



GSW 1110

*Through
the
Portal*

How Can Productive “Play” Through Writing
Transfer to Our Work, Ourselves, and Our
Communities?

About Your Instructor

Originally from South Texas, I am an avid fan of sandy beaches, warm weather, and outdoor activities near or related to water; however, I have also come to appreciate many of the activities, festivals, seasons, and communities of Northwest Ohio. As a scholar of writing, I have a background in writing that includes scientific writing for the US Army Corps of Engineers, script writing, playwriting, rhetoric, and writing for publication. I have also served as writing mentor for high school students and worked as a CRLA Master certified writing consultant for many years. My current work focuses on ludology in first-year composition at the college level.

In terms of my philosophy on teaching writing, I look forward to the writing activities in my class where our sleeves are rolled up and we as a classroom community experience rhetorical work at play. Students may be trying to examine complex problems through writing simulations, pitching a multimodal project aimed at civic growth, or uncovering rhetorical devices that transfer across their daily lives and various disciplinary endeavors. In these moments, my students are encouraged to demonstrate, experience, and critically reflect what they've learned about becoming a scholar, professional, and civic-minded community member; likewise, I am motivated by the ways my students' work and inquiry better shapes my role as a mentor and Socratic questioner.

Name: Marshall Saenz
Email: msaenz@bgsu.edu
Office: 317 East Hall
Office Hour: Mon. Noon-1 p.m

As an instructor and scholar, I base my classroom principles on the traditions of contemporary scholars such as Gee, Selfe, Nowacek, and Elbow, as well as nodding to several ancient rhetorical maxims laid out by Plato and Aristotle. I believe the culmination of their works shapes a classroom that promotes participation and discourse through assignments such as literacy narratives, rhetorical analysis, researched essays, and social/community-minded projects. My goal is that through such means my students will leave the class more confident writers, able to better understand and articulate the various "worlds" they enter and identity roles they undertake.

Introduction

Writing is more than just the mechanical act of putting text onto a surface in order to create a product. Rather, the process of learning and applying writing in its many forms resembles a productive and challenging game where moments of experience, connection, and transferring knowledge learned over time and through various spaces we occupy become useful in solving problems. This form of “play” as interactive learning has existed at least since the time of Plato. Today, academic play has increased opportunities for writers via engaging projects and new media. This course invites students to engage with writing as productive play, a process of interaction and experience within various rhetorical situations and media in structured projects designed to help participants learn, experiment, share, and grow writing practices. Although the course utilizes game-based philosophies, or the good learning concepts found in many games, students do not need to identify as gamers or know about games in order to effectively participate. Students should exhibit a willingness to actively learn about oneself, communities, and the writing process from various perspectives.

Mission Statement

We understand writing as a journey of discovery-to discover ourselves and innovative possibilities to better engage the world around us. This is important to us because writing has worked to both preserve our past and create opportunity for the future. We become bearers and creators of these types of works and literacies with our projects. To accomplish our goals, we will use curiosity and an openness to new ideas and arguments as ways to better understand problems, seek solutions, and engage the world and ourselves. Our work is challenging, so we must learn to employ creativity in our approach and explore multiple writing genres. We are collaborators working together to understand the ways experience and example-based feedback makes us all stronger writers. We are thinkers and planners who use strategies that prompt us to better compose and revise using higher order critical thinking alongside documentation, syntax, grammar, mechanics and formatting. We learn by reflecting on our own writings and their impact on a range of audiences as we move forward because we grow as we continue. Through these learning goals, we aspire to improve our writing and become more thoughtful professionals and citizens in our journey.

Working Groups

As you enter the course, you will find yourself working towards a number of goals, or objectives. Within the realm of the class, you will also find yourself in “working groups” that have, or must define, specific goals or objectives. You may be working in an On-the-Scene group, a peer review group, or an on-line group discussion. You may even loosely observe the whole class as working group trying to achieve each project. As a class and certainly in your groups, we will work to develop a culture that considers our many identities, rules, tools, labors, and communities as knowledge rich resources. This is to say understanding these concepts as they apply to our class (and groups) will help us better understand and define the work we do, how we do the work, and why we do it. In fact, it may also help us better accomplish our goals through degrees of solidarity. In short, collaboration and reflection of those collaborations in these writing groups helps us explore our activities and processes as individuals, scholarly groups, and community members.

Required Materials

We use a variety of digital and non-digital tools throughout the semester. You should bring the following material each day of class:

- Pencils/Pens
- Paper (loose leaf or paper you can tear out)
- Highlighters (Yellow, Green, Blue, Pink)
- Irresistable (Common Read book)
- Readings (in Canvas)
- Microsoft Word
- BGSU email address

Recommended Materials

- USB storage device
- Notebook/binder (if you wish to take notes)

Books and Handouts

You will not need to purchase a textbook specifically for this class. Readings for the course will digitally provided in Canvas; however, you will need the Common Read book, Irresistable. You should have already picked up a copy of this book as part of your summer reading. The handouts for this semester will come in digital form and are available on our Canvas site. With the exception of Irresistable, you are welcome to

print out the readings or handouts if wish to have a hardcopy of these materials.

Personal Laptops and Tablet computers

Our classroom will have plenty of computers, but some of you may wish to work on your own devices. You may do so with the caveat that you make sure your device is fully charged and functional for class. This means you have plenty of battery (outlets may not always be available), have plenty of space to save documents, and that you can reliably connect to our Canvas site during class.

Projects

The course will have four major projects consisting of the Literacy Narrative, Discourse Community, Rhetorical Analysis, and the Autoethnography. As the semester progresses, the Writing Remix project will become available. Below you will find a description of these projects with a larger discussion about each of them as they are assigned.

Literacy Narrative (3-4 pages)

For this assignment, you will be drawing on your expertise as both a reader and a writer. You will examine your own literacy history and lead readers to a conclusion or a main theme based on your narrative. This project is not simply a story about the types books you like to read (although this may come into play); instead it will build on the course readings and use terminology and ideas from those readings to discuss your main finding about reading and writing: your literacy story. You will be telling a carefully constructed narrative that makes a point about your literacy experiences and that also, importantly, sets goals for the course.

Discourse Community (4-6 pages)

This project asks you to examine the conventions of a particular discourse community, paying specific attention to the writing and the artifacts, of a chosen community. This means that your chosen community must include writing, but you will also need to examine the dialogic and dialectic ways language sustains, develops, and involves the chosen discourse community. You should be able to access this community and find resources which help support your analysis as part the project.

Rhetorical Analysis (5-6 pages)

The project asks you to examine one of several possible topics with an emphasis on

analyzing how rhetorical situation and rhetorical appeals play a critical role in the chosen topic. You will then take a position, using rhetorical devices to develop a position based on your analysis with a reflective component regarding how rhetorical perspective shapes your writing in either a scholarly, professional, or community/cultural sphere.

Autoethnography (8-10 pages)

The autoethnography places you as a researcher of first-year writing, using your experiences within a campus and writing community to analyze the process of writing itself. This exploration should incorporate a number of researched works as a way to better inform your observations. Ultimately, this project will highlight your writing throughout the semester while sufficiently demonstrating your reflective position on writing as supported by scholarship and experience. This project will also be used for BGP assessment.

Writing Remix (varies depending on media/project)

The Writing Remix project is a key component to fulfilling the “A” portion of the grading contract. Students wishing to complete this project will select one of the four mandatory projects as a basis to reimagine (or remix) a project that will creatively inform others about the Literacy, Discourse Communities, Rhetoric, or Ethnographic Writing. This project should move beyond just alphabetic text and promote active engagement with the chosen topic. The stages of this project include a proposal, draft, and polished project. Note: This is an additional project, but it cannot be used as a make-up project for any other project that you may have missed.

The ePortfolio

You will work hard building drafts for each of the formal graded projects for this course. The Writing Portfolio is meant to collect and celebrate that effort—your effort—as a writer. The reflective introduction to the portfolio is an opportunity for you to critically engage the learning and writing processes you experienced throughout the course. It might also be a moment when you look forward, too. Think about the questions, challenges, successes you experienced as a writer, thinker, reader, student this semester: what questions, processes, habits of mind do you want to carry with you as you move through your undergraduate experience? In what ways does the portfolio present a snapshot of who you are/were as a writer this semester? And what does the writing you produced for 1110 leave you thinking about writing? Yourself as a writer? Your goals and questions about writing for various academic audiences? These and other questions suggest methods for thinking about the 1110 portfolio as a celebration of your writing effort.

As you compile your ePortfolio, you might also consider the affordances of having such a resource. How could you use or build upon your portfolio in the future? What might be the advantages of looking back on your work in GSW 1110? Furthermore, how will you compose your reflection (perhaps composed in a mode other than

alphabetic text) to prepare for these future uses? These considerations might serve as a starting point for brainstorming the rhetorically informed design of your ePortfolio.

Final Exam Time

We will meet during our university-scheduled final exam time. The final will require you to demonstrate the knowledge you have acquired as a writer throughout the semester. You will be given information about how to best prepare for the final in the week leading up to the exam.

On the Scene

On the Scene serves as class ludic class activities designed to engage you with rhetoric and writing concepts within specific rhetorical situations. You will encounter specific issues and/or problems that require using course materials, course concepts, and often collaborative practices to successfully accomplish your goals. These activities also ask you to use critical thinking in an experiential manner and then portal transferable knowledge and skills from the activity to your larger work as a writer.

Portal Boards

Portal boards operate as specialized discussion boards with an emphasis on connecting activities, such as On the Scene, with central themes of your projects. They also tie in with this year's common read as a way to pose multiple viewpoints of examining the complex relationship of technology, learning, productive play, and scholarly work. Successful completion of these boards should prompt you to consider the benefits, complications, and/or implications of the way we "portal" knowledge across many domains. These boards are meant to not only convey your thoughts, but to begin a conversation among you and your peers.

Discussion Boards

Discussion boards are spaces where you will directly engage specific readings or classroom activities as a way of creating a larger conversation regarding these materials and experiences. You will be asked to offer a critical and informed perspective that strives at making meaning through your own lens and offering your peers the opportunity to build on those understandings.

Other Assignments

I will occasionally assign short writing activities to supplement drafting, revising, and editing the graded projects, which, like the five graded projects, need to be complete for passing GSW 1110. The additional writing assignments are designed as more low-stakes efforts to improve your critical thinking and writing practices and help you better build stronger formal, graded projects. You will want to be sure to complete such activities, which may include discussion boards, reading assignments, or other individual or collaborative activities, according to my instructions and to submit them in the manner directed on the due date in order to receive credit for the writing effort.

Conferences

Because confidence producing college-level writing can be built through one-on-one conversation about your specific questions about or challenges with meeting expectations for a given writing task, it is important to get encouraging and specific feedback from not only other members of the class, but also from me. To ensure that you are getting the encouragement and feedback you need to your writing efforts, I ask that you schedule conferences with me. We'll meet in my office so that I can give you personalized help and assistance as you feel is useful. Please note that these conferences are mandatory and must be completed within the allotted conference schedule (noted on syllabus). If you miss your conference, it will count as an absence and may also affect your grading contract, depending on your course goals.

Revision Policies and Late Work

Writing is a process and you will have the opportunity to construct and revise drafts with feedback on your projects. Because revision is an integral element to the writing process, Revised (aka final/polished) drafts will only be accepted if you have already submitted a completed rough draft. You will generally have some time in class to work on revised drafts before submitting. Due to the fast-paced nature of the course, late projects, assignments, and discussion board posts will not be accepted unless you have made prior arrangements with me and have an excused absence.

Attendance Policy

Attendance in this class is mandatory. Class time will be devoted to actively building rhetorical moves by writing and revising, discussing, and critiquing your own writing and the writing of others. Such activities simply cannot be “made up” satisfactorily by getting the notes from a peer or by meeting with me. You are allowed a maximum of three (3) absences. You will not be able to pass this course if you have four (4) or more absences. Coming to class late or leaving before class is dismissed may result in an absence. Absences cannot be made up except under special medical circumstances, religious holidays, or for official NCAA events. Absences and arriving late/leaving early for clubs, organizations, fraternities/sororities, other classes, work, and other such occasions do not constitute excused absences. Should you need to miss class for a medical reason, please be sure to obtain an official doctor’s note with letterhead. If you are an NCAA athlete, your coach and/or the athletic staff should be able to provide you with the proper paperwork to submit to your instructors.

Grading

Labor-Based Grading Contract

Most courses that have writing in them ask us to write something, turn it in to the professor, and get back a grade. If we get comments with a grade, often those comments have to justify why we got the grade we did, but we may have felt that the comments didn’t help us understand that grade very well. Or perhaps in some classes, we received feedback on a first draft before our final drafts were graded. But the bottom line is: all of our writing usually is graded. We are writing for grades, not for feedback, not for developing the ideas we find most valuable, not

for expressing those ideas in ways that we see as important. If we get comments from our teacher on your writing, typically, we are likely to read those comments so that we can figure out what the teacher wants, what will get a better grade. If we get comments or feedback from our colleagues in class, we may feel conflicted about listening to them or taking their advice. If they suggest something, would the teacher agree? What if we took their advice but the teacher did not agree with that advice?

Furthermore, using conventional grading systems to compute course grades in terms of percentages and weighted averages often leads us to think more about our grade than about our writing, to worry more about pleasing a teacher or fooling one than about figuring out what we really want to learn, or how we want to communicate something to someone for some purpose. Additionally, conventional grading may cause us to be reluctant to take risks with our writing or ideas. It doesn't allow writers to productively fail at writing, which many suggest is a primary way in which people learn from their practices. Sometimes grades even lead to the feeling that students are working against their teacher or having to hide part of themselves from their teacher.

For these reasons, this course uses a contract for grading. We will try to create a culture of support a culture where we all function as allies, fellow travelers with various skills, abilities, experiences, and talents that we offer the group, rather than adversaries working against each other for grades or approval by teachers. There is no class ranks or grading curves that will put you against your fellow peers. We will be true colleagues, searching together for the best methods, ideas, and practices for our mutual learning endeavors here at Bowling Green State University.

Do not worry. You will get feedback and assessments on your writing and other work during the semester from the instructor and your colleagues. Use these assessments (written and verbal) to rethink ideas and improve your writing and strategies. Always know that I will read everything and shape our classroom assessment activities and discussions around your work, but you will not receive grades or comments directly from me all of the time. I want you not only to rely on your colleagues and yourself for assessment and revision advice, but to build strategies of self-assessment along with the criteria and suggestions given. I want you to learn writing as a process with proactive and productive revision.

Thus, if you do all that is asked of you in the manner and in the spirit it is asked if you work through the processes we establish and the work assigned during the semester, if you continue to improve those processes in order to gain more intensity and engagement in your writing you will receive a "B" (see grading chart for clear details). If you miss class, miss assignments and portal/discussion boards, do not attempt to increase your work's intensity through revision, or fail to actively participate, your grade will be lower.

"A" Grades

As you can see, the grade of B depends primarily on behaviors. Have you shown responsible effort and consistency with projects, assignments, and activities of our class? Have you done what was asked of you in the spirit it was asked? Have you met the attendance and participation criteria? Fittingly, Grades of "A" require a great deal of work and dedication. They also require an additional project (The Writing Remix). In short, you cannot get an "A" just by doing the required work and having excellent attendance. You must also demonstrate mastery and excellence in writing by creating a highly polished project that shows creativity and works to convey useful and applicable knowledge to your colleagues.

Lower than "B" Grades

The quickest way to slide to a "C," "D," "F," is to miss classes, not turn in things on time, turn in sloppy or rushed work that doesn't count as a complete assignment, fail to actively participate, or show up without assignments. This much is nonnegotiable: you are not eligible for a grade of "B" unless you have missed 3 or fewer class sessions, meet the guidelines above, and those in the table below. If you are missing classes and get behind in work, please stay in touch with me about your chances of passing the course. As the instructor, I will make time to meet with you to discuss grades, projects, or any other course related questions you might have, but it is your responsibility to contact me about these concerns.

Grade Breakdown

Below you will find a chart that breaks down grading criteria for the course. In order to achieve any particular grade, all elements in the coordinating row must be met. For example: If you complete all criteria to get a "B" but miss the conference, the grade will be a "C." These row/columns cannot be averaged in any way. In other words, you must meet the minimum criteria for every box in the row to get the corresponding grade.

Grade	Projects Completed	Project Drafts completed	In Class Assignments	Portal Boards and Discussion Boards	*Absences	Conference
A	5	5	All completed	All	2 or fewer	Completed
B	4	4	All but one completed	All but one	3 or fewer	Completed
C	4	4	All but two completed	All but two	3 or fewer	-
D/No Credit	Less than 4	Less than 4	More than two missing	More than two missing	3 or fewer	-
F	Less than 4	Less than 4	More than two missing	More than two missing	4 or more	-

Note: Completed projects and assignments are those which meet all assignment criteria (page count, format requirements, turned in on time, and any other criteria on assignment sheet) and are thoroughly composed (not sloppy). What is sloppy work? This is work that does not clearly meet, or ignores, the criteria of the assignment sheet, is missing formatting requirements, and/or does not show significant revision with habits of mind. Essentially, sloppy work is rushed work or drafts that demonstrate no significant revision process. The best way to avoid this situation is to work hard at improving your writing, meet assignment goals, and ask questions well before a project or assignment is due if you are unsure.

* Absences: In addition to the absence policy, the student must attend the Final Exam to pass the course regardless of absences in order to pass the course. This date cannot be made up ahead or time or after the exam has closed.

Pleas

If you feel that some circumstance beyond your control will prevent you from completing a project, assignment, board, or attendance requirement on time, you may submit up to one plea in the semester. The plea will need to be submitted before the project, assignment, board is due, and before the missed date in the case of an attendance issue. Please note that such pleas are reserved for rare circumstances and cannot be made simply to get more time or another opportunity (aka "do over"). It also cannot be used as a way to get a free absence. Additionally, technological failures rarely count as valid pleas since students are advised to save work frequently, save in multiple locations (USB, email, harddrive, etc). This policy is meant to provide a fair opportunity to those students who encounter an issue beyond their control while still being fair and equitable to the rest of the class. As administrator, the instructor will decide in consultation with the student if the plea is warranted. If a plea is accepted, the instructor will work with the student to make a fair arrangement to submit the work, or make up the absence, within a reasonable time frame.

Note: Some courses allow students to request that A/B/C/D/F graded courses be converted to Pass/Fail. Due to university policy, GSW 1110 cannot be converted from A/B/C/D/F to Pass/Fail.

By staying in this course, you accept this contract and agree to abide by it. I, as the instructor, also agree to abide by the contract and administer it fairly and equitably.

Course Learning Outcomes, BGP, and Habits of Mind Assessment

In the table below, you will find GSW 1110 learning outcomes as they apply to our habits of mind and BGP assessment requirements. You will find these habits of mind and goals align our class mission statement and with the work we will do. This information will also serve you well in setting goals for composing and revising projects throughout the semester. You might also consider this as a rubric of sorts (in alignment with your assignment sheets) that you, me, and your peers coordinate on to successfully progress your writing processes.

BGP Learning Outcomes: English Composition & Oral Communication (ECOC)	GSW 1110 Learning Goals
ECOC 1. Formulate effective written and/or oral arguments that are based upon appropriate, credible research.	GSW 1110 4. Read multiple genres of academic writing. GSW 1110 1. Apply curiosity in writing. GSW 1110 8. Communicate example-based reflections about one’s writing to a range of audiences.
ECOC 2. Construct materials that respond effectively to the needs of a variety of audiences, with an emphasis upon academic audiences.	GSW 1110 6. Develop strategies for revising projects across drafts. GSW 1110 7. Use documentation, syntax, grammar, mechanics, and formatting strategically.
ECOC 3. Analyze how the principles of rhetoric work together to promote effective communication.	GSW 1110 2. Demonstrate openness to new ideas and arguments. GSW 1110 3. Practice creativity in approaches to writing. GSW 1110 5. Generate example-based feedback in response to others’ writing.
ECOC 5. Utilize rhetorical strategies that are well-suited to the rhetorical situation, including appropriate voice, tone, and levels of formality.	GSW 1110 2. Demonstrate openness to new ideas and arguments. GSW 1110 3. Practice creativity in approaches to writing. GSW 1110 6. Develop strategies for revising writing across drafts. GSW 1110 7. Use documentation, syntax, grammar, mechanics, and formatting strategically.
ECOC 6. Demonstrate critical thinking, reading, and writing strategies when crafting arguments that synthesize multiple points of view.	GSW 1110 4. Read multiple genres of academic writing. GSW 1110 1. Apply curiosity in writing. GSW 1110 8. Communicate example-based reflections about one’s writing to a range of audiences.

Habits of Mind

Many of the suggestions and feedback on your writing will ask you to specific incorporate habits of mind as a way to further develop your writing. Below you will find a brief definition of each habit. Certainly, these will be elaborated on in your feedback and as part of your criteria for the polished “final” draft.

- a. Curiosity – the desire to know more about the world.
- b. Openness – the willingness to consider new ways of being and thinking in the world.
- c. Engagement – a sense of investment and involvement in learning.
- d. Creativity – the ability to use novel approaches for generating, investigating, and

representing ideas.

- e. Persistence – the ability to sustain interest in and attention to short- and long-term projects.
- f. Responsibility – the ability to take ownership of one’s actions and understand the consequences of those actions for oneself and others.
- g. Flexibility – the ability to adapt to situations, expectations, or demands.
- h. Metacognition – the ability to reflect on one’s own thinking as well as on the individual and cultural processes used to structure knowledge.

Grade Appeals

A student who wishes to appeal a grade received in a General Studies Writing course must follow the GSW Program’s grade appeal procedures (detailed below). This policy mirrors the procedures outlined in the College of Arts and Sciences [grade dispute policy](#).

As per the Arts and Sciences policy, “Grade dispute proceedings should be initiated by the end of the fifth (5th) week of the semester following the one in which the contested grade was given. For grades assigned during spring semester, proceedings should be initiated by the middle of the fall semester.”

The General Studies Writing Program does not review appeals of individual essay assignment grades. Appeals of individual essay assignment grades should be made within the context of a formal appeal of a contested course grade.

Classroom Etiquette

The classroom is space where we come together to collaborate, discuss, and compose. In most cases, we will need the allotted time to complete all the tasks at hand. Please come to class on-time, prepared, engaged, and ready to work. As much of our work involves communication and learning about our processes together, it is important that we are respectful to one another. The class should be considered a safe space to ask questions, pose ideas, and productively experiment. In discussions, especially group discussions, remember to be polite and constructive. In short, we are all learners together and can learn a lot from each other.

A large component to your success in this class requires you to actively participate in the many discussions and class activities. Approach activities and communication with others with an open mind and healthy attitude. Also, we will be working with a number of mediums and technologies as part of

this class; however, please make sure that you take care of any technological and social media needs before class starts or after class ends. Please refrain from using headphones, listening to music, or using your phone during class.

Academic Honesty

Please refer to BGSU's current [Student Affairs Handbook](#) and to your GSW portfolio materials for information regarding BGSU's [academic honesty policies](#). These policies and penalties apply to our class, as well as to all other classes at BGSU. We will discuss plagiarism and academic honesty in depth this semester.

Accessibility

If you have a documented disability that requires accommodations in order to obtain equal access for your learning, please make your needs known to me, preferably during the first week of the semester. Please note that students who request accommodations need to verify their eligibility through the Office of Disability Services, 38 College Park (phone: 372-8495; TTY: 419-372-9455).

Religious Holidays

It is the policy of the University to make every reasonable effort to allow students to observe their religious holidays without academic penalty. In such cases, it is the obligation of the student to provide the instructor with reasonable notice of the dates of religious holidays on which he or she will be absent. Should you need to miss a class due to a religious holiday, you should understand that absence from classes for religious reasons does not relieve you of responsibility for completing required work. In such an event, you should consult with me well before you leave for the holiday to find out what assignments will be due while you are absent—and you subsequently should have the assignments completed and turned in to me prior to missing class.

Student Veteran-Friendly Campus

BGSU educators recognize student veterans' rights when entering and exiting the university system. If graduate instructors have student veterans in their class, they should advise these students to make it known if accommodations need to be made for absences due to drilling or being called to active duty. For further information, please visit the [BGSU Veteran Home page](#).

University Closure Due to Bad Weather

In most cases, the University will not close for winter conditions unless the Wood County Sheriff's Department declares a Level 3 emergency. Closing information will be communicated through BGSU's AlertBG text system, BGSU e-mail notification, BGSU's website, and Toledo's Television stations. (Note: You can sign up for AlertBG by signing into MyBGSU and clicking on the AlertBG tab at the top of the page.)

Resources

During the semester, you may find additional support helpful to your writing process. Below, you will find a few links to key resources many writing students find useful. You may find that you need a particular resource for an individual project that is not covered inside the classroom. Feel free to contact me and I will try to give you the proper contact information if the resource is available at the university.

[BGSU Writing Commons](#)

[BGSU CollabLab](#)

[BGSU Library](#)

Course Schedule

Important Dates & Deadlines:

August 27	First Day of Classes
September 2	Last Day to Add Classes without College Permission
September 9	Last Day to Drop Classes without College Permission
November 16	Last Day to Drop Classes with College Permission
November 21 – 23	Thanksgiving Break
December 10 – 14	Final Exam Week

Please note: The course schedule may change due to cancellations, advanced or slowed progress through material, or the class's needs. Changes will be announced during regular class meetings in ample time for the class to adjust.

Date	In Class We Will...	Complete By Next Class
Week One Tue., Aug. 28	Introduction to GSW 1110 Activity: Plugging into GSW 1110 Tech Tuesday: Exploring Canvas Writing Schedule Teaming Up on Writing	Read: <i>Peer to Peer Conversations</i> Read: <i>How to Read Like a Writer</i> Complete VARK Complete Schedule Discussion Board: New Perspectives
Thu., Aug. 30	LITERACY NARRATIVE Activity: Prewriting Technique basics ON THE SCENE: Writing_Spaces	Read: <i>What is academic Writing</i> , Irvine
Week Two Tue., Sep. 4	Tech Tuesday: MS-Word and APA basics Discussion: Mythbusting ON THE SCENE: Writing_Spaces Discussion: Introducing Introductions	LITERACY NARRATIVE DRAFT DUE Bring a copy of your draft to class PORTAL BOARD
Thu., Sep. 6	Discussion: Peer Review Practices Activity: Peer Review	Read: <i>Shitty First Drafts</i> , Lamott
Week Three Tue., Sep. 11	Tech Tuesday: Hypothesis Discussion: Drafts and a short discussion on structure and grammar Activity: Revising	Revise Literacy Narrative Discussion Board: Drafty Drafts
Thu., Sep. 13	Writing Workshop LITERACY NARRATIVE DUE ONE THE SCENE: Writing_Spaces due	Read: <i>Discourse Communities</i> , Swales Teaming Up

Week Four Tue., Sep. 18	Tech Tuesday: Library Tools and Academic Evidence DISCOURSE COMMUNITY PROJECT Team Up ON THE SCENE: THE GUM-SHOES-Setting up the Group	Group Discussion Board: Naming your Communities
Thu., Sep. 20	Reflecting on the Literacy Narrative ON THE SCENE: CASE 1 Discussion: Finding Evidence and Observation	Read: <i>Literacy, Discourse, and Linguistics</i> , Gee
Week Five Tue., Sep. 25	Tech Tuesday: Formatting references in APA Discussion: Getting the MEAL plan ONE THE SCENE: GUMSHOES-CASE 2	Discourse Community Draft Due
Thu., Sep. 27	Peer Review Conference sign up	Work on Discourse Community revisions
Week Six Tue., Oct. 2	Tech Tuesday: Picking up the Slack Discussion: Drawing Conclusions ON THE SCENE: GUMSHOES-CASE 3	Portal Board Preparing for Conferences
Thu., Oct. 4	Revision and Habits of Mind Workshop DISCOURSE COMMUNITY PROJECT DUE CONFERENCES	Preparing for Conferences
Week Seven Tue., Oct. 9	RHETORICAL ANALYSIS PROJECT Writing Workshop-I've got 99 problems CONFERENCES Team Up	Read: <i>Understanding Rhetoric</i> , Alexander and Losh
Thu., Oct. 11	Writing Workshop-ABC of choosing a rhetorical project: Attitudes, Bias, and Connections CONFERENCES	PORTAL BOARD
Week Eight Tue., Oct. 16	Discussion: Rhetorical Appeals ON THE SCENE: HELPING OUR COUSIN PT. 1	Work on Rhetorical Analysis Work on OTS: Helping our Cousin
Thu., Oct. 18	ON THE SCENE: HELPING OUR COUSIN PT. 2 Discussion: Argument, Counter-Argument, and Rhetorics	Rhetorical Analysis Draft Due Discussion Board: We're all Characters
Week Nine Tue., Oct. 23	Reflection of Discourse Community Project WRITING REMIX PROJECT Peer Review	Discussion Board: Visual Rhetoric by Dr. Ethan Jordan

Thu., Oct. 25	Discussion: ON THE SCENE: PARKED pt. 1 Discussion: Understanding Positions and Bias	Read: <i>Backpacks vs. Briefcases</i> , Carroll
Week Ten Tue., Oct. 30	ON THE SCENE: PARKED pt. 2 Discussion: Analysis, Solutions, and Conclusions	REMIX PROPOSAL DUE
Thu., Nov. 1	ON THE SCENE: A TALE OF TWO VILLAGES Peer Review: Rhetorical Situations	Work OTS: A Tale of Two Villages
Week Eleven Tue., Nov. 6	ON THE SCENE: THERE'S SOMETHING IN THE WOODS Discussion: Rhetoric in Action	Work on Rhetorical Analysis
Thu., Nov. 8	RHETORICAL ANALYSIS DUE	Read: <i>Autoethnography (1,2,3)</i> , Ellis, Adams, Bochner
Week Twelve Tue., Nov. 13	AUTOETHNOGRAPHY PROJECT Discussion: Autoethnographies ON THE SCENE: UNCHARTED TERRITORIES-THE EXPLORER Team Up	REMIX DRAFT DUE
Thu., Nov. 15	Reflect on Rhetorical Analysis Discussion: Autoethnography Library Research ON THE SCENE: UNCHARTED TERRITORIES-TREASURE HUNT	Read: <i>Autoethnography (4.1-4.4)</i> , Ellis, Adams, Bochner
Week Thirteen Tue., Nov. 20	Writing Workshop: Prewriting ON THE SCENE: UNCHARTED TERRITORIES: COLLIDING WORLDS	PORTAL BOARD: The New Designers
Thu., Nov. 22	No Class —Thanksgiving Break	
Week Fourteen Tue., Nov. 27	Reflect on Autoethnography Tech Tuesday: Eportfolio ON THE SCENE-UNCHARTED TERRITORIES-CURATING ARTIFACTS	Read: <i>Autoethnography (5)</i> , Ellis, Adams, Bochner
Thu., Nov. 29	WRITING REMIX DUE	Re-organizing Materials
Week Fifteen Tue., Dec. 4	Tech Tuesday: Eportfolio Eportfolio curation	Work on curating portfolios
Thu., Dec. 6	PORTFOLIO DUE	Prepare for Final
Thu., Dec. 13	FINAL EXAM 11:30 a.m. – 2:00 p.m.	Have a Great Break!

* **Schedule subject to change.**