

### English 5345: Writing to Learn

**Instructor:** Dr. Keith Polette  
**Term:** Fall 2020  
**Credits:** 3 hours of graduate credit / dual certification credit  
**Day & Time:** Online – Zoom meetings @ 6:00 p.m. on Tuesdays  
**Office Hours:** Online  
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#### Course Description

It is now nearly axiomatic, according to past and present theoreticians and practitioners, that writing consciously promotes both critical thinking and deep learning. Even though the practice of writing – and the teaching of writing – holds differing ideological orientations among various scholars in the world of English Education and composition, this course will focus specifically on writing-to-learn, a term that refers to a wide range of composing practices, from “low stakes” writing, to practices that are grounded in a re-conceptualized “writing process,” to the creation of a variety of texts for a variety of purposes. As such, this course will help you gain a grasp of “core concepts” that pertain to composition practices and the teaching of composition; you will also discover how to develop a writing-based teaching practice, rather than just a practice focused on teaching writing. Accordingly, in this class we will read texts closely and we will compose texts that are both academically oriented and personally important. This course also meets the credentialing requirements for teaching college courses for dual credit, and it can be used as one of the courses for the MAT degree in English.

#### Texts:

*Writing with Power* by Peter Elbow. ISBN: 978-0-19-512018-9

*Naming What We Know* edited by Linda Adler-Kassner and Elizabeth Wardle. ISBN: 978-1607-325772

*Rewriting: How to Do Things with Texts, 2<sup>nd</sup> edition*, by Joseph Harris. ISBN: 978-1067-326861

*Writing-Based Teaching* edited by Teresa Vilardi and Mary Chang. ISBN: 978-1438-429069

*Twenty-Five Great Essays, 3<sup>rd</sup> edition*, edited by Robert Diyanni. ISBN: 978-0-205-53556-9

*The Writing Life* edited by Maria Arana. ISBN: 978-1-58648-149-0. [NOTE: This book is a *supplemental text*, which means we may read only a part of it.]

### Purpose

This course is designed to help you:

- become an independent and critical thinker, writer, and learner;
- gain a working knowledge of the various manners and modes of prose texts;
- learn to read and comprehend nonfiction on an “anagogical” level;
- become acquainted with the various dynamics — aesthetic, psychological, social — that contribute to the shaping of nonfiction;
- discover ways to craft your own nonfictional texts in an effort “to write to learn”;
- learn to incorporate methods of mimesis in the construction of nonfictional texts.

### Learning Modules

This course is designed using a modular format—that is, each week is “packaged” as a single module so that all the materials, directions, examples, assessment criteria, and submission areas, are in one area for a given week.

### Responses to Reading

The required texts will serve as the foci of the course, since you will be reading them carefully, thoughtfully, and analytically; in addition, you will be responding to each text in two ways:

1. submit a **list of 10 ideas/concepts** that you found to be central to the purpose of the text you read,
2. **and** submit a **2-3 page response essay** (*replete with a clear, thesis statement*); the response should be a mini-essay that enables you to articulate what you discovered in your reading, what you found to be useful, what associations you made while and after reading, what questions you have about the reading, what issues the reading brought up for you, what you agreed with (and why), what you disagreed with (and why), what delighted you (or surprised, or perplexed, or confused, or piqued your curiosity, etc.) and why.

### Assignments

- Lists of concepts/responses worth 50 points each
- “Writing to Learn” essays worth 50 points each
- Blog responses

**Grading Scale**

A=90-100% (excellent), B=80-89% (superior), C=70-79% (competent), D=60-69% (less than competent), F=0-59% (failing).

**Plagiarism**

If you obtain work from someone else and submit it as your own; if you use any material from another source in your work and do not give direct credit to your source; or if someone with whom you are working creates/writes any part of the work for you, you are plagiarizing. Acts of plagiarism and other forms of academic dishonesty are disallowed and will be dealt with according to UTEP's policy.

**EXPECTATIONS: Academic Writing**

Because this is a graduate-level English class, you should possess those skills that are necessary for you process information — textual and nontextual — effectively; you should also possess those writing skill that are necessary for you to be able to express your thoughts in clear, cogent, and effective language. Which is to say, you:

- should be able to develop your thoughts in a written form that is clear and cohesive;
- should be able to support general assertions with facts, examples, and illustrations;
- should be able to present a clear thesis statement in academic essays;
- should develop only one idea per paragraph; should have a clear and specific topic sentence for each paragraph;
- should be able to create a sense of logical coherence in your writing;
- should be able to connect sentences, one to another, inside a paragraph; an idea presented in one sentence should be carried over into the next sentence – and into the next;
- should be able to use effective transitional devices in order to move from one topic, or idea, to another;
- should be able to construct clear, concise, and varied sentences;
- should be able to connect your paragraphs and sentences by using transitional devices; and should be able to use standard punctuation, mechanical constructions, and spelling.

If you do not possess such skills, or if you are not sure how to construct academic prose (see the grading criteria), I strongly advise you to get assistance from a qualified source and to put together an immediate, proactive plan that will help you become a stronger writer.

## CRITERIA FOR ACADEMIC WRITING

I am listing the criteria that I will utilize to evaluate the effectiveness of your academic written discourse, eg., academic essays. If you have any questions about any of the criteria, please let me know.

### Development

1. Support insightful, original, and general ideas and assertions with facts, examples, illustrations, &/or explanations.
2. Present and develop only one idea per paragraph.
3. Use clear definitions where needed; especially for abstract words like “creativity,” “imagination,” “critical thinking,” “thinking skills,” “literacy,” etc.
4. Assertions and ideas are supported with examples; those examples are developed with explanations.
5. Follow all the directions for the assignment. **NB:** *Projects, assignments, and written products that do not correspond to the written directions will not receive a passing grade.*

### Organization

1. Each paragraph has a clear topic sentence.
2. Each topic sentence presents one idea to be developed; each topic sentence incorporates words from the quotation that precedes it.
3. Each paragraph has an example from class that illustrates the idea in the topic sentence (the example must correspond that the appropriate chapter).
4. Writing displays a clear sense of order among the sentences within each paragraph. Avoid “idea gaps”; that is, don’t move from idea to idea (sentence to sentence) without supplying connections.
5. A clear and effective discussion relates the example to the idea in the topic sentence. Each discussion describes the importance of each example.

### Wording

1. Use simple, energetic language in sentences that are clear and direct. Use figurative language where appropriate.
2. Avoid using passive voice (unless there’s a reason).
3. Create sentence variety (don’t construct sentences the same way).
4. Use important words and concepts consistently and clearly.

### Cohesion

1. Use transitional words and phrases in and among paragraphs and sentences.
2. Use parallel constructions correctly.
3. Use pronouns correctly: be sure every pronoun has a clear antecedent.
4. Don’t shift from past to present tense.
5. Introduce all quotations and outside material; give page number and source.

### Sentence Structure, Punctuation, and Spelling

1. Avoid run-on sentences.
2. Avoid sentence fragments.
3. Avoid convoluted sentences: sentences that contain too many disparate ideas, or sentences that are so long that the reader gets lost in them.
4. Use proper punctuation: comma, semi-colon, apostrophe, quotation marks, etc.
5. Make sure words are spelled correctly.

### Manuscript Form

1. Have one-inch margins; number the pages at the bottom (center). Use double-spacing.
2. Use twelve-point font. Use a font that has serifs. Eg, the font, Times, has serifs; the font, Arial, does **not** have serifs.

**ASSESSMENT FORM FOR READING RESPONSE ESSAYS: 50 points**

\_\_\_\_\_ 45-50 — A The list of concepts is clear and complete. The response essay is clear, complete, well-organized; it contains examples/illustrations; the discussion of ideas is insightful. Useful citations are present. Each ¶ has a clear topic sentence that presents one idea to be developed. Topic sentence is followed by a restriction/transition sentence(s). An example/illustration is included. A cogent discussion and quotation relates the example to the idea in the topic sentence. Each paragraph is clearly focused. Wording is clear in sentences that are precise. Abstract terms are defined and used effectively. Effective syntax throughout. Cohesion is clear; transitions are effective. No mechanical errors present; departures from convention appear intentional and are effective

\_\_\_\_\_ 40-44 — B The list is effective, though not as clear and complete as an “A” summary. The response essay is generally clear, complete, well-organized; it contains examples/illustrations; the discussion is generally insightful. Useful citations are present. Each ¶ has a clear topic sentence that presents one idea to be developed. Topic sentence is followed by a restriction/transition sentence(s). An example/illustration is included. A cogent discussion and quotation relates the example to the idea in the topic sentence. Each paragraph is focused. Wording is clear in sentences that are precise. Abstract terms are generally defined and used effectively. Effective syntax throughout. Cohesion is clear; transitions are effective. Very few mechanical errors present.

\_\_\_\_\_ 35-39 — C The list is adequate, though it fails to include some pertinent elements of the text’s content. The response essay needs stronger organization, contains a few examples/illustrations. Discussions are weak or absent. Citations are present, though not as useful as they need to be. Each ¶ has a clear topic sentence that presents one idea to be developed. Topic sentence is followed by a restriction/transition sentence(s). An example/illustration is included. A discussion may not effectively relate the example to the idea in the topic sentence. Each paragraph is somewhat focused. Wording is generally okay; sentence variety may not be present. Abstract terms are sometimes defined and used effectively. Syntax may need revision. Cohesion is in need of further work; transitions somewhat effective. Some mechanical errors present.

\_\_\_\_\_ 30-34 — D The list fails to include essential concept of the text’s content. The response essay is generally not clear and is in need of significant development. Few citations. Each ¶ may be in need of a stronger topic sentence. Topic sentence is often not followed by a restriction/transition sentence(s). An example/illustration is generally not included. A discussion may be missing. Each paragraph needs revision. Wording is generally okay; sentence variety may not be present. Abstract terms are not defined and are not used effectively. Syntax needs revision. Cohesion is in need of further work; transitions are missing. Many mechanical errors present.

\_\_\_\_\_ 0-29 — F The list is missing or wholly ineffective. The response essay is not clearly organized, has little to no development. Few or no citations. Each ¶ needs topic sentence. Topic sentence is not followed by a restriction/transition sentence(s). An example/illustration is not included. A discussion may be missing. Each paragraph is needs substantial revision. Wording is not effective; sentence variety not present. Abstract terms are not defined and are not used effectively. Syntax needs revision. Cohesion is in need of further work; transitions are missing. Myriad mechanical errors.

### Technology Requirements

Course content is delivered via the Internet through the Blackboard learning management system. *Ensure your UTEP e-mail account is working* and that you have access to the Web and a stable web browser. *Google Chrome* and *Mozilla Firefox* are the best browsers for Blackboard; other browsers may cause complications. When having technical difficulties, update your browser, clear your cache, or try switching to another browser.

You will need to have access to a computer/laptop, scanner, a webcam, and a microphone. You will need to download or update the following software: *Zoom*, *Microsoft Office*, *Adobe Acrobat Reader*, *QuickTime*, and *Java*. Check that your computer hardware and software are up-to-date and able to access all parts of the course.

If you do not have a word-processing software, *you can download Word and other Microsoft Office programs* (including Excel, PowerPoint, Outlook and more) for free via UTEP's Microsoft Office Portal. Click the following link for more information about [Microsoft Office 365](#) and follow the instructions.

**NB:** If you encounter technical difficulties beyond your scope of troubleshooting, please contact the UTEP [Help Desk](#), as they are trained specifically in assisting the technological needs of students. Please do not contact me for this type of assistance, since, depending on the problem you are encountering, I will most likely not be able to offer you the kind of assistance you may need.

### NETIQUETTE

As we know, sometimes communication online can be challenging. It's possible to miscommunicate what we mean or to misunderstand what our classmates mean given the lack of body language and immediate feedback. Therefore, please keep these netiquette (network etiquette) guidelines in mind. Failure to observe them may result in disciplinary action.

- When e-mailing me, please begin with an appropriate greeting (eg., Dear Dr. Polette, or Hello Dr. Polette, or Good Morning Dr. Polette, etc.), and also provide your name and what class you are in (eg., This is \_\_\_\_\_, and I am in your class, Engl \_\_\_\_\_), since I teach more than one class.

- Always consider audience. This is a college-level course; therefore, all communication should reflect polite consideration of other's ideas.
- Respect and courtesy must be provided to classmates and to the instructor at all times. Harassment and/or inappropriate postings will not be tolerated.
- When reacting to someone else's message, *address the ideas*, not the person. Post only what anyone would comfortably state in a face-to-face situation.
- Blackboard is not a public internet venue; all postings to it should be considered private and confidential. Whatever is posted on in these online spaces is intended for classmates and professor only. Do not copy documents and paste them to a publicly accessible website, blog, or other space.

### **COURSE DROP POLICY**

According to UTEP Curriculum and Classroom Policies, "When, in the judgment of the instructor, a student has been absent to such a degree as to impair his or her status relative to credit for the course, the instructor may drop the student from the class with a grade of "W" before the course drop deadline and with a grade of "F" after the course drop deadline."

Therefore, if I find that, due to non-performance in the course, you are at risk of failing, I will drop you from the course. I will provide 24 hours advance notice via email.

OR

I will not drop you from the course. If, however, you feel that you are unable to complete the course successfully, please let me know and then contact the [Registrar's Office](#) to initiate the drop process. If you do not, you are at risk of receiving an "F" for the course.

### **ASSISTANCE**

I will be glad to help you electronically; you may send me questions about your work and/or about your grades. You can also obtain help online from the Writing Center in the UTEP Library.

Additionally, if you experience a significant or catastrophic event this semester, one that will impair your ability to complete some or many of the modules in this course, contact me as soon as possible and inform me, so that I can help you effectively deal with the situation.

Finally, if you require any special accommodations for your participation in the course, please inform me as soon as possible – also please provide the requisite documentation.

**Disability**

If you have a disability and need classroom accommodations, please contact The Center for Accommodations and Support Services (CASS) at 747-5148, or by email to [cass@utep.edu](mailto:cass@utep.edu), or visit their office located in UTEP Union East, Room 106. For additional information, please visit the CASS website at <https://www.utep.edu/student-affairs/cass/>.

**— Syllabus —**

This syllabus is subject to change at my discretion to meet instructional needs and/or to accommodate time constraints; changes may include changes to existing assignments or the inclusion of additional assignments.

**Week One:** August 25**Objectives:**

- to examine to the core principles of knowledge in the discipline of writing studies
  - to re-examine writing and writing studies through the lens of threshold concepts
  - to accommodate and incorporate threshold concepts into working schema
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- **Read:** *Naming What We Know*
  - **Meet:** Tuesday, August 25<sup>th</sup>, via Zoom
  - **Write:** 10 ideas/concepts that you think are central to the purpose of the book; be sure to write sentences, not just words or phrases
  - **Write:** a 2-3 page reading response essay (*replete with a clear thesis statement*); the response should be a mini-essay that enables you to articulate what you discovered in your reading, what you found to be useful, what associations you made while and after reading, what questions you have about the reading, what issues the reading brought up for you, what you agreed with (and why), what you disagreed with (and why), what delighted you (or surprised, or perplexed, or confused, or piqued your curiosity, etc.) and why.
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- **Turn in the list and essay on Blackboard by 11:00 p.m. on Friday, August 29, 2020.**

**Week Two:** September 1**Objectives:**

- to examine writing practices from a global perspective

- to understand the components that constitute what is usually referred to as “the writing process”
- to understand how writing is the practice of reconciling opposites
  
- **Read:** *Writing with Power*, the Introduction and Parts I & II.
- **Meet:** Tuesday, September 1, @ 6:00 p.m., via Zoom.
- **Write:** 10 ideas/concepts that you think are central to the purpose of the book; be sure to write sentences, not just words or phrases
- **Write:** a 2-3 page response essay – **turn in your essay on BlackBoard and post it as a blog entry on Tuesday by 6:00 p.m.**, September 1, 2020.
- **Write:** a blog response (100-150 words) to 2 different blog entries by **Thursday at 11:00 p.m.**, September 3, 2020.

### Week Three:

#### Objectives:

- to examine writing practices from a global perspective
- to understand the components that constitute what is usually referred to as “the writing process”
- to understand how writing is the practice of reconciling opposites
  
- **Read:** *Writing with Power*, Parts III & IV.
- **Meet:** Tuesday, September 8, @ 6:00 p.m., via Zoom.
- **Write:** 10 ideas/concepts that you think are central to the purpose of the book; be sure to write sentences, not just words or phrases
- **Write:** a 2-3 page response essay – turn in your essay on **BlackBoard** and post it as a **blog entry on Tuesday by 6:00 p.m.**, September 8th
- **Write:** a blog response (100-150 words) to 2 different blog entries by **Thursday at 11:00 p.m., September 10<sup>th</sup>**

### Week Four: September 15

#### Objectives:

- to examine writing practices from a global perspective

- to understand the components that constitute what is usually referred to as “the writing process”
  - to understand how writing is the practice of reconciling opposites
  - to engage in comparative thinking
  - to discern how threshold concepts operate in various contexts
- 
- **Read:** *Writing with Power*, Parts V & VI.
  - **Meet:** Tuesday, September 15, @ 6:00 p.m., via Zoom.
  - **Write:** 10 ideas/concepts that you think are central to the purpose of the book; be sure to write sentences, not just words or phrases
  - **Write:** a **3 page** response essay in which you make clear and cogent connections between the ideas and concepts in *Writing with Power* and *Naming What We Know*. – turn in your essay on **BlackBoard** and post it as a **blog entry** on **Tuesday by 6:00 p.m.**, September 15
  - **Write:** a blog response (100-150 words) to 2 different blog entries by **Thursday at 11:00 p.m., September 17**

**Week Five:** September 22

**Objectives:**

- to understand the importance of freewriting
  - to understand the importance of reflection as an essential part of the writing process
  - to understand how collaborative writing is a key component in building community
  - to understand the importance of play and its implications in the writing process
- 
- **Read:** *Writing-Based Teaching*, pp. 1-94
  - **Meet:** Tuesday, September 22, @ 6:00 p.m., via Zoom.
  - **Write:** 10 ideas/concepts that you think are central to the purpose of the book; be sure to write sentences, not just words or phrases
  - **Write:** a 2-3 page response essay – turn in your essay on **BlackBoard** and post it as a **blog entry** on **Tuesday by 6:00 p.m.**, September 22
  - **Write:** a blog response (100-150 words) to 2 different blog entries by **Thursday at 11:00 p.m., September 24**

**Week Six:** September 29**Objectives:**

- to understand the importance of dialectical thinking as part of the writing process
  - to re-envision revision in writing
  - to understand how collaborative writing is a component in building community
  - to understand the importance of play in the writing process
- 
- **Read:** *Writing-Based Teaching*, pp. 95-161
  - **Meet:** Tuesday, September 29, @ 6:00 p.m., via Zoom.
  - **Write:** 10 ideas/concepts that you think are central to the purpose of the book; be sure to write sentences, not just words or phrases
  - **Write:** a 3 page essay in which you make clear and cogent connections between the ideas and concepts in *Writing with Power* with *Writing-Based Teaching* – turn in your essay on **BlackBoard** and post it as a **blog entry** on **Tuesday by 6:00 p.m.**, September 29
  - **Write:** a blog response (100-150 words) to 2 different blog entries by **Thursday at 11:00 p.m., October 1**

**Week Seven:** October 6**Objectives:**

- to understand the concept of “rewriting”
  - to understand the intertextual nature of texts
  - to accommodate and assimilate new “moves” in the construction of the writing self
- 
- **Read:** *Rewriting: How to Do Things with Texts*, pp. 1-73
  - **Meet:** Tuesday, October 6, @ 6:00 p.m., via Zoom.
  - **Write:** 10 ideas/concepts that you think are central to the purpose of the book; be sure to write sentences, not just words or phrases
  - **Write:** a 2-3 page response essay – turn in your essay on **BlackBoard** and post it as a **blog entry** on **Tuesday by 6:00 p.m.**, October 6

- **Write:** a blog response (100-150 words) to 2 different blog entries by **Thursday at 11:00 p.m., October 8**

**Week Eight:** October 13

**Objectives:**

- to understand the concept of “rewriting”
  - to understand the intertextual nature of texts
  - to accommodate and assimilate new “moves” in the construction of the writing self
- **Read:** *Rewriting: How to Do Things with Texts*, pp. 74-155
  - **Meet:** Tuesday, October 13, @ 6:00 p.m., via Zoom.
  - **Write:** 10 ideas/concepts that you think are central to the purpose of the book; be sure to write sentences, not just words or phrases
  - **Write:** a 3 page essay in which you make clear and cogent connections between the ideas and concepts in *Rewriting: How to Do Things with Texts* with *Writing-Based Teaching* – turn in your essay on **BlackBoard** and post it as a **blog entry** on **Tuesday by 6:00 p.m., October 13**
  - **Write:** a blog response (100-150 words) to 2 different blog entries by **Thursday at 11:00 p.m., October 15**

**Week Nine:** October 20

**Objectives:**

- to understand the concept and value of mimesis in writing
  - to see the value of the intertextual nature of texts
  - to read analytically so as to see essential correspondences
  - to see the dialectical relationship between personal and social discourse
- **Read:** “Imitation as Freedom” (PDF), “Poetry, Pastiche, and Purpose: Making Meaning by Merging Mastertexts and Mother Goose” (PDF), and “Love That Poem! Using Imitation to Teach Poetry” (PDF)
  - **Meet:** Tuesday, October 20, @ 6:00 p.m., via Zoom.

- **Write:** 5 ideas/concepts that you think are central to the purpose of **each article** (15 ideas/concepts total); be sure to write sentences, not just words or phrases
- **Write:** a 3 page response essay in which you discuss how the three essays inform one another **OR** how the three essays reflect ideas in one or more of the books we have read this semester – turn in your essay on **BlackBoard** and post it as a **blog entry on Tuesday by 6:00 p.m.**, October 20
- **Write:** a blog response (100-150 words) to 2 different blog entries by **Thursday at 11:00 p.m.**, October 22

### **Week Ten:** October 27

#### **Objectives:**

- to understand the concept and value of mimesis in writing
  - to see the value of the intertextual nature of texts
  - to read analytically so as to see essential correspondences
  - to see the dialectical relationship between personal and social discourse
- **Read:** “The Kahn Men of Agra” (PDF) and “Living like Weasels” in *Twenty-Five Great Essays*, pp. 62-67
  - **Meet:** Tuesday, October 27, @ 6:00 p.m., via Zoom.
  - **Write:** a 3 page response essay that discusses how the authors have structured the essays and what the purposes of the essays might be – turn in your essay on **BlackBoard** and post it as a **blog entry on Tuesday by 6:00 p.m.**, October 27
  - **Write:** a blog response (100-150 words) to 2 different blog entries by **Thursday at 11:00 p.m., October 29**

### **Week Eleven:** November 3

#### **Objectives:**

- to understand the concept and value of mimesis in writing
- to see the value of the intertextual nature of texts
- to read analytically so as to see essential correspondences
- to see the dialectical relationship between personal and social discourse
- to learn how to craft a text

- **Write:** a **3 page essay** that is modeled on, or that imitates the structure of, “The Khan Men of Agra” or “Living like Weasels.”
- **Meet:** Tuesday, November 3, @ 6:00 p.m., via Zoom.

**Writing Guidelines: “The Khan Men of Agra”**

- Craft a first-person description of a significant event — one that surprised you in some way — which actually happened.
- Focus on one idea and one event.
- Structure the essay chronologically — events in a clear sequence — and describe/depict/reveal/display your emotional reactions to and thoughts about the event portrayed.
- Use clear, direct language. Focus on using concrete language – use figurative language as well.
- Create sentences that are clear and direct.
- End with a revelation of the surprise and your explicit or implicit reaction to it.

**Writing Guidelines: “Living like Weasels”**

- Craft a first-person description of a significant event — one that surprised you in some way — which actually happened.
- Open the essay with a brief description of the animal encounter; focus on one aspect of the animal — eg., the weasel is tenacious — that reveals what you see as the animal’s essence.
- Focus on one idea and one event: *an unexpected encounter with an animal.*
- Structure the essay chronologically — events in a clear sequence — and describe/depict/reveal/display your emotional reactions to and thoughts about the event portrayed.
- Use clear, direct language. Focus on using concrete language – use figurative language as well.
- Create sentences that are clear and direct.
- End with a revelation of the surprise and your explicit or implicit reaction to it; do take

time, like Dillard does, to give a full account of your reaction and the conclusions you draw from the experience.

- **Turn in** a complete **first draft** of your essay on **BlackBoard** and post it as a **blog entry** on **Tuesday by 6:00 p.m.**, November 3
- **Write:** a blog response (100-150 words) to 2 different blog entries by **Thursday at 11:00 p.m., November 5.**
- In your response, offer some **specific positive comments** about the draft of the essay's structure, content, and/or language: *what is effective, what works, and/or what moved you in some way.*
- Ask questions about anything in the essay that, in your opinion needs clarification.
- Offer a few suggestions for revision – *be kind in your suggestions!* Do not offer harsh criticism or render biting suggestions.

### **Week Twelve: November 10**

#### **Objectives:**

- to understand the concept and value of mimesis in writing
  - to see the value of the intertextual nature of texts
  - to read analytically so as to see essential correspondences
  - to see the dialectical relationship between personal and social discourse
- **Read:** “Learning to Read and Write” and “Mother Tongue” in *Twenty-Five Great Essays*
  - **Meet:** Tuesday, November 10, @ 6:00 p.m., via Zoom.
  - **Write:** a 3 page response essay that discusses how the authors have structured the essays and what the purposes of the essays might be – turn in your essay on **BlackBoard** and post it as a **blog entry** on **Tuesday by 6:00 p.m.**, November 10
  - **Write:** a blog response (100-150 words) to 2 different blog entries by **Thursday at 11:00 p.m., November 12**

### **Week Thirteen: November 17**

#### **Objectives:**

- to understand the concept and value of mimesis in writing

- to see the value of the intertextual nature of texts
  - to read analytically so as to see essential correspondences
  - to see the dialectical relationship between personal and social discourse
  - to learn how to craft a text
- **Turn in on BlackBoard:** a revised draft of your essay from last week (turn in on Tuesday by 6:00 p.m.)
  - **Meet:** Tuesday, November 17, @ 6:00 p.m., via Zoom.
  - **Write:** a **3 page essay** that is modeled on, or that imitates, “Learning to Read and Write” or “Mother Tongue.”
  - **Turn in** a draft of your essay on **BlackBoard** and post it as a **blog entry** on **Tuesday by 6:00 p.m.**, November 17
  - **Write:** a blog response (100-150 words) to 2 different blog entries by **Thursday at 11:00 p.m.**, **November 19**

**Writing Guidelines: “Learning to Read and Write”**

- Craft a first-person description of a specific (short term) time when you had to find a way to become an autodidactic, which is to say, a time when you had to learn how to do something without the benefit of instruction, or a time when you taught yourself how to do something. Discuss the process of self-education and the specific strategies you employed to be successful, to reach your desired outcome.
- Explain where and when you found that you had to become self-educated; describe other persons who may have been part of your experience.
- Structure the essay chronologically — events in a clear sequence — and describe/depict/reveal/display your reactions to and thoughts about the process of self-education.
- Use clear, direct language. Focus on using concrete language – use figurative language as well.
- Create sentences that are clear and direct.
- End with a summative conclusion, much like Douglass does.

**Writing Guidelines: “Mother Tongue”**

- Craft a first-person description of a specific (short term) time when you experienced difficulties with a second language. The difficulty you depict may, like Tan's, be with another person (eg., family member, friend, etc.), or it may be an difficulty you personally experienced with a second language.
- Describe the difficulty with a second language fully and clearly. Be sure to state where and when you encountered the difficulty and what other person(s) was involved.
- Structure the essay chronologically — events in a clear sequence — and describe/depict/reveal/display your reactions to and thoughts about the process of self-education.
- Use clear, direct language. Focus on using concrete language – use figurative language as well.
- Create sentences that are clear and direct.
- End with a conclusion in which you discuss the long-term effects of your experience, much like Tan does.

#### **Week Fourteen:** November 24

##### **Objectives:**

- to understand the concept and value of mimesis in writing
- to see the value of the intertextual nature of texts
- to read analytically so as to see essential correspondences
- to see the dialectical relationship between personal and social discourse
- **Turn in on BlackBoard:** a revised draft of your essay from last week (turn in on Tuesday by 6:00 p.m.)
- **Meet:** Tuesday, November 24, @ 6:00 p.m., via Zoom.
- **Read: 2 essays** – *your choice* – in *Twenty-Five Great Essays* (do not choose any of the 3 essay we have already read)
- **Write:** a 3 page response essay that discusses how the authors have structured the essays and what the purposes of the essays might be – turn in your essay on **BlackBoard** and post it as a **blog entry** on **Tuesday by 6:00 p.m.**, November 24
- **Write:** a blog response (100-150 words) to 2 different blog entries by **Friday at 11:00 p.m., November 27**

**Week Fifteen:** December 1

**Objectives:**

- to understand the concept and value of mimesis in writing
  - to see the value of the intertextual nature of texts
  - to read analytically so as to see essential correspondences
  - to see the dialectical relationship between personal and social discourse
  - to learn how to craft a text
- 
- **Meet:** Tuesday, December 1, @ 6:00 p.m., via Zoom.
  - **Write:** using each essay as a model for writing, **create writing guidelines** for both. **Be as clear and as thorough as possible.**
  - **Turn in** your guidelines on **BlackBoard** and post it as a **blog entry** on **Tuesday by 6:00 p.m.**, December 1
  - **Write:** a blog response (100-150 words) to 2 different blog entries by **Thursday at 11:00 p.m.**, December 3

**Week Sixteen:**

**Open**