IS THAT APPROPRIATE?
WRITING IN THE FIRST YEAR

BRENT JOHNSON
ASSOCIATE PROFESSOR OF ENGLISH
DIRECTOR, FIRST-YEAR SEMINAR
PACIFIC UNIVERSITY
Hey prof!

Super stoked about your class. Gonna be a little late today cuz some stuff came up> can you send me the link to the course website again?

Peace out,

Sue Student
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:** [CRITICAL THINKING] Students will learn to effectively defend and/or challenge their preconceived notions.

**Academic SLO2:** [ARGUMENT CONSTRUCTION] 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:** [ACTIVE STUDENT] Students will develop their ability to be an active participant in the classroom.

**Navigational SLO1:** [HOLISTIC STUDENT] 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 Assignment 2 (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, 11 AM. 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%

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

VS

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:

• BEGINNS 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

• EMPLOYE AN EFFECTIVE VOICE, A CONTROL OF FOCUS, DICTION, SENTENCE VARIETY, TRANSITIONS, LANGUAGE USE, GRAMMAR, AND MECHANICS

• DEFINE 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**

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<th>Old Model (Writing)</th>
<th>New Model (Writing)</th>
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<td><strong>First-Year:</strong> FYS</td>
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<td><strong>Sophomore Year:</strong> Expository Writing</td>
<td><strong>First-Year 2nd Semester:</strong> Writing &amp; Research (W&amp;R)</td>
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<td><strong>Senior Year:</strong> Senior Thesis/Capstone</td>
<td><strong>Soph/Junior Year:</strong> WID Course</td>
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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.

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.
First-Year 2nd Semester: Writing & Research

First-Year 1st Semester: First-Year Seminar

Backwards Design
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?
**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.
FYS Academic SLO3: [WRITING] [READING] Students will learn to use writing and 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?
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.
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)
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

TURNS 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
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 MASTERCED 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 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?
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 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
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 Río’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 Walraaven 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 Walraaven situation? When Rios states that “______” is this relevant to explaining why Walraaven chose to kill Bill Hull that August day in Oregon? According to Rios, Walraaven’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 Walraaven’s crime in light of Rios’ cultural capital...
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<thead>
<tr>
<th>DATE</th>
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<tr>
<td>8/28</td>
<td>1st Day of A&amp;S Classes</td>
<td>8/30</td>
<td>Reading</td>
<td>9/1</td>
<td>Reading: Through the Eyes of the Judged excerpts (e-copy)</td>
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<td>Writing: Response Due</td>
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<td>Writing: Bring planner &amp; all class syllabi</td>
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<td>9/4</td>
<td>No Class—Labor Day</td>
<td>9/6</td>
<td>Reading: “Stealing a Bag of Potato Chips and Other Crimes of Resistance” &amp; Graff intro-chap 3</td>
<td>9/8</td>
<td>Reading: The House I live In (online film)</td>
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<td>Writing: “They Say”/Summary Paper Due</td>
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<td>9/11</td>
<td>Reading: “The Violence Within Us” Ted Radio (Parts I-II) &amp; Scott Spencer-Wolff Visits</td>
<td>9/13</td>
<td>Reading: Graff chaps 4-5</td>
<td>9/15</td>
<td>Reading: Essay 1 Intro (2 versions) + Outline due</td>
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<td>Writing: Believe and Doubt Response Due</td>
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<td>9/18</td>
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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