

# IS THAT APPROPRIATE? WRITING IN THE FIRST YEAR

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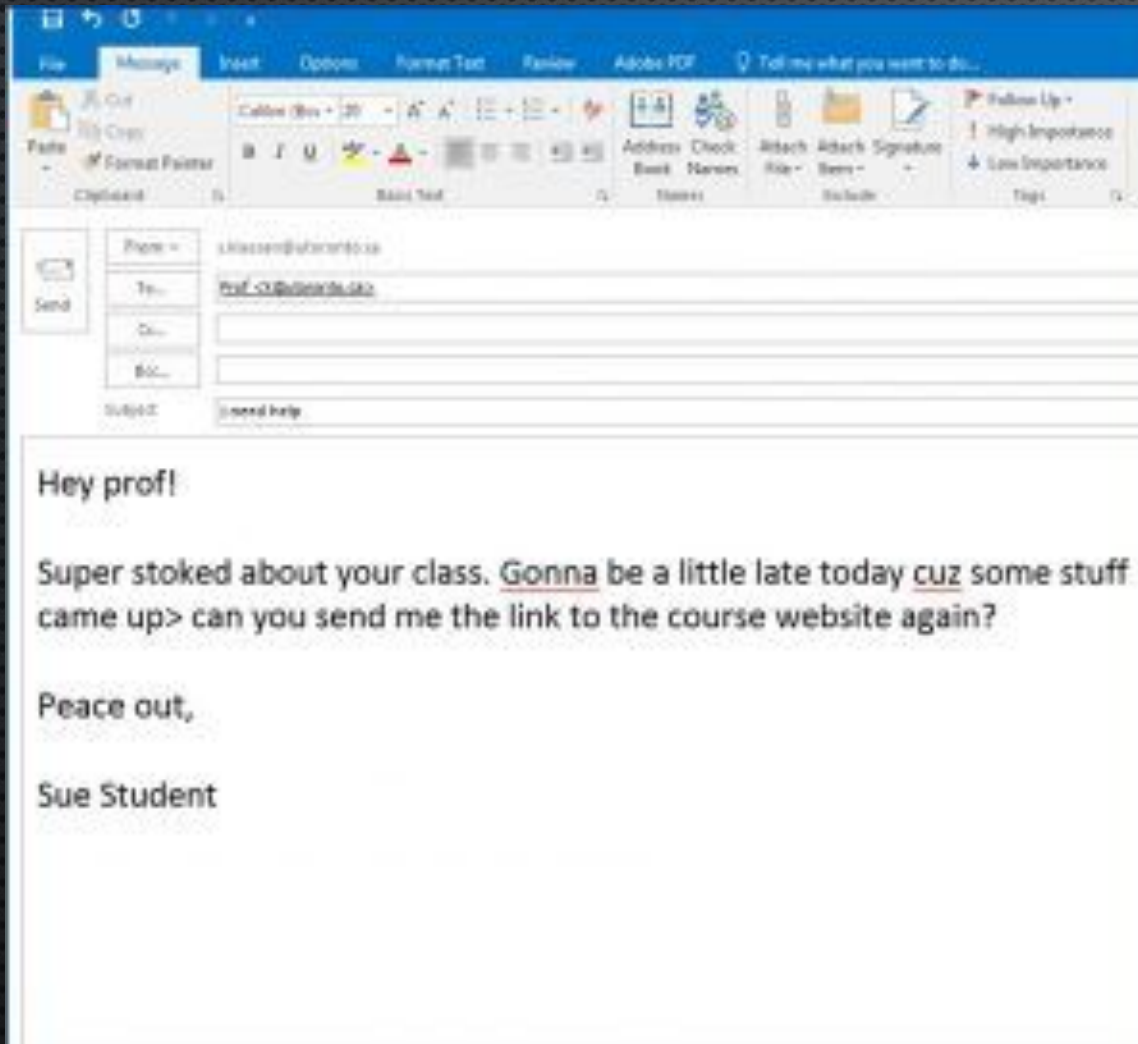








# WHAT'S APPROPRIATE?





## ANOTHER KIND OF APPROPRIATE:

WHEN WE LOOK AT WRITING IN OUR FIRST-YEAR SEMINAR COURSES...

- DOES IT RESPOND TO THE WRITING NEEDS OF STUDENTS AS THEY **ENTER** FYS?
- DOES IT PREPARE THE INSTRUCTORS TO TEACH WRITING TO STUDENTS **DURING** FYS?
- DOES IT SET STUDENTS UP FOR THE NEXT STEP IN WRITING BY THE TIME THEY **LEAVE** FYS?

IN OTHER WORDS, IS IT APPROPRIATELY DESIGNED  
WITH FIRST-YEAR STUDENTS AND FYS FACULTY IN MIND?



## OVERVIEW:

IN AN EFFORT TO ANSWER YES TO THESE QUESTIONS,  
PACIFIC UNIVERSITY'S FIRST-YEAR SEMINAR COURSE IS REVAMPING ITS  
WRITING REQUIREMENTS TO SPEND MORE INSTRUCTION TIME ON CRITICAL  
READING  
AND PROCESS RATHER THAN PRODUCT BASED WRITING



## MY GOAL TODAY:

TO SHARE WITH YOU THE PROCESS OF REVAMPING  
WRITING AND READING IN OUR FYS PROGRAM & HOW  
WE HOPE THIS WILL BRING GREATER CLARITY,  
COMMONALITY, AND MANAGEABILITY FOR OUR  
STUDENTS AND FACULTY IN FYS.

I ALSO WANT TO SHARE EXAMPLES AND ASSIGNMENTS OF HOW WE HAVE  
AND WILL DO THIS AS WELL.



- FOREST GROVE, OR (25 MILES WEST OF PORTLAND)
- PRIVATE, FOUR-YEAR LIBERAL ARTS INSTITUTION FOUNDED IN 1849 + GRADUATE PROGRAMS
- UNDERGRADUATE ENROLLMENT @ 2,000 STUDENTS + GRADUATE ENROLLMENT @2000
- UNDERGRADS TEND TO BE TRADITIONAL AGE
- SEMESTER-BASED ACADEMIC CALENDAR
- AVG FRESHMAN RETENTION RATE: 79%
- 62% FEMALES; 38% MALES
- NEARLY HALF OF OUR STUDENTS ARE FROM OREGON; 20% ARE FROM HAWAII



## PACIFIC UNIVERSITY DEMOGRAPHICS



# WHAT OUR FIRST-YEAR SEMINAR LOOKS LIKE

- 4 CREDIT, ACADEMICALLY DRIVEN COURSE
- PRIMARY HUMANITIES FACULTY
- CAPPED AT 20 STUDENTS
- SUMMER READING PROGRAM
- STUDENT MENTORS
- ONE-ON-ONE FACULTY CONFERENCES
- CO-CURRICULARS: PLAY IN PORTLAND +
- FINAL SHOWCASE
- REFLECTIVE LETTER





# FIRST-YEAR SEMINAR

## STUDENT LEARNING OUTCOMES (SLO'S)



**FYS SLO:** STUDENTS WILL LEARN TO USE AVAILABLE RESOURCES TO CONSTRUCT COHERENT ARGUMENTS THAT DEFEND OR CHALLENGE THEIR PRECONCEIVED NOTIONS ABOUT VARIOUS TOPICS AND ARTICULATE THOSE ARGUMENTS. THIS IS ACHIEVED THROUGH:

**ACADEMIC SLO1: [CRITICALTHINKING]** STUDENTS WILL LEARN TO EFFECTIVELY DEFEND AND/OR CHALLENGE THEIR PRECONCEIVED NOTIONS.

**ACADEMIC SLO2: [ARGUMENTCONSTRUCTION]** STUDENTS WILL DEVELOP THEIR ABILITY TO CONSTRUCT AND DEFINE COHERENT ARGUMENTS.

**ACADEMIC SLO3: [WRITING]** STUDENTS WILL LEARN TO USE WRITING AS A TOOL FOR LEARNING AND EFFECTIVE COMMUNICATION.

**ACADEMIC SLO4: [ACTIVESTUDENT]** STUDENTS WILL DEVELOP THEIR ABILITY TO BE AN ACTIVE PARTICIPANT IN THE CLASSROOM.

**NAVIGATIONAL SLO1: [HOLISTICSTUDENT]** STUDENTS WILL DEVELOP THE ABILITY TO IDENTIFY AND ARTICULATE THEIR EXPECTATIONS FOR THEIR COLLEGE EXPERIENCE AND DEVELOP A PERSONALIZED PLAN FOR BEING SUCCESSFUL AT PACIFIC



# FIRST-YEAR SEMINAR WRITING SLO'S



**ACADEMIC SLO3: [WRITING]** STUDENTS WILL LEARN TO USE WRITING AS A TOOL FOR LEARNING AND EFFECTIVE COMMUNICATION.

STUDENTS WHO HAVE ACHIEVED THIS STUDENT LEARNING OUTCOME WILL BE ABLE TO:

1. USE WRITING AS A WAY TO REFLECT UPON THEIR EXPERIENCES TO FURTHER LEARNING.
2. CONSTRUCT A PIECE OF WRITING THAT CLEARLY ARTICULATES A THESIS STATEMENT, SUPPORTING ARGUMENTS, AND A CONCLUSION.
3. EFFECTIVELY INTEGRATE EVIDENCE FROM VARIOUS SOURCES TO ADVANCE THEIR ARGUMENTS.



# WHAT OUR FIRST-YEAR SEMINAR LOOKS LIKE IN TERMS OF MEETING THE WRITING SLO'S

**WRITING/JOURNALS = 30%.** THIS COURSE WILL REQUIRE VERY MUCH WRITING FROM YOU. YOU WILL BE REQUIRED TO CREATE A NEW INSTAGRAM ACCOUNT JUST FOR THIS COURSE TO BE USED AS A VISUAL JOURNAL. ADDITIONALLY YOU MUST PURCHASE A NOTEBOOK THAT YOU WILL FILL WITH "BAD POETRY."

**VS.**

**PROJECT ONE, REPORTAGE AND THE BLENDED ESSAY: DRAFTS SHOULD BE ABOUT 3-6 PGS. 25 POINTS.**

**PROJECT TWO, MICRO-NONFICTION: DRAFTS SHOULD BE ABOUT 2-4 PGS 20 POINTS.**

**PROJECT THREE, DIGITAL POETRY PRESENTATIONS: (1-2 PGS). 25 POINTS**



WEDNESDAY AUGUST 29 ASSIGNMENT: SEMINAR PAPER #1

FRIDAY AUGUST 31 ASSIGNMENT: SEMINAR PAPER #2, THEY SAY ASSIGNMENT 1 (SUMMARY)

WEDNESDAY SEPTEMBER 5 ASSIGNMENT: SEMINAR #3, THEY SAY ASSIGNMENT2 (QUOTE)

FRIDAY SEPTEMBER 7 ASSIGNMENT: SEMINAR PAPER #4

MONDAY SEPTEMBER 10 ASSIGNMENT: THEY SAY ASSIGNMENT #3-YES/NO, SEMINAR PAPER #5

WEDNESDAY SEPTEMBER 12 ASSIGNMENT: SEMINAR PAPER #6

FRIDAY SEPTEMBER 14 ASSIGNMENT: THEY SAY #4-NAYSAYER

MONDAY SEPTEMBER 17 ASSIGNMENT: SEMINAR PAPER #7, SHORT PAPER #1: ANALYSIS OF POWER IN 'RAISIN', INCLUDING 'WHY IT MATTERS'

WEDNESDAY SEPTEMBER 19 ASSIGNMENT: THEY SAY ASSIGNMENT #5

FRIDAY SEPTEMBER 21 ASSIGNMENT: SEMINAR PAPER #8

MONDAY OCTOBER 1 ASSIGNMENT: THEY SAY #6

WEDNESDAY OCTOBER 3 ASSIGNMENT: FINAL AMERICAN DREAM PAPER DRAFT DUE

MONDAY OCTOBER 8 ASSIGNMENT: SEMINAR PAPER #9

WEDNESDAY OCTOBER 10 ASSIGNMENT: SEMINAR PAPER #10

FRIDAY OCTOBER 12 ASSIGNMENT: SHORT PAPER #2: WOOLF

MONDAY OCTOBER 15 ASSIGNMENT: SEMINAR PAPER #11

WEDNESDAY OCTOBER 17 ASSIGNMENT: SEMINAR PAPER #12

FRIDAY OCTOBER 19 ASSIGNMENT: SHORT PAPER #3: FRANKENSTEIN, THEY SAY- ASSIGNMENT 6-ON LITERATURE

MONDAY OCTOBER 22 WRITING RESPONSE #1: RESPOND TO THE PRODUCTION OF SS USING BOGART'S RUBRIC

WEDNESDAY OCTOBER 24 WRITING RESPONSE #2: SMS REVIEW

MONDAY OCTOBER 29 ASSIGNMENT: SEMINAR PAPER #13

WEDNESDAY OCTOBER 31 ASSIGNMENT: SEMINAR PAPER #14

WEDNESDAY NOVEMBER 7 ASSIGNMENT: SEMINAR PAPER #15

FINAL: MONDAY

DEC.10, 11AM. ASSIGNMENT: FINAL LETTER



ESSAYS. TOTAL 45%

PERSONAL NARRATIVE (4-5 PP) 15%

THREE MICRO-ESSAYS OF 2-3 PP (5% EA.) 15% [SO 3 TOTAL]

USING STORY TO EXPLAIN COATES 5 PP 15%

FINAL "LETTER TO MY FUTURE SELF" 5%

VS

*Well, let's just say, variety is the spice of life!*

10/4: RELIGION PAPER DUE!!

10/25: B. F. SKINNER PAPER DUE!!

11/20: FINAL PAPER DUE!!

12/10: STUDENT FYS LETTER DUE



# IS THIS APPROPRIATE WHEN YOU CONSIDER OUR SLO'S?

## FYS IDENTIFIED BENCHMARKS OF SOLID ESSAYS:

- BEGINS WITH AN INTRODUCTION THAT PROVIDES A CLEAR, COGENT ROADMAP TO THE PAPER, INCLUDING THE THESIS, MAIN INDIVIDUALS, IDEAS, AND EVENTS; ANSWERS THE “SO WHAT?” QUESTION
- EACH PARAGRAPH TRANSITIONS SMOOTHLY FROM THE PREVIOUS PARAGRAPH AND INCLUDES A TOPIC SENTENCE
- SKILLFULLY ADDRESSES THE QUESTION OR PROBLEM POSED IN THE PAPER
- SUPPORTS GENERALIZATIONS WITH DETAILED EVIDENCE, ORGANIZES POINTS CLEARLY AND LOGICALLY, REVEALS A HIGH LEVEL OF ENGAGEMENT WITH THE MATERIAL AS WELL AS AN AWARENESS OF THE NEEDS OF ITS AUDIENCE
- EMPLOYS AN EFFECTIVE VOICE, A CONTROL OF FOCUS, DICTION, SENTENCE VARIETY, TRANSITIONS, LANGUAGE USE, GRAMMAR, AND MECHANICS
- DEFINES KEY TERMS
- PROVIDES EVIDENCE OF SUBSTANTIAL CRITICAL THOUGHT BY GETTING BEYOND SUBJECTIVE IMPRESSIONS, DELVING DEEPER THAN SUPERFICIAL STATEMENTS, SUPPORTING GENERALIZATIONS WITH SPECIFIC DETAILS.



# WRITING IN FYS CURRENTLY: THE FAMILIAR CHALLENGES

- FYS "DO IT ALL" SYNDROME—CROWDED CURRICULUM
- PRODUCT OVER PROCESS PEDAGOGY
- WIDE SPECTRUM OF ASSIGNMENTS, RIGOR, AND EXPECTATIONS DESPITE COMMON SLO's
- FACULTY NOT TRAINED IN WRITING; FEW RESOURCES AVAILABLE TO PROPERLY TRAIN THEM
- THE FYS SILO—HOW DOES OUR FOCUS RELATE TO WHAT'S HAPPENING OUTSIDE OUR PROGRAM IN TERMS OF WRITING?
- QUESTIONED IDENTITY: ARE WE A WRITING CLASS OR NOT?
- THE LARGER IDENTITY CRISIS: WHAT IS FYS EXACTLY?



# WRITING AT PACIFIC: A “SEE” CHANGE

## OLD MODEL (WRITING)

- FIRST-YEAR: FYS
- SOPHOMORE YEAR: EXPOSITORY WRITING
- SENIOR YEAR: SENIOR THESIS/CAPSTONE



## NEW MODEL (WRITING)

- FIRST-YEAR: FYS
- FIRST-YEAR 2<sup>ND</sup> SEMESTER: WRITING & RESEARCH (W&R)
- SOPH/JUNIOR YEAR: WID COURSE
- SENIOR YEAR: SENIOR THESIS/CAPSTONE



## FIRST-YEAR 1<sup>ST</sup> SEMESTER: FIRST-YEAR SEMINAR



## FIRST-YEAR 2<sup>ND</sup> SEMESTER: WRITING & RESEARCH

**Academic SLO3:** [WRITING] Students will learn to use writing as a tool for learning and effective communication.

Students who have achieved this student learning outcome will be able to:

- Use writing as a way to reflect upon their experiences to further learning.
- Construct a piece of writing that clearly articulates a thesis statement, supporting arguments, and a conclusion.
- Effectively integrate evidence from various sources to advance their arguments.

Upon completion of this course students will be able to:

- employ key rhetorical concepts — such as audience, purpose, and context — by analyzing and composing a variety of texts, including research-centered academic writing.
- locate, evaluate, and analyze appropriate primary, secondary, and informal research materials.
- apply writing strategies such as summary, analysis, and synthesis to integrate ideas from research materials.
- demonstrate the ability to revise writing for substance, clarity, and correctness.
- employ writing conventions and citation formats appropriate to the writing situation.



BACKWARDS



DESIGN

FIRST-YEAR 2<sup>ND</sup> SEMESTER:  
WRITING & RESEARCH



FIRST-YEAR 1<sup>ST</sup> SEMESTER:  
FIRST-YEAR SEMINAR



WRITING AND RESEARCH: Upon completion of this course students will be able to:

- employ key rhetorical concepts — such as audience, purpose, and context — by analyzing and composing a variety of texts, including research-centered academic writing.
- locate, evaluate, and analyze appropriate primary, secondary, and informal research materials.
- apply writing strategies such as summary, analysis, and synthesis to integrate ideas from research materials.
- demonstrate the ability to revise writing for substance, clarity, and correctness.
- employ writing conventions and citation formats appropriate to the writing situation.



## FOR INSTANCE...Writing & Research's SLO #1

- employ key rhetorical concepts — such as audience, purpose, and context — by analyzing and composing a variety of texts, including research-centered academic writing.

What do students need to know prior to entering Writing and Research then? How is FYS a part of a deliberate sequence with this in mind?



BACKWARDS



DESIGN

**FYS Academic SLO3:** [WRITING] Students will learn to use writing as a tool for learning and effective communication.

**FYS Academic SLO3:** ~~[WRITING]~~ [READING] Students will learn to use ~~writing~~ reading as a tool for learning and effective communication.



BACKWARDS



DESIGN

**FYS Academic SLO3:** ~~[WRITING]~~ [READING] Students will learn to use ~~writing~~ reading as a tool for learning and effective communication.

- ~~Construct a piece of writing that clearly articulates a thesis statement, supporting arguments, and a conclusion.~~
- Identify key rhetorical concepts — such as audience, purpose, and context — through an analysis of texts, including research-centered academic writing.



- **FYS SLO:** **Identify** key rhetorical concepts — such as audience, purpose, and context — through an analysis of texts, including research-centered academic writing.



- **W&R SLO:** **employ** key rhetorical concepts — such as audience, purpose, and context — by analyzing and composing a variety of texts, including research-centered academic writing.



## FOR INSTANCE #2...Writing & Research SLO

- apply writing strategies such as summary, analysis, and synthesis to integrate ideas from research materials.

Again, what do students need to know prior to entering Writing and Research? How is FYS a part of a deliberate sequence with this writing SLO in mind?



BACKWARDS



DESIGN

W&R SLO:

- apply writing strategies such as summary, analysis, and synthesis to integrate ideas from research materials.

FYS SLO 3 ~~[WRITING]~~ [READING]

- ~~• Effectively integrate evidence from various sources to advance their arguments.~~
- Identify writing strategies such as summary, analysis, and synthesis in order to recognize how they form an argument.



So, it ends up looking more like this:

**Academic SLO3:** [READING] Students demonstrate the ability to read critically in order to evaluate their assumptions on a topic.

- Identify key rhetorical concepts — such as audience, purpose, and context — through an analysis of texts, including research-centered academic writing.
- Identify writing strategies such as summary, analysis, and synthesis in order to recognize how they form an argument.
- Develop inquiry-based, active reading strategies to better deconstruct a text's position and supportive arguments.



## WITH A GREATER FOCUS ON READING IN FYS...

- WE NOT ONLY LINK FYS AND W&R, WE REINFORCE THE BRIDGE BETWEEN READING AND WRITING—TO BE AN EFFECTIVE WRITER IS TO FIRST BE AN EFFECTIVE READER.
- AND, AS I WILL SHOW, THIS PIVOTS TOWARDS GREATER  
CLARITY,  
COMMONALITY,  
AND MANAGEABILITY



CLARITY...WHILE I'VE BEEN TALKING ABOUT THIS ALL ALONG, HERE'S AN EXAMPLE TO REITERATE:

OLD SLO: READ A TEXT TO IDENTIFY ITS ARGUMENT AND SUPPORTING EVIDENCE.

NEW SLO: IDENTIFY KEY RHETORICAL CONCEPTS — SUCH AS AUDIENCE, PURPOSE, AND CONTEXT — THROUGH AN ANALYSIS OF TEXTS, INCLUDING RESEARCH-CENTERED ACADEMIC WRITING.



## NOW, ONTO GREATER COMMONALITY...

- HOW MANY OF US HAVE CO-CURRICULARS BUILT INTO THEIR FYS COURSES?
- DO YOU FEEL THE CONNECTION BETWEEN YOUR CO-CURRICULARS AND FYS COURSE COULD BE STRENGTHENED? IN WHAT WAYS?



# READING: COMMONALITY IN CO-CURRICULARS

SUMMER READING

VISITING AUTHOR

PLAY IN PDX

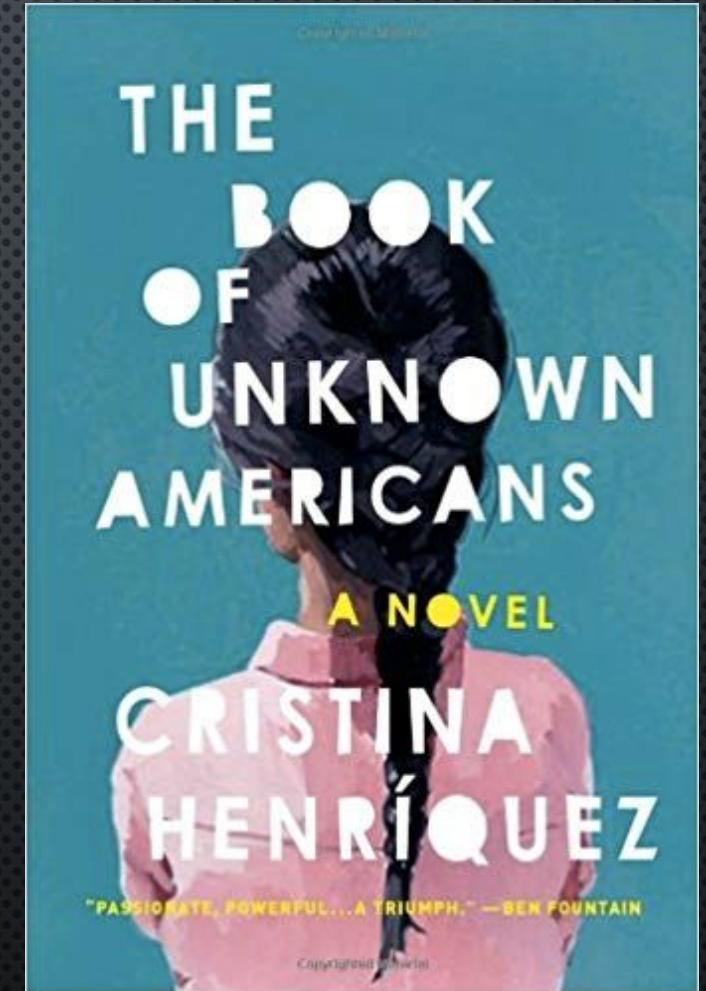
CAMPUS THEME (FILMS, SPEAKERS, CIVIC ENGAGEMENT)



# SUMMER READING: A TOPICAL STORM

## SAMPLE FYS COURSE THEME FALL 2019

THIS COURSE IS DESIGNED TO PROVIDE STUDENTS WITH AN INTRODUCTION TO THE PHILOSOPHICAL AND LITERARY HISTORY OF THE ARABIC LANGUAGE AND OF ISLAMIC CIVILIZATION, AND TO ENABLE STUDENTS TO ENGAGE WITH THE TEXTUAL HISTORY OF THE WORLD IN INTELLIGENT AND PROVOCATIVE WAYS, BOTH VERBALLY AND THROUGH THE MEDIUM OF WRITING.

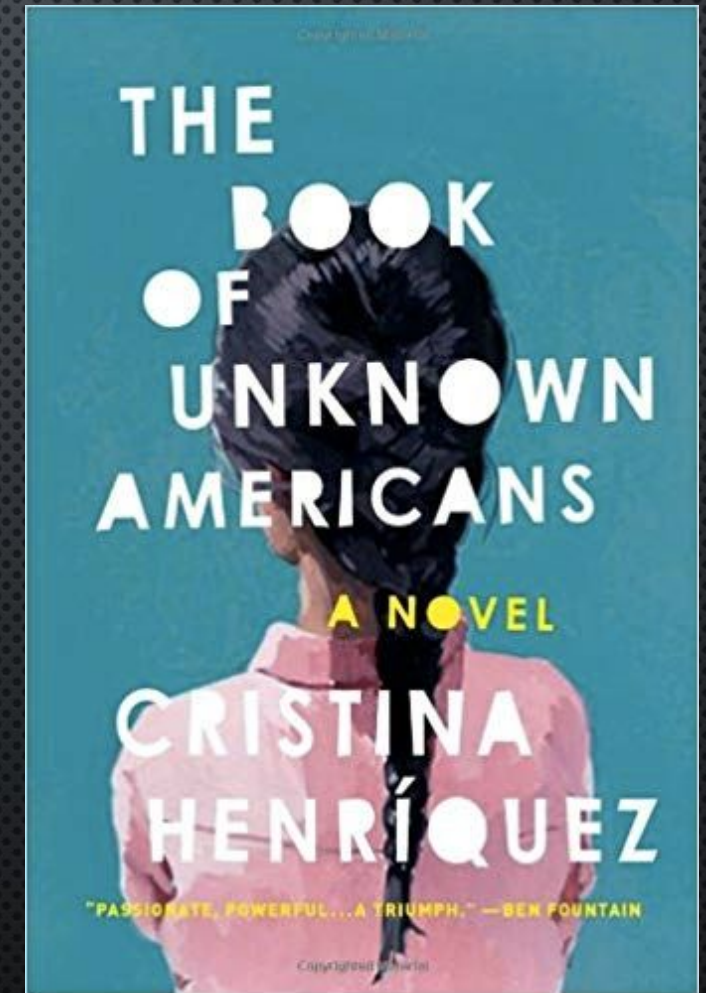




# SUMMER READING: A TOPICAL STORM AVOIDED

## COMMON SUMMER READING ASSIGNMENT:

- ANNOTATION ASSIGNMENT
- CLOSE READING ASSIGNMENT
- ACCOMPANYING LETTER ADDRESSING THE IMPORTANCE OF READING [[HAMLIN UNIVERSITY](#) HAS A GREAT WEBSITE]





# SUMMER READING ANNOTATION ASSIGNMENT:

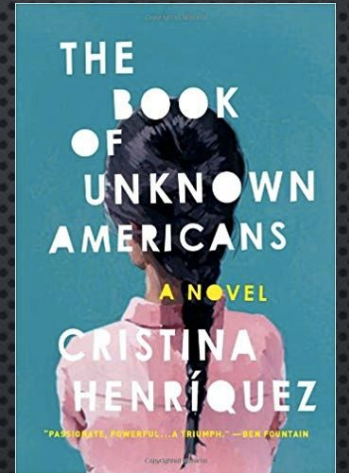
“TO GET THE BALL ROLLING, I ASK THAT YOU READ CRISTINA HENRÍQUEZ’S *THE BOOK OF UNKNOWN AMERICANS*, WHICH WILL BE PROVIDED FOR YOU. WHILE YOU READ, ANNOTATE YOUR BOOK WITH AT LEAST TEN (10) OF EACH OF THE FOLLOWING ELEMENTS:

MOMENTS, EXPERIENCES, OR FEELINGS IN THE NOVEL THAT YOU RECOGNIZE.

MOMENTS, EXPERIENCES, OR FEELINGS IN THE NOVEL THAT ARE UNFAMILIAR TO YOU.

DEFINITIONS TO VOCABULARY, EXPRESSIONS, OR SLANG IN THE NOVEL THAT ARE NEW TO YOU.

ANNOTATION IS AN IMPORTANT SKILL FOR STAYING ENGAGED WITH THE PRINTED TEXT. USE A PEN, PENCIL, OR COLOR-CODED STICKY NOTES TO KEEP TRACK OF THE DIFFERENT TYPES. UNDERLINE SIGNIFICANT WORDS OR PASSAGES AND WRITE QUESTIONS OR OBSERVATIONS IN THE MARGINS. A DISTRESSED BOOK IS A LOVED BOOK...

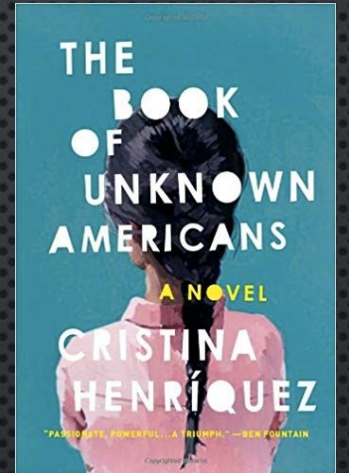


Assignment  
credited to  
Prof.  
Elizabeth  
Tavares



# SUMMER READING ANNOTATION ASSIGNMENT:

“AT OUR FIRST MEETING, I WILL ASK YOU TO SUBMIT A REFLECTION PAPER OF 2 TO 3 PAGES THAT ANSWERS THE FOLLOWING QUESTION: **WHY DO WE NEED THIS BOOK FOR THIS INCOMING CLASS OF BOXERS?** YOUR THESIS SHOULD BE AN ANSWER TO THIS QUESTION, SUPPORTED BY EVIDENCE FROM THE BOOK. CONSIDER WHAT TOPIC OR IDEA IN THE BOOK IS RELEVANT TO YOUR CURRENT MOMENT, YOUR TOWN, OR OUR COUNTRY. TO BUILD YOUR ARGUMENT, USE YOUR ANNOTATIONS. USE AT LEAST THREE QUOTATIONS FROM THE WORK AS TEXTUAL EVIDENCE TO SUPPORT YOUR ARGUMENT. (IT MAY HELP TO STRUCTURE A PARAGRAPH AROUND EACH QUOTATION.) BE SPECIFIC; THE MAGIC IS IN THE DETAILS. THE ESSAY NEEDS TO BE DOUBLE-SPACED, TWELVE-POINT FONT, AND READY TO BE DISCUSSED, ALONG WITH THE BOOK, AT OUR FIRST MEETING.”



Assignment  
credited to  
Prof.  
Elizabeth  
Tavares

## URNS FROM TOPICAL STORM TO COMMON SKILLS ASSIGNMENT



# CO-CURRICULAR: *IN THE HEIGHTS*

## HOW TO READ A PLAY CRITICALLY

NARRATIVE CONCEPT

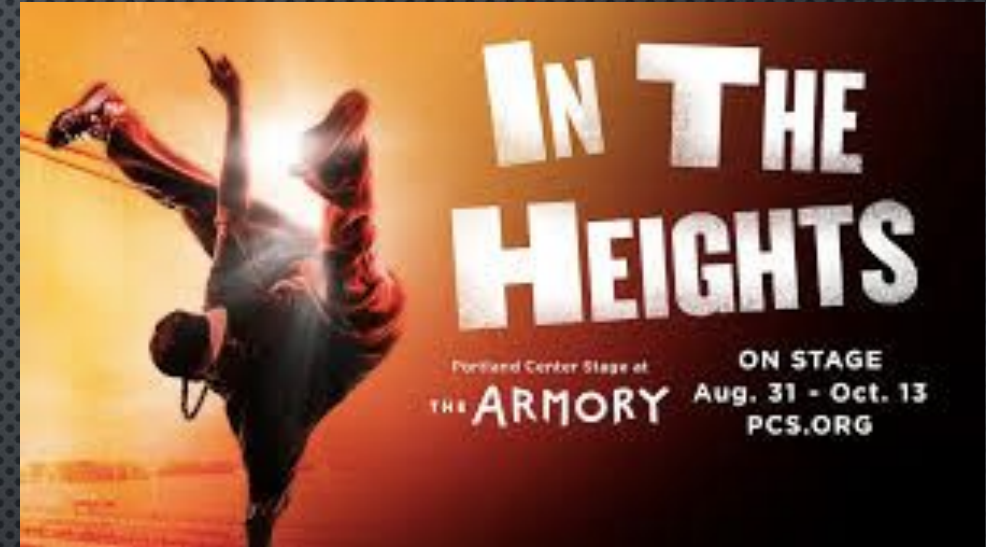
CHARACTERS

COSTUMES

SET DESIGN & STAGE METAPHORS

HISTORICAL SETTING

GENRE PURPOSES AND CONVENTIONS



## A READING METHODOLOGY--REPEATED

PRE-READING (DIRECTOR'S VISIT, PROGRAM GUIDE, ETC.)

ON SITE: ACTIVE READING (SEE STAGE LEFT)

POST-READING: REFLECTION PAPER



# WRITING COMMONALITY: THE FINAL SHOWCASE

IF THE FYS EXPERIENCE BEGINS WITH A COMMON SUMMER READING, IT ENDS WITH A COMMON SHOWCASE, WHERE ALL FYS SECTIONS GATHER TO PRESENT AND DISCUSS WHAT THEY'VE LEARNED THROUGH AN EXTENDED PROJECT DURING FYS.

STUDENTS SHARE THEIR IDEAS WITH ONE ANOTHER THROUGH A VARIETY OF MEDIUMS, FROM DIGITAL STORIES TO CLASS ART PRESENTATIONS AS WELL AS ILLUSTRATED POSTERS. THE FINAL SHOWCASE PROVIDES AN ACADEMIC EXPERIENCE AND COMMUNITY FOR ALL FIRST-YEAR STUDENTS, AND BOOKENDS WITH WHAT THEY'LL BE DOING FOUR YEARS LATER ON SENIOR PROJECTS DAY.





# WRITING COMMONALITY: EVERYTHING IS A TEXT

## RESPONSE SHEET (EVERYONE TURN IN FOR TWO PRESENTATIONS)

1. **WHAT IS THE ARGUMENT OR POINT OF THE PRESENTATION?**
2. **WHAT EVIDENCE DOES THE PRESENTER USE TO SUPPORT THEIR ARGUMENT?**
3. **DOES THE EVIDENCE PROVIDED BY THE PRESENTER LEAVE ROOM OR OPEN UP THE POSSIBILITY FOR A DIFFERENT ARGUMENT?**
4. **ANY COMMENTS OR QUESTIONS? ANYTHING UNCLEAR? ANYTHING PARTICULARLY WELL DONE?**





## AN APPROPRIATE FYS PROGRAM...

- DOESN'T ASSUME FIRST-YEAR STUDENTS WILL BE ABLE TO WRITE JUST BECAUSE CLEAR EVALUATIVE MEASUREMENTS HAVE BEEN GIVEN.
- DOESN'T ASSUME FACULTY ARE COMFORTABLE TEACHING WRITING JUST BECAUSE CLEAR EVALUATIVE MEASUREMENTS HAVE BEEN GIVEN.
- DOESN'T ASSUME THAT WRITING SKILLS CAN BE MASTERED IN A SINGLE SEMESTER.



## AN APPROPRIATE FYS PROGRAM...

- DOES ASSUME READING AND WRITING ARE CLOSELY LINKED AND THAT WRITING INSTRUCTION BEGINS WITH READING COMPREHENSION.
- DOES ASSUME WRITING INSTRUCTION IS ITS OWN PEDAGOGICAL FIELD.
- DOES ASSUME WRITING IS A RECURSIVE, COMPLEX ACT OF THINKING AND COMMUNICATION THAT IS BEST SCAFFOLDED ACROSS A STUDENTS' COLLEGE CAREER.



# WITH SO MUCH ATTENTION ON READING, WHAT WRITING IS LEFT?

## MORE THAN YOU'D THINK, JUST A DIFFERENT TYPE OF WRITING

- WRITING TO LEARN EXERCISES
- SCAFFOLDED APPROACH TO WRITING—SUMMARY, ANALYSIS, SYNTHESIS

IN OTHER WORDS...

PROCESS ORIENTED WRITING (BRAINSTORMING, FREEWRITING, REVISION, ETC.) VS  
PRODUCT ORIENTED WRITING (THE END RESULT)



# HIGH SCHOOL WRITING VS COLLEGE WRITING

THE HIGH SCHOOL ESSAY:

**5 PARAGRAPH THEME: *WHAT*  
*AND HOW DID IT HAPPEN?***

The College Essay:  
*Why did it happen?*

Form Controls Content when it should be the other way around



# HIGH SCHOOL WRITING VS COLLEGE WRITING

THE IMPORTANT CONNECTION HERE IS THAT COLLEGE LEVEL WRITING ASKS YOU TO THINK CRITICALLY. PROCESS, NOT PRODUCT ORIENTED WRITING INSTRUCTION LEADS TO CRITICAL THINKING; OTHERWISE, WE SIMPLY REPEAT THE SAME RELATIONSHIP BETWEEN WRITING AND THINKING INSTEAD OF TEACHING A NEW METHODOLOGY TO SET THEM UP FOR COLLEGE LEVEL THINKING *THROUGH* WRITING.



... JUST A DIFFERENT TYPE OF WRITING

- **WRITING TO LEARN EXERCISES**
- SCAFFOLDED APPROACH TO WRITING—SUMMARY, ANALYSIS, SYNTHESIS



## WRITING TO LEARN IS...

- A COGNITIVE PRACTICE. ACTIVITIES ARE OFTEN INFORMAL OR LOW-STAKES AND HELP STUDENTS LEARN ABOUT COURSE CONCEPTS. WRITING TO LEARN IS INTEGRATED TO PROMOTE DISCOVERY, CRITICAL THINKING, AND REFLECTION.
- IS NOT AN ADDITION TO CRITICAL THINKING IN YOUR COURSE. It is a *VEHICLE* FOR CRITICAL THINKING IN YOUR COURSE.
- IS NOT AN ADDITION TO LEARNING ABOUT COURSE CONTENT. It is a *MODE* FOR LEARNING ABOUT COURSE CONTENT.



## WRITING TO LEARN EXAMPLES...

- Freewriting
- Quote Responses
- Three Sentence Class Discussion Summary
- Online discussions & posts



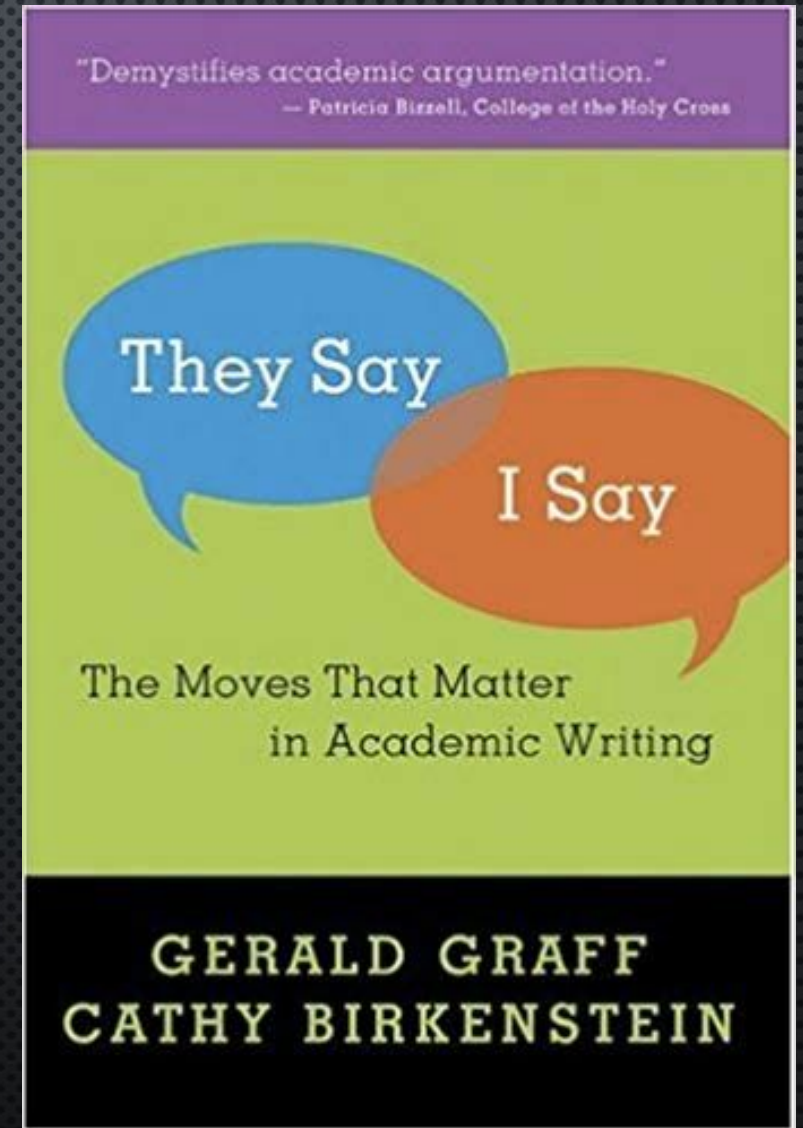
## ... JUST A DIFFERENT TYPE OF WRITING

- WRITING TO LEARN EXERCISES
- SCAFFOLDED APPROACH TO WRITING—

SUMMARY

ANALYSIS

SYNTHESIS





# THE ART OF SUMMARIZING: WHAT THEY SAY

THE ACT OF SUMMARIZING SEEMS EASY TO US, BUT IT'S A SKILL MANY PACIFIC STUDENTS DO NOT ENTER COLLEGE TRULY UNDERSTANDING.

“A SUMMARY MUST AT ONCE BE TRUE TO WHAT THE ORIGINAL AUTHOR SAYS WHILE AT THE SAME TIME EMPHASIZING THOSE ASPECTS OF WHAT THE AUTHOR SAYS THAT INTERESTS YOU, THE WRITER. STRIKING THIS DELICATE BALANCE CAN BE TRICKY, SINCE IT MEANS FACING TWO WAYS AT ONCE: BOTH OUTWARD TOWARD THE AUTHOR BEING SUMMARIZED) AND INWARD (TOWARDS YOURSELF).”

—GRAFF & BIRKENSTEIN



# THE ART OF SUMMARY ASSIGNMENT

**THE TEMPLATE:** [1] NAME OF AUTHOR, [2] CREDENTIALS OF SAID AUTHOR, [3] TITLE OF AUTHOR'S WORK (DATE OF WORK, IF RELEVANT, CAN BE SUPPLIED) [4] SIGNAL VERB (E.G. ASSERTS, ARGUES, SUGGESTS, IMPLIES, CLAIMS, ETC.) [5] AND A THAT CLAUSE THAT CAPTURES THE MAJOR ASSERTION OF THE AUTHOR'S PIECE (HIS/HER CENTRAL ARGUMENT) FOLLOWED BY [6] A FOR INSTANCE OR FOR EXAMPLE ETC. AND QUOTED EVIDENCE THAT CAPTURES YOUR INTERPRETATION OF THE AUTHOR'S ARGUMENT.



# SUMMARY—FEAR THE TEMPLATE?





# SUMMARY—FEAR THE TEMPLATE? NAH.

STEP 1: EARLY IN THE SEMESTER, I PROVIDE AN EXAMPLE I HAVE WRITTEN.

THE ARGUMENT THAT CHOICE IS A MORE FLEXIBLE WORD THAN WE GENERALLY IMAGINED IS GREATLY SUPPORTED BY VICTOR RIOS' SOCIOLOGICAL ESSAY, "STEALING A BAG OF POTATO CHIPS" WHEN HE DISCUSSES CULTURAL CAPITAL. RIOS, A PROFESSOR OF SOCIOLOGY AT UC BERKELEY, DESCRIBES IN HIS ESSAY HIS WORK SHADOWING YOUNG MEN IN A POOR NEIGHBORHOOD, CONSIDERING WHY THEY COMMIT CRIMES. HIS ESSAY ILLUSTRATES \_\_\_\_\_. FOR INSTANCE, HE WRITES, "\_\_\_\_\_."

SO, TAKING RIOS' DEFINITION OF CULTURAL CAPITAL, HOW DOES IT APPLY TO THE TREVOR WALRAVEN'S SITUATION? WHEN RIOS STATES THAT "\_\_\_\_\_" IS THIS RELEVANT TO EXPLAINING WHY WALRAVEN CHOSE TO KILL BILL HULL THAT AUGUST DAY IN OREGON? ACCORDING TO RIOS, WALRAVEN'S ACTIONS MIGHT BE EVIDENCE OF "\_\_\_\_\_". I WOULD AGREE AND DISAGREE WITH THIS. ON THE ONE HAND...



## HOW I ENCOURAGE SUMMARIZING : KEEPING IT REAL

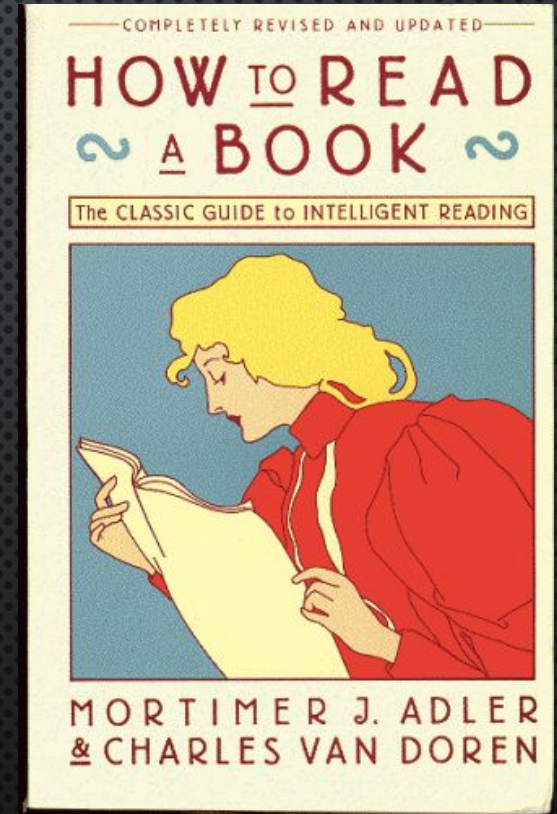
- LETTERS HOME
- LETTERS TO PRISONERS/CORRECTION OFFICERS/GUESTS
- EMAILS TO PROFESSOR J



# THE ART OF ANALYZING: AND WE'RE BACK TO READING

"THE TWO PROCESSES, OUTLINING AND INTERPRETATION, MEET AT THE LEVEL OF PROPOSITIONS AND ARGUMENTS. YOU WORK DOWN TO PROPOSITIONS AND ARGUMENTS BY DIVIDING THE BOOK INTO ITS PARTS. YOU WORK UP TO ARGUMENTS BY SEEING HOW THEY ARE COMPOSED OF PROPOSITIONS AND ULTIMATELY OF TERMS."

--ADLER AND VAN DOREN





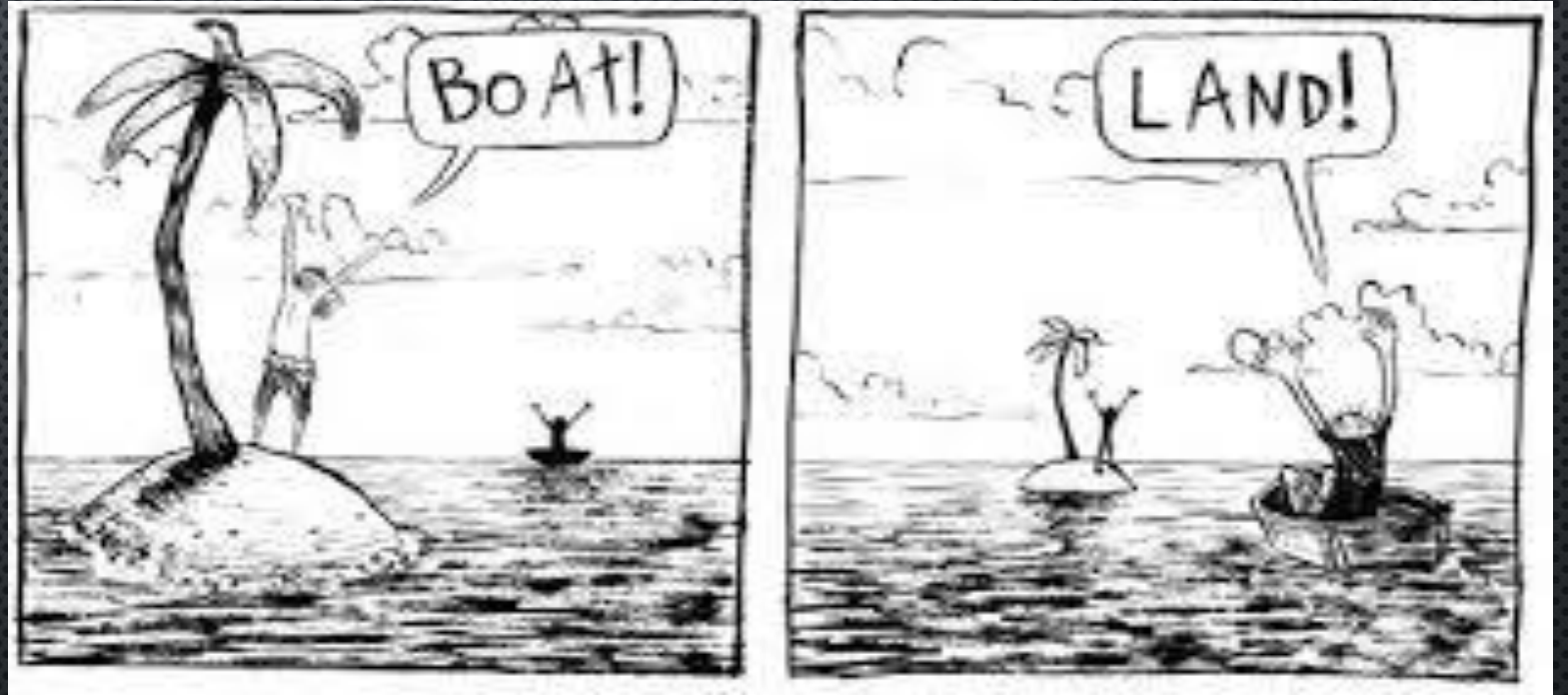
# THE ART OF ANALYZING: AND WE'RE BACK TO READING

READ THE FOLLOWING PARAGRAPH AND CONSIDER HOW THE AUTHOR INCORPORATES COUNTERARGUMENT INTO HIS COMMENTARY. WHAT IS THE COUNTERPOINT HE CONSIDERS? HOW DOES HE RESPOND TO IT? DO YOU FIND HIS COUNTERARGUMENT CONVINCING? WHY OR WHY NOT?...



# THE ART OF ANALYZING: AND WE'RE BACK TO WRITING

- Annotation
- Freewriting
- Online Discussions
- Believe and Doubt



PRACTICING HOW TO SURRENDER YOUR ASSUMPTIONS



# ANALYSIS—BELIEVE AND DOUBT ASSIGNMENT

BACK TO RIOS...

NOW THAT WE'VE DEFINED HIS CENTRAL ARGUMENT AND UNDERSTAND WHAT HE MEANS BY CULTURAL CAPITAL, WE WRITE TWO PARAGRAPHS: ONE THAT BELIEVES HIS ARGUMENT, COMING UP WITH SEVERAL POINTS THAT SUPPORT ITS VALIDITY, AND ONE THAT DOUBTS IT, COMING UP WITH SEVERAL POINTS THAT CHALLENGE HIS POSITION. NOTICE, THE FOCUS STAYS ON UNDERSTANDING THE AUTHOR'S POSITION, NOT YOUR OWN.

THIS IS DONE AS HOMEWORK, THEN BROUGHT INTO CLASS FOR SMALL GROUP DISCUSSIONS, THEN FOR THE ENTIRE CLASS



# THE ART OF SYNTHESIS—WHAT I SAY

THEY SAY SUMMARY ON RIOS' CULTURAL CAPITAL (IN THIS EXAMPLE)

INTRODUCE AUTHOR/TEXT.

PROVIDE SUMMARY OF HIS ARGUMENT AS IT RELATES TO YOUR TOPIC SENTENCE.

PROVIDE QUOTES/EVIDENCE THAT REVEALS HIS ARGUMENT.

I SAY RESPONSE: I AGREE/DISAGREE, ...WITH RIO'S POINTS ON CULTURAL CAPITAL.

FOR INSTANCE, WHEN HE WRITES... (ANALYZE HIS TEXT).

BUT "WHEN HE WRITES (ANALYZE HIS TEXT) I FEEL HE DISCREDITS AN INDIVIDUAL'S ABILITY TO DISCERN RIGHT FROM WRONG, LETTING THEM OFF THE HOOK OF RESPONSIBILITY..."



# SYNTHESIS

SAMPLE INTRODUCTION: WHEN TREVOR WALRAVEN PUT THE GUN TO BILL HULL'S HEAD IN 1999, HE HAD A CHOICE: EITHER TO PULL OR NOT TO PULL THE TRIGGER...

SECTION #1: THE ARGUMENT THAT CHOICE IS A MORE FLEXIBLE WORD THAN WE GENERALLY IMAGINED IS GREATLY SUPPORTED BY VICTOR RIOS' SOCIOLOGICAL ESSAY, "STEALING A BAG OF POTATO CHIPS" WHEN HE DISCUSSES CULTURAL CAPITAL...SO, TAKING RIOS' DEFINITION OF CULTURAL CAPITAL, HOW DOES IT APPLY TO THE TREVOR WALRAVEN SITUATION? WHEN RIOS STATES THAT "\_\_\_\_\_" IS THIS RELEVANT TO EXPLAINING WHY WALRAVEN CHOSE TO KILL BILL HULL THAT AUGUST DAY IN OREGON? ACCORDING TO RIOS, WALRAVEN'S ACTIONS MIGHT BE EVIDENCE OF "\_\_\_\_\_". I WOULD AGREE AND DISAGREE WITH THIS. ON THE ONE HAND...

SECTION #2: PERHAPS SCOTT SPENCER-WOLFF, A FOUR-TIME CONVICTED EMBEZZLER, AND THE CHOICES HE HAS MADE PROVIDES ANOTHER WAY OF EXPLAINING/CONTESTING WALRAVEN'S CRIME IN LIGHT OF RIOS' CULTURAL CAPITAL...



MONDAY			WEDNESDAY			FRIDAY		
DATE	Assignments Due		DATE	Assignments Due		DATE	Assignments Due	
8/28	1 <sup>st</sup> Day of A&S Classes		8/30	Reading :		9/1	Reading:	<i>Through the Eyes of the Judged</i> excerpts (e-copy)
				Writing:	Response Due		Writing:	Bring planner & all class syllabi
9/4	<b>No Class—Labor Day</b>		9/6	Reading :	<a href="#">"Stealing a Bag of Potato Chips and Other Crimes of Resistance"</a> & Graff intro-chap 3	9/8	Reading:	<a href="#">The House I live In</a> (online film)
				Writing:	"They Say"/Summary Paper Due		Writing:	"They Say"/Summary Paper Due
9/11	Reading :	<a href="#">"The Violence Within Us"</a> Ted Radio (Parts I-II) & Scott Spencer-Wolff Visits	9/13	Reading :	Graff chaps 4-5	9/15	Reading:	
	Writing:			Writing:	Believe and Doubt Response Due		Writing:	Essay 1 Intro (2 versions) + Outline due
9/18	Reading :		9/20	Reading :	Mid Term Conferences	9/22	Reading:	
	Writing:	Essay 1 1 <sup>st</sup> Draft Due		Writing:			Writing:	<b>Essay 1 Due</b>



## REFLECTION: CONCERNS?

- WILL THIS BE CHALLENGING ENOUGH FOR ALL STUDENTS? WILL IT REDUCE THE RIGOR IN THE COURSE?
- WILL WE STILL BE PREPARING STUDENTS TO WRITE WELL, WHICH IS AN ENDURING PRACTICE TO SAY THE LEAST?



# WRITING IN FYS : RETURNING TO THE FAMILIAR CHALLENGES

- FACULTY NOT TRAINED IN WRITING; TRAINING IN INCREMENTS IS MUCH MORE MANAGEABLE
- WIDE SPECTRUM OF ASSIGNMENTS, RIGOR, AND EXPECTATIONS: NOT NOW BECAUSE THE PURPOSE IS CLEAR VIA SLO'S AND ASSIGNMENTS
- FYS "DO IT ALL" SYNDROME—CROWDED CURRICULUM: SEE ABOVE
- PRODUCT OVER PROCESS PEDAGOGY: NOW, IT'S PROCESS LEADING TO A PRODUCT
- THE FYS SILO—HOW DOES OUR FOCUS RELATE TO WHAT'S HAPPENING OUTSIDE OUR PROGRAM IN TERMS OF WRITING? SEQUENCING FROM FYS TO W&R TO WID TO SP
- QUESTIONED IDENTITY: ARE WE A WRITING CLASS OR NOT? WE ARE, BUT MORE THROUGH READING AND DIRECTED DEVELOPMENT OF CERTAIN WRITING SKILLS
- THE LARGER IDENTITY CRISIS: WHAT IS FYS EXACTLY? A TRANSITIONAL SKILLS COURSE



QUESTIONS?

BRENT JOHNSON

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PLEASE REMEMBER TO SUBMIT YOUR  
EVALUATION ON GUIDEBOOK!



#FYE20