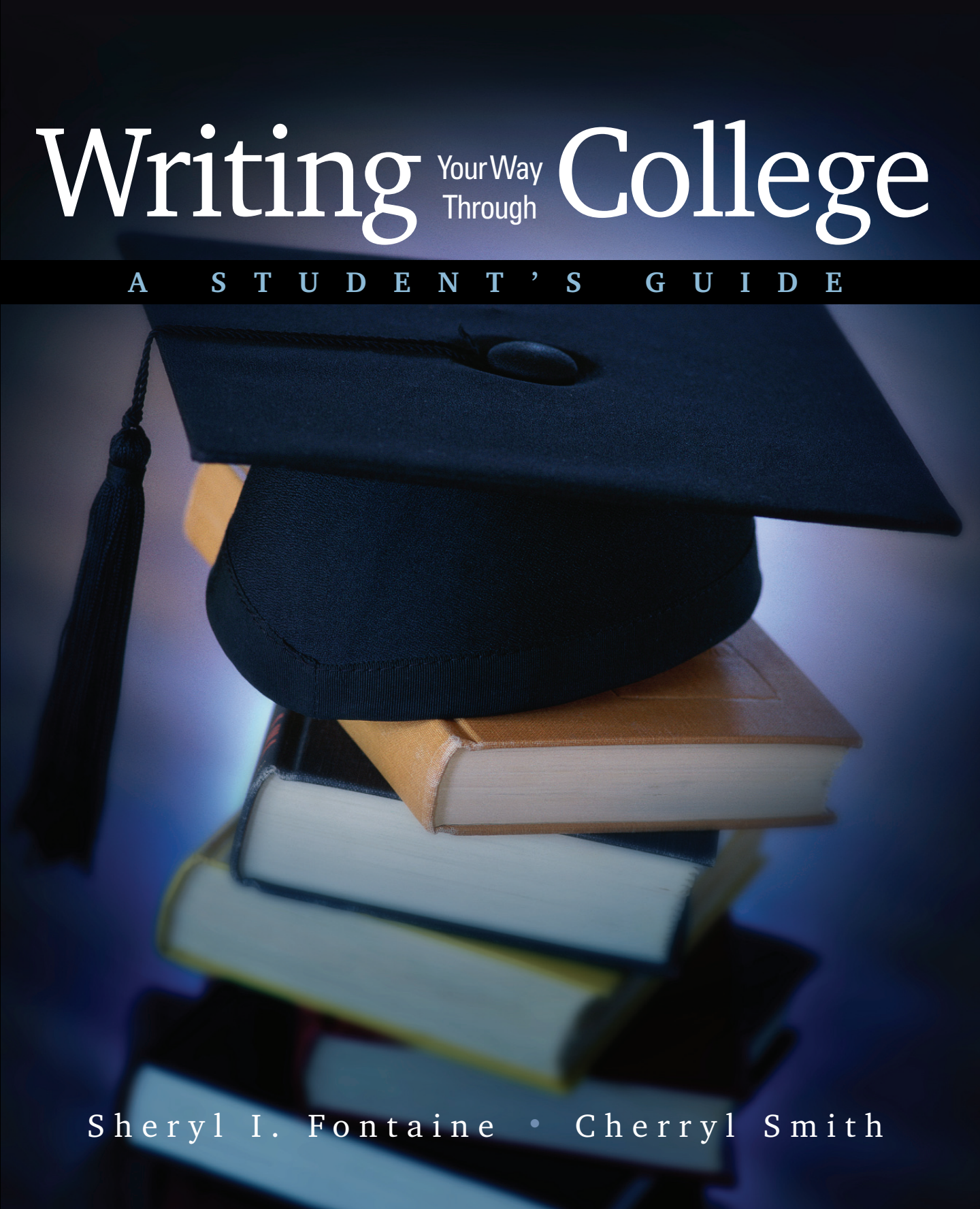
Writing Your Way Through College

A STUDENT'S GUIDE



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Writing Your Way Through College

Instructor's Manual

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Contents

Overview

Writing Your Way Through College offers teachers an alternative to modes-based textbooks and to the collections of popular culture essays that dominate the publication lists under the category *rhetoric*. Our goal has been to write a book that reflects the more eclectic, theory-driven nature of the discipline of Composition, to write a text that is a composition guide for teachers as well as students. Unlike other rhetorics, *Writing Your Way Through College* is structured around the way students actually enter into and use academic writing, rather than around the writing process or modes of discourse. It addresses readers not as students in a fifteen-week class, but as novices who are finding their place in the academy. At the same time, this book is also written with new instructors in mind. We are aware that many instructors who teach writing in the United States are either graduate students who are apprentices in the discipline or temporary faculty who may have limited professional support. The book provides instructors not only with a structure for teaching, but with a parallel explanation of college writing.

Writing Your Way Through College guides *students* through academic writing by showing them its relationship to the various language communities of which they are already a part and whose influence they bring with them to college writing. The book provides information about the way individuals enter into and move through language communities, about the history and nature of college writing courses and assignments, and about the conventions and rhetorical characteristics of academic writing. The positions of authority that academics hold and the value that academics place on conveying knowledge result in language and essay structures that may be, to the outsider, mysterious or imposing. *Writing Your Way Through College* demystifies academic writing for students, helping them to find positions of authority from which to write academic essays. The book will also help students to identify cultural and creative resources that can assist them in navigating the territory of college writing and in feeling comfortable in its community. Such resources bring students power as writers; for while they may be new to college writing, they have a long history of using language outside of school that can be the foundation for writing in college.

The text has sixteen chapters in three parts: Part One, "Finding Your Place in College Writing," which presents explication and instruction of college writing; Part Two, "Composing College Essays," which guides students through six essay assignments; and Part Three, "Resources for Writing," which includes sample student essays and response/editing guides. In each explanatory chapter in Part One, readers are asked to pause in their reading and use focused free writing to complete *Reflections* as a way of thinking about what they have just read, of making connections between and among ideas, and of making meaning for themselves. In addition, the

Reflections provide ideas that students use later when researching and drafting each of the essays.

Along with guiding students through the process of writing college essays, *Writing Your Way Through College* presents an alternative to traditional writing pedagogy in which students are required to write in a series of preselected modes or strategies (autobiography, biography, argument, compare/contrast, and so forth). Instead, the six writing assignments are sequenced in an order that emphasizes writers' positioning in the social context of college and in other discourse communities. The data for each essay will come from one of three sources that inform all academic writing: data from conversation and observation, data from recollections and memories, and data from written texts. In the process of writing each essay, students are asked to reflect on and analyze these data to identify a purpose for writing and the points they wish to make.

A complete writing text, *Writing Your Way Through College* includes discursive instruction, writing prompts and activities, questions for reader response to work-in-progress, sample student drafts, and editing guidelines. The book can be easily adapted to academic terms of varying length or can be augmented with readings or other materials an instructor would like to add.

In What Courses Can *Writing Your Way Through College* Be Used?

We wrote *Writing Your Way Through College* with first-year college students in mind. These students, arriving from high school or from years of having been out of school, face the challenge of writing in the unfamiliar context of college writing. To make college writing more familiar and accessible, the text explains to students the history and nature of college writing and its relationship to the forms of communication and writing with which they are already familiar. By the time students have completed all of the assignments in the text, they will have had the opportunity to write six academic essays and to write from each of the three major sources of information that are available to all college writing assignments.

Given its focus on academic conventions and the disciplinary basis for college writing, *Writing Your Way Through College* can also be used effectively for writing instruction at the advanced levels where students focus on writing in their major disciplines. In an advanced writing course or a writing-in-the-disciplines course, the text provides teachers and students with a structure through which to discuss the way information is valued and presented in various disciplines.

What Are the Most Distinctive Features of *Writing Your Way Through College*?

Writing Your Way Through College has *two layers of content*. One is the subject matter of the book: a discussion and description of writing, the development of oral and written communication, and writing in college. The other is a series of writing assignments (Reflections, exploratory writing, drafting, rewriting, responding, rewriting, and editing) in an assignment sequence that is structured around the three sources that inform nonfiction writing. The particular mode of discourse that students use in each essay is selected by the student according to the purpose for which he or she is writing. Using all three sources of information, students learn that college writing requires analysis and interpretation. The writing assignments focus students' attention on the most important features of college writing—the kind of information you use, how you use it, when, for whom, and for what explicit purpose.

The *source of information from which students will draw their essay* ideas and support is given in each assignment, but the specific purpose and topic for each essay is selected and developed by the students. Although students choose their own topics, focus, and direction for each essay, three of the six essays direct students' attention to questions, concerns, or issues about language, learning, and/or writing. In the remaining essays, students are invited to write about any questions, concerns, or issues that interest them within any subject matter they choose. Students are also invited to use the kind of writing that fits the subject and purpose they select. Having the freedom and responsibility to select a purpose or reason for writing, students are much more likely to find themselves in the position of being "real" writers who write from a position of personal engagement with their topics.

We have provided *instructional readings* about the history of college writing and the student's place in this history, about the way we all speak and write within various language communities, and how one learns the conventions of particular language communities, especially of academic disciplines. By finding out about how college writing works—why it exists, how it has evolved, why they are in writing classes, and why college writing seems so different from other writing, students will have a better understanding of and more control over their written communication, particularly as it occurs in college. Students using *Writing Your Way Through College* will also be given the opportunity to enter the conversation of a particular discipline. Throughout the course of using the book, students will read and reflect on issues of written communication, a reflection that culminates in the final essay assignments in which students write from articles within a discipline they select.

The Reflections that appear throughout the chapters of the text engage students in an ongoing process of reflection and discovery, prompting them to use writing to think about and extend the ideas they find in what they have been reading. In addition, the prompts ask students to gather the information from the same sources they will use for their essays: observations and conversation, recollections and memories, and written texts. In this way, the Reflections become an initial source from which students discover and create their essays. By the time they have reached the point in each section of the book where they begin drafting ideas for an essay, they have already generated pages of Reflections to which they return for ideas and questions that can be used for the sustained analysis of essay writing. The Reflections also help students to engage more fully with the reading and provide instructors with a rich source for class discussion or activities.

Each essay assignment in Part Two includes extensive exploratory writing activities entitled, "Exploritory Writing Activities for Creating Your Essay," that lead students to finding a topic, purpose, and direction for their essays. Though the prompts and activities are very specific, there is a great deal of room for students to use their own writing to discover what they want to write about. The exploratory activities move writers from a broad search for perspectives toward an increasingly narrow focus on an explicit purpose. Ultimately, in fact, the student's own purpose for writing becomes the final focusing point.

Student writing that is included in Part Three provides *illustration* of ways in which some of our own students have drafted the assignments of *Writing Your Way Through College*. To help students examine these illustrations, we have included marginal questions that ask the readers to reflect on decisions made by the writers, how each essay is put together, and how information the writers have used affects the reader and the effectiveness of the essay.

This last section of the text also includes *guidelines* that students can use for reading and responding to one another's drafts and for editing and proofreading their own and others' final revisions.

Throughout *Writing Your Way Through College*, we include *discussions about technology*: the use of computers, e-mail, the Internet, and the World Wide Web. The discussions place these topics within the overall context of evaluating and citing information, allowing instructors to use this material to extend and illustrate issues already being raised. Reading about technology in this manner, students will come to understand it as a part of a process in which they already engage rather than as a separate or ancillary feature.

Writing Assignments in *Writing Your Way Through College*

Reviewing Some Familiar Features in *Writing Your Way Through College*

Writing Your Way Through College includes features that writing instructors have come to expect in any good writing textbook: journal assignments, prompts for idea exploration and drafting, questions to guide response and feedback, sample student essays, and information about editing and proofreading final drafts. We want to draw your attention to how these familiar features are integrated into this text in ways that are particular to our vision of teaching writing. Even if you have used all of these kinds of writing activities before, we encourage you to review the particular ways in which they are used in this text.

Using Reflections as Journals

Writing instructors commonly ask students to keep a journal of one kind or another. Journals provide students with the opportunity to write informally, focusing on their current reflections and emerging ideas without being restricted by the conventional demands of formal writing. This unfettered writing, then, provides students with extensive practice in using writing to put unformed thinking on paper, to let the act of writing become a tool through which these ideas can be examined and shaped.

Journals can be assigned in a variety of ways for a variety of reasons. Three most common journals types are: personal reflection journals, through which students examine their lives or current experiences; question journals in which instructors pose specific questions about the readings or class discussion to determine students' depth of understanding; and journals that are expected to be writers' notebooks, collections of ideas and reflections from which to begin future writing.

The journal writing prompts that appear throughout *Writing Your Way Through College* are called Reflections and combine all three kinds of journals. The chapters in Part One of the book include Reflections that ask students for personal reflection in direct response to readings in the text and that serve as a rich source for class discussion and activity, and, ultimately, for students' own essays.

Some of the Reflections can be assigned as homework, encouraging students to read and think about the readings before class meets and to draw on their responses to the Reflections during conversation with you and their peers in class. Other Reflections can be completed during class time, particularly those that ask students to work with one another.

Keeping in mind that their purpose is to stimulate reflection, discussion, and discovery toward the essays and that the Reflections represent the first thinking on paper students do that leads them toward their essays, you may want to exclude some of the Reflection prompts or add your own. Ask students to keep their Re-

flection entries in a binder or folder that they bring to class daily. Then they will be ready to share their responses with the instructor and one another.

In Chapter 1 of *Writing Your Way Through College*, we explain that the Reflections are a way of writing down initial impressions and reactions; and, so, they provide students with opportunity for writing freely. You may want to collect Reflections or spot check to be sure they are getting done. We numbered separately the Reflections for each chapter since each set provides a source of information for a particular essay assignment. The value of the Reflections is reinforced if you collect them at some point, reading them more thoroughly and writing brief, conversational comments aimed at letting students know whether they appear to be giving enough thought to what they are writing. The Reflections are unrevised writing, so teachers can respond to them with this in mind.

Some students may be in the habit of reading only the places in a textbook where they are asked to complete a question and skimming the rest. Although the sections of text between Reflections run only from two to four pages, some students may need to be reminded to read this material completely. We find it useful to read small sections aloud in class or to have students call out some passages they noticed, and so on, because not only the Reflections but the subject matter from which students will develop their essays come out of the material they are assigned to read in *Writing Your Way Through College.*

Exploratory Writing Activities

Along with the Reflections, the exploratory writing activities come closest to representing traditional prewriting. These activities provide writing prompts intended to help students to consider various perspectives on their topic of interest and, with these perspectives in mind, to find a purpose with which to focus their essays. Also like the Reflections, these activities that introduce each essay assignment can be used in a variety of ways—begun in class, completed as homework, worked on in writing groups or pairs, rearranged according to your own sense of the assignment, and so forth. Our intention in developing these activities was to let students experience the kind of prewriting that we believe most writers experience. That is, most writers begin by exploring, searching within their area of interest for a particular point or meaning; then they focus that point, looking to see how they can make it become evident to the reader.

Student Demonstration Essays

Because the purposes students select for their essays will determine, to a large extent, what each essay will look like, we do not provide model essays for students to

read or imitate, rather, we let students' own writing and the drafts of some student demonstration essays jump start students' thinking and convince them that what we are asking them to do is well within their capability and interest. We encourage you and your students to look at the demonstrations with an analytic eye, to see what can be learned about the choices that writers make. These demonstration essays could be used at a number of different points—before students begin to discover their essays, as they draft, and so on—to illustrate how different writers have used information to find a point and to support and develop it in an essay. The questions we provide in the margin of each essay could be done as a homework assignment. Or you might ask students to read the essays out of class and, then, complete the questions in groups during class. Yet another option is to have different groups be responsible for presenting to the class the responses to the questions for one particular essay. This way, students have the opportunity to read all of the essays, to study closely one of them, and to hear how other student writers met similar challenges.

Response and Collaboration Guidelines

As we explain in Chapter 15, at some point, all writing is ready for and can benefit from a reader's response. Because our individual experiences, affinities, knowledge, and interests come into play as we read any text—even one we, ourselves, are writing—it is particularly useful to have the opportunity for readers to respond to work-in-progress. There are several sources from which this response could come.

The first available source of response for students is from one other member of their class, someone familiar with the context in which they have been drafting as well as with any particular expectations that you, the instructor, may have. We recommend that students vary the individuals with whom they exchange drafts, working sometimes with friends, other times with individuals they know less well and who don't have the same kinds of expectations as a friend might have.

Another source of response to drafts is classroom groups of three to five. These could be permanently formed groups that you assign or that students select, or the groups could reconfigure several times through the term. It is often useful for students to take notes as they hear from the other group members or to ask the members to write down their responses.

A third source of response is someone outside the class altogether. These individuals can read the draft on its own, without the special information available to students enrolled in the same class who are writing the same assignment. This kind of response may be available through your campus writing center or from a friend or family member who is not as familiar with students' work and ideas as classmates would be.

Whichever source or sources of response you select or expect in your classes, the response and collaboration sections of the book provide you and students with a full array of questions to help any reader respond to the draft of the essay, giving the writer a wealth of information about the draft to be revised. Once students have become familiar with these questions, they—and you—may want to select those that seem most helpful or that fit best with the particular structure of your class.

We recommend that you review the ways of responding with your students before they work with one another's drafts. The options may seem overwhelming to them first, so it is useful to point out the variation among these responses—how much or how little time each would take. As we describe in the text, your students might work in pairs or groups that are selected or assigned. In addition to these variations, they could either speak or write their responses. The advantage to the former is that it allows student writers to probe for more information from readers and may take less time, allowing them to collect responses from more readers. The advantage of receiving written response is that students may tend to stay on task longer and leave the classroom with a written record of readers' observations and advice.

There are several strategies you might try in an effort to help students offer the most helpful responses possible. Most simply, you might sit in on groups or with pairs of students as they respond to each other's work, modeling the way you would like them to help one another or commenting on the degree to which responses are non-judgmental and reader-based. You can also help steer students toward non-judgmental ways of responding by having a pair or group respond to one or more members' writing while the rest of the class observes. Then you can point out ways that the group accomplished some of the kinds of responding and make further suggestions.

It is also useful to have the class report on how the feedback is going. Some students may need to be encouraged to ask for specific kinds of responses. Others may need to be reminded that the role of the responder is not to correct or give advice but to give the writer as complete a picture as possible of one's reading and non-evaluative response to the work.

Editing and Proofreading Guidelines

Finally, the editing and proofreading chapter of *Writing Your Way Through College* emphasizes the importance of correctness and using expected conventions. We explain to students why and how unconventional syntax, diction, and usage can distract readers' attention from the meaning of a text. Our discussion of error makes this distinction very clear, noting that the most valuable reason for careful editing and proofing of one's writing is to be sure that your ideas are not lost to the reader who becomes

preoccupied by your sentence structure, spelling, or punctuation. We also provide students with some means for identifying and editing for these conventions.

Since editing and proofing is an important skill for writers to develop, you may want to alternate, sometimes having students identify distractions in one another's drafts and sometimes doing so on their own. In working with the editing and proofreading guidelines, students will need to be reminded that the reader's responsibility is not to make changes but to identify potential distractions from meaning-making for readers. Though this distinction may seem small, students are unlikely to have thought about errors in this manner—as sentence-level interference for the reader. Doing so will allow them to gain control of usage features that may need to be standardized by the time the essay reaches its final version.

Depending upon the writing experience of your students, you may want to require a handbook in addition to *Writing Your Way Through College*. For, while our suggestions for correcting distractions are helpful, they may not be adequate for all writers and they, most certainly, are not inclusive of all potential errors or distractions.

Using *Writing Your Way Through College* to Create a Collaborative Classroom Environment

As an instructor, you will naturally adapt *Writing Your Way Through College* to your own teaching style and philosophy. If collaboration is not emphasized in your classroom you will have no trouble using the text effectively. For instructors for whom collaboration is important, however, *Writing Your Way Through College* offers a number of ways of supporting a collaborative learning environment. First, the information in the textbook about the history of college writing, the nature of language communities, and how writers work will lend scholarly support to a classroom structure in which student writers are asked to work collaboratively. Second, throughout the text, students share Reflections, particularly in Chapters 1, 2, and 3 where they are asked to gather information from other students in class. Because each assignment develops over the course of several chapters and weeks, students are encouraged to get feedback along the way from classmates and are even advised to take their work-in-progress to the school writing center.

One other way that *Writing Your Way Through College* may help you to create a collaborative learning environment is that, because students are responsible for finding their own topics and purposes for writing, a diversity of experiences and perspectives can be heard in the classroom. In all of the assignments, students are asked to analyze the information they have and to draw conclusions from recollections, gathered information, or written texts in order to form their own direction for their essays. As they are working through these assignments, you can help students get responses from each other, and you can respond to their work yourself in ways that emphasize the collaborative nature of writing, a topic that is addressed in the book itself.

Using Writing Portfolio Assessment with *Writing Your Way Through College*

A writing portfolio is usually characterized as a collection of the best writing a student has completed in a course. Students select the pieces they will include, and often, introduce their collection with a cover letter addressed to the reader/evaluator of the portfolio. The reader may be the students' own instructor or one or more instructors who teach other sections of the same course. Scholars argue that portfolio assessment is a valid means by which to evaluate students' writing abilities. That is to say, it is one of the best ways to measure how well a student writes because, unlike timed writing exams or multiple-choice tests, portfolio assessment takes into account that writing happens over time, includes periods of preparation, drafting, redrafting, revising, and editing, that writing happens in response to other readers'

concerns, and demonstrates the degree to which writers understand the choices and changes they make in the course of discovering and creating an essay.

There are numerous ways to adapt and use writing portfolios in a first-year college writing class. Writing program administrators report that groups of instructors who read and evaluate portfolios from each other's classes often feel themselves to become part of an interpretive community of readers, individuals who work together to arrive at a heightened awareness of the writing standards in their program. Even individual instructors who are the sole readers of their students' portfolios report that their students revise more, and more effectively and that, during the course, students were willing to produce more texts as well as to take chances in their writing because the final evaluation happens later in the term in such a way that students are active participants in the process.

Because students develop their essays over time in *Writing Your Way Through College*, and because the essays grow out of the informal Reflections and exploratory writing activities, using this text lends itself to the use of portfolios in the classroom. Three of the many possible kinds of portfolios that might be used with *Writing Your Way Through College* are a cumulative portfolio, a showcase portfolio, and a portfolio designed especially to show off revision skills. Although we describe these portfolio assessment options as they might be used by a single portfolio reader, they could, of course, be easily adapted to reading exchanges among writing instructors.

Cumulative Portfolio

In the cumulative portfolio, the instructor responds to the students' essays in-progress either in conference or using written comments throughout the term and then, at the end of the semester, the instructor collects all the work the student has completed in order to evaluate the work overall. Most instructors find the cumulative portfolio works best when there is a mid-term "marker" portfolio collected in the middle of the semester so that students know where they stand, grade-wise, before the end of the term. You might collect the portfolios with Essays 1 and 2 completed and Essay 3 in progress for a mid-term evaluation.

At the mid-term evaluation, students can write an additional Reflection that evaluates their work so far in the course. The instructor can then let students know if their evaluations are close to the instructor's own. To make students familiar with reflecting on their own progress as writers, in the final Reflection for each of the essays, students are asked to reflect on their own work. At mid-term, then, you need only give a marker grade, letting the student know how the writing is progressing or whether you agree with the student's self-assessment. Then, at the end of the term, the students again turn in all the work they have completed, this time for a final evaluation.

Since the Reflections and exploratory activities emphasize the way that informal writing can be shaped, revised, and developed into a college essay, you may want to give students credit for completing this informal writing without giving it a grade. We find that the portfolio is useful for this purpose. Students can receive credit for this work in your overall assessment of the portfolio without confusing the assessment of work-in-progress (the Reflection and exploratory activities) with the assessment of finished essays.

The Showcase Portfolio

In a showcase portfolio, students choose their best essays to be used for evaluation. So, for the mid-term portfolio, the student might choose either Essay 1 or 2 to be evaluated and then receive credit for having completed the other essay as well as the Reflection and exploratory writing activities. At the end of the term, the student might select three of the five essays to be evaluated as part of the overall portfolio assessment. Again, the instructor would be responding to essays, as they are completed throughout the semester and then receives the showcase portfolio to evaluate at the end of the term.

A Portfolio to Highlight Revision

One other way of using portfolios with *Writing Your Way Through College* is to offer students the option of completing Essays 1 and 2 up to a penultimate version and then going back and choosing one of the two essays to complete as a finished paper. Students then have the same option of completing Essays 3 and 4 and Essays 5 and 6 up to the penultimate version and choosing only one of these drafts in each pair to take to a final version. This process allows the portfolio to contain different degrees of revision and completion for different essays. Students have a great deal of ownership of their work with this method, deciding which essays they are most interested in giving the greatest amount of time and effort.

Of course, you can also give a grade for each completed essay as you move through the course. Another option is to give an overall packet grade for the finished version of the essay and the completion of the preliminary writing that went into that essay. A middle ground between portfolios and individual paper grades is to give an overall grade for the work of Essays 1 and 2, then another overall grade for the work of Essays 3 and 4, and then Essays 5 and 6.

Anticipating and Guiding Students' Reactions

Here we describe some reactions you can expect from students and some ways you can prepare yourselves—and them—for the reading and assignments in *Writing Your Way Through College*. These observations and suggestions are based on our own experiences with using the text in our classes and on the experiences of other teachers who have used the text and shared their observations with us.

Part One

1. In the second Reflection in Chapter 1, we ask students to share their writing with one another. Students may not be used to reading their peers' reflective writing, the kind of writing that calls for conversational response. Since the practice of sharing ideas and reading their peers' freewriting is a central activity in the book, we recommend that you give this pair of Reflections extra attention. Be sure to give students plenty of time to write Reflection 1 (if they do it in class) and to read and write back to their peers in Reflection 2.
2. Read through the Reflection writing prompts in advance to determine, for your students, which ones would be best done at home and discussed in class and which ones could be completed in class between or among peers.
3. The information in Chapter 4 about the history of college writing is new to most students. Our students seemed even a bit surprised to find out that there is a history. The writings that students complete for Reflections 13 and 14 are useful to do in class as it will take the history they read about and make it even richer by pointing out to them the diversity of experiences within their own classroom.
4. Most students have not had the opportunity to reflect on their own writing experiences or to see the value of thinking about such recollections. The Reflections in Chapter 5 provide them with ample direction and opportunity.

Part Two

1. Students are not used to using the information they have generated to find, create, and support whatever kind of writing seems most appropriate to the purpose of their essay. *Writing Your Way Through College* asks them to go through this process because it is the way writers actually work. Although, initially, students may find the task

daunting, even by the time they complete the second assignment, they will have gained considerable confidence in their ability to create a college essay. By the end of the course, whether you or they are completely satisfied with the final written results, students have learned what it means to generate ideas, to focus them, to analyze, and to organize and present their material for an academic reader.

2. Students may feel unsure the first time the go through the exploratory writing activities that they are doing "correctly" what they are being asked to do. It helps to reassure them that you are confident that if they follow the instructions and write thoughtfully and completely in response to the various activity prompts, they will find a focus for their essay and figure out what information they will need.

Part Three

1. Because students initially struggle most with creating a draft that conveys an explicit purpose, encourage them to look for that purpose when responding to one another's writing. One way to highlight this is to ask the writer to jot down the purpose of his or her essay on a separate sheet of paper. The readers can then compare their own sense of the writer's purpose to what the writer intended, and students can discuss these differences.
2. As with all of the response activities, student writers can use this feedback from readers to see how their drafts are being understood, what might be preventing a clear understanding, what new directions they may want to take their drafts, as well as how they might make other revisions.
3. It's important that students respond to the questions about how each writer has used information in his or her draft. This will focus students' attention on how information is analyzed, valued, and presented in relation to a writer's purpose.
4. Ask students to work with one another on editing and proofreading. They must be reminded not to make changes on each other's texts, but to identify where sentence-level problems were distracting for their reading and understanding of the essay. The writer will then be handed the responsibility of making changes (if he or she finds that they are needed). This process helps students become better editors of their own writing, and they will come to see that editing—like

every other writing issue—is a matter of being understood and taken seriously.

5. Read through the various readers' distractions with your class, or ask the students to read through them on their own and ask you questions about what they don't understand or what surprises them. Especially important are the additional distractions that relate to how writers cite the particular kinds of information they are using. These sections provide you with a way to talk about the importance of citations and their significance for honesty and credibility.

Join a Conversation About Using *Writing Your Way Through College*

Throughout the years of drafting and revising *Writing Your Way Through College*, we have used all the parts of the text—the readings, the writing prompts, the response activities—in numerous classes, with hundreds of students. Colleagues on campuses of two- and four-year schools have used the book in manuscript and have told us how it worked with their students. Many of the changes we have made in the course of completing the book have been in response to experiences we had in our own classrooms and what our colleagues told us about their experiences using the book. In these conversations, we have also learned about innovative ways that teachers have used the book, integrating it with additional readings or with additional writing assignments.

We would like for the current users of our text to have the same opportunity we have to hear about how the book is working and what ideas there are for adapting and adopting the book. To that end, we invite you to send your ideas and experiences to

http://writingyourwaythroughcollege.blogspot.com

where we will post updates on using the text. Please join us in what we hope will become a useful and informative online resource for your teaching.

Sample Syllabi

We have provided you with sample syllabi that show how the chapters and assignments in *Writing Your Way Through College* could be distributed through both 15 week semesters and 10 week quarters. For each of these terms, we include two ways in which you might structure your course. In the first instance, Syllabus A, the students complete all of the reading and Reflections for Part 1 of the book before they begin drafting essays in Part 2. In this instance, the first part of the course focuses students' attention on the discursive portion of the text and the second part of the course asks them to apply this information in a concentrated manner, drafting and revising the six essays in a series of weeks. Syllabus B, the second option that we suggest, integrates the discursive readings with the essay assignments. In this case, students go back and forth between the reading and Reflections in Part 1 and the essay assignments in Part 2. We invite you to sketch out each option in light of your own school's term and any additional assignments or readings that you have designed or selected to integrate with *Writing Your Way Through College.*

Syllabus A
10 weeks
Part 1 completed before beginning essay assignments

Week 1

Introductions
Chapter 1 Getting Ready to Write
Chapter 2 Situating Ourselves in Language
Chapter 3 The Language of Wider Communication

Week 2

Chapter 4 A Map of College Writing
Chapter 5 Your Own Experience as a Writer
Chapter 6 Navigating the Conventions of Speaking and Writing

Week 3

Chapter 8 Essay 1: Learning About Language by Observing and Listening
Chapter 14 Learning from Students' Drafts: Essays That Use Observing and Listening as Their Source of Information

Week 4

Chapter 15 Guidelines for Reading and Responding to Writers' Drafts
Chapter 16 Guidelines for Editing Final Revisions
Chapter 9 Essay 2: Learning About a Subject of Your Own Choice by Observing and Listening
Chapter 14 Learning from Students' Drafts: Essays That Use Observing and Listening as Their Source of Information

Week 5

Chapter 15 Guidelines for Reading and Responding to Writers' Drafts
Chapter 16 Guidelines for Editing Final Revisions

Week 6

Chapter 10 Essay 3: Learning About Writing from Recollections and Memories
Chapter 14 Learning from Students' Drafts: Essays That Use Recollection and Memories as Their Source of Information
Chapter 15 Guidelines for Reading and Responding to Writers' Drafts

Week 7

Chapter 16 Guidelines for Editing Final Revisions
Chapter 11 Essay 4: Learning About a Subject of Your Choice from Recollections and Memories
Chapter 14 Learning from Students' Drafts: Essays That Use Recollection and Memories as Their Source of Information

Week 8

Chapter 15 Guidelines for Reading and Responding to Writers' Drafts
Chapter 16 Guidelines for Editing Final Revisions
Chapter 12 Essay 5: Learning About Academic Disciplines from Written Texts

Week 9

Chapter 15 Guidelines for Reading and Responding to Writers' Drafts
Chapter 16 Guidelines for Editing Final Revisions
Chapter 7 Interacting with Written Texts

Week 10

Chapter 13 Essay 6: Using Academic Texts to Inform Your Thinking
Chapter 14 Learning from Students' Drafts: Essay that Uses Academic Texts as Its Source of Information
Chapter 15 Guidelines for Reading and Responding to Writers' Drafts

Finals week

Final portfolio last day of class

Syllabus B
10 weeks
Essay assignments integrated into information of Part 1

Week 1

Introductions
Chapter 1 Getting Ready to Write
Chapter 2 Situating Ourselves in Language

Week 2

Chapter 3 The Language of Wider Communication
Chapter 8 Essay 1: Learning About Language by Observing and Listening
Chapter 14 Learning from Students' Drafts: Essays That Use Observing and Listening as Their Source of Information

Week 3

Chapter 15 Guidelines for Reading and Responding to Writers' Drafts
Chapter 16 Guidelines for Editing Final Revisions
Chapter 9 Essay 2: Learning About a Subject of Your Own Choice by Observing and Listening
Chapter 14 Learning from Students' Drafts: Essays That Use Observing and Listening as Their Source of Information

Week 4

Chapter 15 Guidelines for Reading and Responding to Writers' Drafts
Chapter 16 Guidelines for Editing Final Revisions
Chapter 4 A Map of College Writing

Week 5

Chapter 5 Your Own Experience as a Writer
Chapter 10 Essay 3: Learning About Writing from Recollections and Memories
Chapter 14 Learning from Students' Drafts: Essays That Use Recollection and Memories as Their Source of Information

Week 6

Midterm portfolios
Chapter 15 Guidelines for Reading and Responding to Writers' Drafts
Chapter 16 Guidelines for Editing Final Revisions
Chapter 11 Essay 4: Learning About a Subject of Your Choice from Recollection and Memories

Week 7

Chapter 14 Learning from Students' Drafts: Essays That Use Recollection and Memories as Their Source of Information
Chapter 15 Guidelines for Reading and Responding to Writers' Drafts
Chapter 16 Guidelines for Editing Final Revisions

Week 8

Chapter 6 Navigating the Conventions of Speaking and Writing
Chapter 7 Interacting with Written Texts
Chapter 12 Essay 5: Learning About Academic Disciplines from Written Texts

Week 9

Chapter 15 Guidelines for Reading and Responding to Writers' Drafts
Chapter 16 Guidelines for Editing Final Revisions
Chapter 13 Essay 6: Using Academic Texts to Inform Your Thinking
Chapter 14 Learning from Students' Drafts: Essay that Uses Academic Texts as Its Source of Information

Week 10

Chapter 15 Guidelines for Reading and Responding to Writers' Drafts
Chapter 16 Guidelines for Editing Final Revisions

Finals Week

Final portfolio due

Syllabus A
15 weeks
Part 1 completed before beginning essay assignments

Week 1

Introductions
Chapter 1 Getting Ready to Write
Chapter 2 Situating Ourselves in Language

Week 2

Chapter 3 The Language of Wider Communication
Chapter 4 A Map of College Writing

Week 3

Chapter 5 Your Own Experience as a Writer
Chapter 6 Navigating the Conventions of Speaking and Writing

Week 4

Chapter 8 Essay 1: Learning About Language by Observing and Listening
Chapter 14 Learning from Students' Drafts: Essays That Use Observing and Listening as Their Source of Information

Week 5

Chapter 15 Guidelines for Reading and Responding to Writers' Drafts
Chapter 16 Guidelines for Editing Final Revisions

Week 6

Chapter 9 Essay 2: Learning About a Subject of Your Own Choice by Observing and Listening
Chapter 14 Learning from Students' Drafts: Essays That Use Observing and Listening as Their Source of Information
Chapter 15 Guidelines for Reading and Responding to Writers' Drafts

Week 7

Chapter 16 Guidelines for Editing Final Revisions
Chapter 10 Essay 3: Learning About Writing from Recollections and Memories

Week 8

Midterm portfolios
Chapter 14 Learning from Students' Drafts: Essays That Use Recollection and Memories as Their Source of Information

Week 9

Chapter 15 Guidelines for Reading and Responding to Writers' Drafts
Chapter 16 Guidelines for Editing Final Revisions

Week 10

Chapter 11 Essay 4: Learning About a Subject of Your Choice from Recollections and Memories
Chapter 14 Learning from Students' Drafts: Essays That Use Recollection and Memories as Their Source of Information

Week 11

Chapter 15 Guidelines for Reading and Responding to Writers' Drafts
Chapter 16 Guidelines for Editing Final Revisions

Week 12

Chapter 12 Essay 5: Learning About Academic Disciplines from Written Texts
Chapter 15 Guidelines for Reading and Responding to Writers' Drafts

Week 13

Chapter 16 Guidelines for Editing Final Revisions
Chapter 7 Interacting with Written Texts
Chapter 13 Essay 6: Using Academic Texts to Inform Your Thinking

Week 14

Chapter 14 Learning from Students' Drafts: Essay that Uses Academic Texts as Its Source of Information
Chapter 15 Guidelines for Reading and Responding to Writers' Drafts

Week 15

Chapter 16 Guidelines for Editing Final Revisions
Final portfolio last day of class

Syllabus B
15 weeks
Essay assignments integrated into information of Part 1

Week 1

Introductions
Chapter 1 Getting Ready to Write
Chapter 2 Situating Ourselves in Language

Week 2

Chapter 3 The Language of Wider Communication
Chapter 8 Essay 1: Learning About Language by Observing and Listening

Week 3

Chapter 14 Learning from Students' Drafts: Essays That Use Observing and Listening as Their Source of Information
Chapter 15 Guidelines for Reading and Responding to Writers' Drafts

Week 4

Chapter 16 Guidelines for Editing Final Revisions
Chapter 9 Essay 2: Learning About a Subject of Your Own Choice by Observing and Listening

Week 5

Chapter 15 Guidelines for Reading and Responding to Writers' Drafts

Week 6

Chapter 16 Guidelines for Editing Final Revisions
Chapter 4 A Map of College Writing

Week 7

Chapter 5 Your Own Experience as a Writer
Chapter 10 Essay 3: Learning About Writing from Recollections and Memories

Week 8

Midterm portfolios
Chapter 14 Learning from Students' Drafts: Essays That Use Recollection and Memories as Their Source of Information

Week 9

Chapter 15 Guidelines for Reading and Responding to Writers' Drafts
Chapter 16 Guidelines for Editing Final Revisions
Chapter 11 Essay 4: Learning About a Subject of Your Choice from Recollections and Memories

Week 10

Chapter 15 Guidelines for Reading and Responding to Writers' Drafts
Chapter 16 Guidelines for Editing Final Revisions

Week 11

Chapter 6 Navigating the Conventions of Speaking and Writing
Chapter 7 Interacting with Written Texts

Week 12

Chapter 12 Essay 5: Learning About Academic Disciplines from Written Texts
Chapter 15 Guidelines for Reading and Responding to Writers' Drafts

Week 13

Chapter 16 Guidelines for Editing Final Revisions
Chapter 13 Essay 6: Using Academic Texts to Inform Your Thinking
Chapter 14 Learning from Students' Drafts: Essay that Uses Academic Texts as Its Source of Information

Week 14

Chapter 13 Essay 6: Using Academic Texts to Inform Your Thinking
Chapter 15 Guidelines for Reading and Responding to Writers' Drafts

Week 15

Chapter 16 Guidelines for Editing Final Revisions
Final portfolio last day of class