990) 255–61.

Using *The Subject Is Writing*

In this approach, the essays in *The Subject Is Writing* are integral to the writing issues in each unit. Essays are assigned before the issues are discussed in class so that students are prepared and introduced to new concepts with specific techniques before and during class practice. The essays about language issues and writing processes are particularly important in this approach. At least one essay from *The Subject Is Writing* is assigned each week after the first week.

Unit Descriptions and Paper Topics

While courses designed around workshops work best when students choose their own topics, decide how long to revise, and can choose to abandon some texts, they also work well with assigned topics and assigned numbers of revisions. Some good topics for papers in this strand include the following:

- literacy narratives or autobiographies
- personal essays on important models of writing and reading among peers and other adults
- papers describing and narrating the "worst times I ever had writing a paper"
- papers on times when one changed one's mind about something (an issue or an interpretation of events)
- papers analyzing differences among speeches, texts, videos, and so on.

Good topics will also arise from the students' journals on their writing processes. Each paper goes through extensive periods of drafting, workshopping, and revising. These activities shape and define what may begin as a very personal topic into a reflective, responsible essay with a thoughtful position toward a specific audience.

The units of this course center around aspects of writing processes and the language and literacy issues that surround each aspect. This approach, with three major units, encourages longer papers (eight to ten pages) and thus fewer papers.

The first unit combines the invention phase of writing processes with the need of writers to study what the roles of a writer are. The Unit 1 paper assignment is a literacy autobiography, memoir, or personal essay describing a particularly important literacy event in the writer's life. Students might write about the first book they loved as a child or the final research paper project assigned in high school. Issues that often arise as students write about their literacy history include procrastination, writing as punishment, family attitudes towards reading and writing, and why students learn to dislike reading and writing.

The second unit combines the revision phase of writing processes, the work of writers to get helpful feedback from themselves and others, and the "forming" nature of writing. Since revision and invention are not separate

steps in a writing process, discussion of what they have in common, why invention is important later in a writing process as well as earlier, and what kinds of revision are helpful at what times, is important. The Unit 2 paper assignment is a personal essay focusing on a subject or event that the writer is an authority on. The paper describes how the writer came to be an expert on the subject and how the writer's life is different because of the subject. Teachers may want to make connections between the revision of the student's ideas and attitudes toward the subject and the nature of revision in writing.

The third unit emphasizes purposes for writing and continues the discussion of the roles of a writer as a citizen, a thinker, a creator, and a member of a larger society full of other writers. Questions about the nature of and differences among school writing, writing at work, and writing for personal growth are combined with questions about genre and audience in specific texts that students are writing. The Unit 3 paper assignment is "something that needs to be said" in a form that will reach a real audience. The final result may be a letter to the governor or a parent, a manifesto, a feature editorial for the local paper, and so on.

The fourth unit covers only the last two weeks of the semester and emphasizes goal setting as a writer and the issues of mechanics and surface correctness. The Unit 4 paper assignment is an informal, unrevised text: a lengthy self-evaluation of the student's own writing, her response to peer's writing, the essays in *The Subject Is Writing*, the activities presented in class, and any other matters on which you would like feedback from students.

Week-by-Week Suggestions

Unit 1: Origins and Beginning Places: Invention and the Work of a Writer

Week 1

Activities

Introductions. Go over course policies. Ask students to write about their previous writing experiences, both good and bad, plus their expectations and goals for this class (perhaps in the form of a letter to you).

Ask students to describe, in writing, a particular recent writing assignment in detail. Give students prompts such as the following: Describe the assignment. What was the first thing you did? What was the second thing you did, the third thing, and so on? Who did you talk to about the paper? When did you produce the first draft? If you revised, what kind of changes did you make? What feedback did you want and/or get on the draft?

Compare and contrast the various descriptions of processes.

Introduce the literacy autobiography assignment. Ask students to start freewriting about their earliest reading or writing memories.

Introduce and model invention techniques, using the literacy autobiography as the topic, such as clustering/mapping or loop freewriting (refer to Hint Sheet A: "Inventing Inventions").

Refer to Hint Sheets C: "Your Journal" and J: "Responding to Peer Writing Before a Full-Class Workshop."

Conduct small group or peer workshops on rough drafts of literacy autobiographies.

Week 2

Activities

Ask students to draw pictures of a "writer at work" (rough, stick-figures) and then a picture of themselves at work writing. Talk about what writers really do.

Ask students to write a dialogue between any two people mentioned in their rough drafts or draw a timeline of their lives with as many "literacy events" marked in as possible.

Conduct peer workshops on second drafts of literacy autobiographies.

Readings

Quatrone, "I Am Not a Writer, I Am a Good Writer" (Ch. 24)

Brown, "Changing as a Writer" (Ch. 16)

Discussion and Response Journal Questions

What struggles have you encountered as a writer? How does your literacy autobiography describe changes in yourself? What has been the greatest influence on your writing? How are other student's literacy autobiographies different from or similar to your own?

Week 3

Activities

Hold individual conferences.

Ask students to write metaphors for writing: "Writing (for me) is like . . . because . . ." Put as many as possible on the chalkboard and look for patterns among them with your students.

Conduct peer workshop on third drafts of literacy autobiography. Describe workshop goals and a specific response technique to be used.

Readings

Wyche, "Time, Tools, and Talismans" (Ch. 4)

Schantz, "Putting the Composure in Composing; or, Why I love My Game Boy" (Ch. 5)

Discussion and Response Journal Questions

What do writers do? What kind of writer am I? Are writers born or made?

Week 4

Activities

Ask students to draw pictures or sketches of what they imagine writers look like when they're writing and the pictures of themselves when they're working on a paper. Have students show their pictures to their small group and volunteers to describe their pictures to the large group. Talk about how student-writers are like and unlike professional writers, and how writing assignments are unlike free-lance writing.

Ask students how drawing pictures and writing metaphors are ways to get started with writing (invention techniques)? Discuss different kinds of writing that people do.

Lead an editing workshop. Refer to Hint Sheet H: "A Few Words About Verbs." Ask students to list their ten most frequent errors, based on what teachers have marked on their papers in the past or what questions about mechanics they have. Ask students to see if they can find the rule or answer to their questions in their handbooks.

Collect final drafts of literacy autobiography.

Readings

Wolf, "Writing as a Tool for Learning and Discovery" (Ch. 1)

Aley, "Virtually Inspired: Computer Strategies for Revision" (Ch. 11)

Discussion and Response Journal Questions

How do I start papers? Where do ideas come from? How does language pull ideas along?

Unit 2: Revisions: Craft, Art, and Concept

Week 5

Activities

Discuss generating their own topics for the next paper. Describe what a personal essay is. Read and discuss several examples of student essays.

Make "authority" list—things students are experts on or know a lot about. Share and discuss how items on these lists might turn into paper topics. Practice invention techniques with these items.

Conduct peer workshops on very rough drafts.

Reading

Bishop, "When All Writing Is Creative and Student Writing Is Literature" (Ch. 23)

Hodges, "Invention Throughout the Writing Process" (Ch. 6)

Discussion and Response Journal Questions
How would you define "student writing"? How are the essays you read in magazines and books different from the essays students write? What sense of "authority" or "author-ness" do you see in your own writing and the writing of others? What specifically in the writing creates the sense that "someone's at home?"

Week 6

Activities
Double-entry journals due.

Review invention techniques. Try out new ones with students' current drafts and discuss how revision is often "recursive invention." Refer to Hint Sheets F: "Revising Out—Expanding and Amplifying a Draft" and G: "Revision Exercises."

Conduct peer workshops on drafts on new topics or revisions.

Readings
Mahoney, "Composting with a Writer's Notebook" (Ch. 2)

Holahan and Boquet, "The Friendly Neighborhood Writing Center—Your Personal Trainer for Writing" (Ch. 17)

Discussion and Response Journal Questions
How do personal experiences, emotional reactions, and half-formed opinions change as you write about them? How might keeping a personal journal or a writer's notebook help you improve your writing?

Week 7

Activities
Present revision techniques such as Ann E. Berthoff's interpretive paraphrase, which asks students to rewrite a portion of their papers several times, each time asking "How does the meaning change when I say it like this?" Have students practice the activities on their current drafts. Discuss what it takes to change one's perspective and change the meaning of a text.

Conduct a workshop on forms and structures.

Conduct a peer workshop on revisions.

Reading
Sipe, "Does Spelling Count?" (Ch. 12)

Gere, "Developing Sentence Sense" (Ch. 13)

Discussion and Response Journal Questions
What goes where in my paper and why? How do ideas change and why? How do I decide what to change?

Week 8

Activities

Individual or small group conferences.

Ask students to describe their past or present participation in groups (formal or informal) and how those groups are organized and get work done. Then ask them to relate what they know about getting along in small groups to their workshop group and the work of writers and audiences. Workshop on revisions.

Reading

Roskelly, "The Cupped Hand and the Open Palm" (Ch. 18)

Discussion and Response Journal Questions

Who do you think is the leader of your workshop group and why? What keeps your group talking or silent? What does your group need in order to give better responses? How are invention and revision related? How do other writers revise? How do my purpose and audience affect my revisions? Why and how do I get helpful responses to my writing? What do I do with those responses?

Week 9

Activities

Ask students to describe themselves as one-drafters or multi-drafters and discuss how each kind of writer revises.

Conduct peer workshops to work on introductions, conclusions, titles, or some specific part of the papers; or conduct a large group workshop with three to four volunteers from the class.

Conduct an editing workshop which stresses finding errors (reading backwards, reading aloud, etc.). Have students write a process memo, emphasizing ideas about revision and describing themselves as revisers.

Collect final versions of papers.

Reading

Straub, "Responding—Really Responding—to Other Students' Writing" (Ch. 19)

Discussion and Response Journal Questions

How does the order of ideas affect the meaning? What's an organized paper and how do I write one? Do my papers have certain characteristics because of the way I write them? Do my preferences in writing encourage me or limit me?

Unit 3: Experiencing Other Purposes for Writing/Writing for Change

Week 10

Activities

Discuss topics that the students feel strongly about and yet have never written about. Talk about why some topics are more difficult to write about than others. Review Hint Sheet B: "Understanding Writing Assignments."

Discuss writing the kinds of texts that students have never written before and make attempts at them.

Workshops on new drafts. (Optional: full class workshop on volunteered papers).

Readings

Timm, "Tips for College Writing Success" (Ch. 15)

Melzer, "Understanding Writing Assignments" (Ch. 14)

Pagnucci, "Writing Stories in College" (Ch. 8)

Discussion and Response Journal Questions

How does writing change what I think? How does my writing change others? In what way do I want my writing to make an impact or have influence over others?

Week 11

Activities

Ask students to bring papers and texts from other classes and talk about how history and music papers are different from the papers they've been writing. How is a writer-historian different from a writer-musician? Some classes might be interested in discussing the connections to other forms of composing such as composing music or composing a visual effect.

Workshops on revisions.

Readings

Ronald, "Style: The Hidden Agenda in Composition Classes" (Ch. 10)

Szczepanski, "Hearing Voices: Yours, Mine, Others" (Ch. 9)

Discussion and Response Journal Questions

Why do we have different kinds of writing? How is school writing different from other kinds of writing? What is academic discourse and when do I use it?

Week 12

Activities
Rewrite drafts into poems, short stories, or visual images.

Workshops on revisions.

Readings
Ostrom, "Access: Writing in the Midst of Many Cultures" (Ch. 25)

DiMarco, "Writing Up Primary Research Observations: 'Can We Use I?' " (Ch. 20)

Discussions and Response Journal Questions
What form should this text take? What's the difference between talking and writing? What other forms and formats would express my ideas and persuade my audience? Is it possible to do both? Why should I write?

Week 13

Activities
Individual conferences or additional revision workshop.

Readings
McAndrew, "That Isn't What We Did in High School" (Ch. 22)

Antinarella, "Don't Tell Me What to Write: An Expressive Approach to Writing" (Ch. 7)

Discussion and Response Journal Questions
Do writers write for actual readers, imagined readers, or for themselves? How are good writers also good readers? Why do writers have to worry about readers at all?

Unit 4: Finishing: Am I a Writer Yet?

Week 14

Activities
Lead a workshop dealing with the politics of errors, focusing on questions such as when perfect editing is necessary and when editing is more important than content. Ask students to go back to the lists they made of their most frequent errors and write explanations for why they make that error and how to correct it.

Go back to questions that came up earlier in the semester but didn't get enough discussion time. Assign students to look over all their work and readings from the semester and bring 2-3 issues to class to discuss.

Prepare a class collection including one text from each student.

Administer student course evaluations.

Collect final papers and texts for class collection.

Readings
Belanoff, "What Is a Grade?" (Ch. 21)

Discussion and Response Journal Questions
Who is the "I" in my writing? What kind of writer do I want to be? What do I need to do in order to become that kind of writer? What are my plans for improving my writing after this class? How do I know when I've learned something or if my writing has improved? If I know all the editing rules, why can't I see my editing errors? How do I deal with deadlines? How do I know when to stop revising and when to start polishing?

Week 15

Activities
Give practice, timed impromptu essay exams and discuss how to produce one-draft, mechanically correct texts. Discuss the politics of evaluative writing versus exploratory and revised writing.

Take a class period or two to perform readings from texts written during the semester. If your class is preparing a class anthology or collection, use one or two class periods to devise a title, cover, and author biographies, and discuss questions of going public with personal writing.

Assign and collect self-evaluations, asking questions such as these: What's the most important thing for writers to know and/or do? Why does society, culture, and/or democracy need readers and writers? What are your goals for improving your writing after this class? What do you wish you had known about writing or about this course before you started? How has this class been more and/or less helpful than other writing classes? Which paper or journal do you think is your best from this semester and why? Which essays from *The Subject Is Writing* were the most helpful, informative, and/or surprising?

Reading
McCorquodale, "Memories of Wandering Thoughts" (Ch. 3)