

English 125B: Spring 2007 Course Syllabus

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Office hours: M 1:00 - 2:30, R 12:00 - 1:30, and by appointment

Course goals

Welcome to English 125B, *Writing and the Young Writer*, which is designed to prepare you to teach composition to middle and high school writers. As we focus on teaching writing as a process and as a way of learning, we'll be covering issues in pedagogy as well as issues in composition; given that I subscribe to Writing Across the Curriculum's tenet that writing *is* learning, the two are natural partners. Like writing, learning and teaching are ongoing processes, constantly subject to revision, so be ready for an exciting—and sometimes challenging—exchange of ideas in this learning community. Of course, effective teaching often relies on risktaking, so while we'll all work to make this a safe learning space, we'll also challenge ourselves to take some risks with the materials presented. Too, because I subscribe to the Social Epistemic tenet that knowledge is socially constructed, much of the work in this course will be collaborative; therefore, you will need to find ways to work with course colleagues such that your learning—about the word, about the world, and about yourself—is augmented.

In many ways, the work we do here—because we will explore our own writing processes and the ways in which we write to learn—will bear some resemblances to the work you will do with your grade 6 - 12 writers; as such, be ready to take time during class occasionally to discuss classroom dynamics and procedures, to turn a teacherly eye on our own activities. By the end of the semester, you will have some knowledge of writing process theories and some effective strategies for teaching writing, as well as some experience in practical approaches to the college writing classroom. You will also have prepared a Course Portfolio that includes a course syllabus, a sequence of writing assignments for that course, and a Teaching Philosophy Statement that details your theoretical and philosophical approach to teaching composition. That said, the primary goal of this course is for all participants to develop as critically self-reflective teacher/learner/scholars through reading, writing, discussion, and workshopping.

Required texts

Nancie Atwell: *In the Middle* (2nd edition)

Rei Noguchi: *Grammar and the Teaching of Writing*

Paulo Freire: *Teachers as Cultural Workers*

National Writing Project: *Because Writing Matters*

Articles: I will email these to you as PDF attachments: you are required to print them

Reading dates are assigned on the calendar below like this <A> (for the Atwell book), <N> (for the Noguchi book), and so on. Be advised: this course requires the quality of your intellectual engagement with the readings and with your colleagues' ideas consistently to be rigorous! It's imperative that you come prepared to discuss all the day's required readings and to write about them in class, especially in terms of making connections with earlier readings as we build upon our knowledge. While many of the readings will be presented by colleagues, I do require all class members to complete all of the assigned readings with careful attention to reading critically. Do not merely skim: read with a dictionary by your side, annotating the text, engaging the ideas actively, incorporating the theories and practices you read about into your own repertoire.

On each *Monday* on which readings are due I require that you will submit some writing, too, in order to help us generate ideas for further discussion. For these reading

responses, first, please compose and submit a brief (approximately one paragraph) typed synopsis of every piece of reading assigned for that day. Second, select at least one of the day's readings on which to complete and submit to me a handwritten *dialectical journal* entry. In creating your entry, fold your paper into two columns before you begin: in the left column, as you read the article, copy down a sentence or two when you come across something that you find provocative or that gets your passions flowing or that starts ideas or connections bouncing around your head in exciting ways. In the right column, write the ideas that the quoted sentence(s) generate for you. For each reading, find at least three passages to quote and write on. The dialectical journal is a writer-based activity; as such, don't edit your ideas, but rather treat the right column as a catch-all for any connections you want to make. The reading responses/dialectical journals are not required for the Wednesday reading assignments.

Expectations

Workshops—Several class meetings will be spent on writers' workshops: not only will this provide you multiple opportunities to gain feedback on your own work, but it will also give us all a chance to discuss the various ways in which effective workshopping can happen in any writing classroom. In order to earn credit for a workshop, your draft must meet all the criteria of the assignment, *including length and format*. For each workshop, bring a copy of your paper draft for each one of your group members plus a copy to turn in to me. **Note:** each time your workshop draft doesn't meet the criteria and each time you miss a workshop that's on the syllabus—including during the last three weeks of the semester—your semester grade will be reduced by 60 points.

Discussions—Again, I emphasize my expectation that you will come to class prepared to engage in *rigorous* discussion about the issues we'll encounter. If you're a student who prefers to sit back and listen, this class may not work well for you! I hope that we will create here together a very lively dialectic in which respect for diverse opinions within our learning community is fostered. In no case will discriminatory language be tolerated; those using sexist, racist, homophobic, or other disrespectful or derogatory remarks will be dismissed from class for that day and will earn an absence.

Attendance—Regular attendance is crucial to your academic success; also, your regular input in class is crucial to your course colleagues' success. If your absence is unavoidable, be sure to hand in any work due before that class day, and to find out from a course colleague—before the next class meeting—about what you missed. After your second absence, each day you miss will earn you a third of a grade reduction from your course grade (for example, a third absence means a course grade of A- would become B+). In addition, late arrival or early departure from class will earn you a tardy: two tardies count as one absence and carry the same consequences.

Plagiarism—Do your own work. I will not reward academic dishonesty by honoring it with a passing grade. As you know, scholarly research tends to reward those who demonstrate a savvy ethos by researching and citing with due attention. The *University Policy Manual* states that "Plagiarism is the use of distinctive ideas or work belonging to another person without providing adequate acknowledgement of that person's contribution. Regardless of the means of appropriation, incorporating another's work into one's own requires adequate identification and acknowledgement. Plagiarism is doubly unethical because it deprives the author of rightful credit and gives credit to someone who has not earned it. Acknowledgement is not necessary when the material used is common knowledge." Furthermore, as composition theorist Erika Lindemann points out: "all teachers stand on the shoulders of others" (*Rhetoric for Writing Teachers* xi). As such, because this is a course that is all about teaching, be sure to give credit when you use—or adapt—other people's teaching materials: in other words, the scholarship of teaching is subject to the same citation rules as the scholarship in any other field:

plagiarizing teaching materials incurs the same penalties as any other type of plagiarism. If you have questions, please do ask before you act.

Conferences—I require that you attend my office hours (or make an appointment to meet with me individually or with your group at some other mutually convenient time) **at least once** before Week 10. Use this as a time to ask questions, to brainstorm for upcoming presentations, to work on revision ideas for your writings, or to discuss your academic and professional development.

Graded Assignments

Writings—I expect that you will demonstrate respect for all participants in this academic forum by adhering to due dates and the usual conventions of academic discourse, following either APA or MLA guidelines in *all* out-of-class writings except the handwritten dialectical journals. Every submission should be typed double-spaced in 12 pt font, with 1 inch margins all around, page numbers after page one, and a title. Please type your name, the date, the draft number, and course number in the top left corner of the first page (no cover pages, please). Each time you submit a piece of formal writing, you must attach to it your earlier drafts, including those marked with my comments, workshop responses from colleagues, and other process details. In order pass this course, you must submit all assignments; furthermore, I don't accept late submissions.

Since this is a course on Composition, you will find that I assign a great deal of writing, both formal and informal, out of class and in. Some informal writing will count as part of your participation grade. You'll compose—and revise--informal responses to readings, writing assignments, critically self-reflective process narratives, responses to colleagues' writings, freewrites, a course syllabus, and observations of others' teaching.

And again because this is a course on Composition, I will evaluate your work using a *Portfolio* system: the attached handout lists details of the Portfolio requirements. All semester, you'll be drafting and getting feedback on all of the required documents. You will then have the opportunity to improve your drafts with revision before the Portfolio is due at semester's end. This not only allows for the processes of writing, thinking, and learning to happen recursively, but also allows you to earn much of your course grade based only on your best work. Each time you submit a piece of formal writing, you must attach to it your earlier marked drafts and workshop responses from colleagues: those materials will trace for me your revision work.

Although what I am really interested in is your development as a critical reader, thinker, writer, and teacher, grades are an academic requirement that none of us can escape. Your final grade for this course will be determined as follows:

Teaching presentation	75
Reading responses/dialectical journals	100
Class observations & write-up	50
Group reading discussion	75
Group research project	100
Participation	100
Course Portfolio	<u>500</u>
--Cover Letter	
--Teaching Philosophy Statement	
--Writing Sequence	
--Course Syllabus	
--Selected informal writings	

total possible points **1000**

Extra Help

1. Please do consider me as a resource: that's what I'm here for, right?
2. Please do consider one another as valuable resources, too: when you have a question, try sending it to the entire class list for responses, rather than just to me.
3. Reasonable accommodations are available for students who have a documented disability; please do notify me during the first week of class if you have specific needs.
4. I encourage you to visit the Writing Center for help at any stage of your writing process: it's also a fantastic place to just go and hang out and talk about writing!
5. To help you keep costs down, I'm happy to assist with copying for any handouts required by class assignments. In order to avail yourself of this offer, please do the following: give me your final copy during class at least one week before your presentation date; attach to it with a paper clip a typed cover sheet that lists the course number, your name(s), the number of pages in the packet, the date of your presentation, and any special reproduction instructions.

And finally, this syllabus is a piece of writing; as such, it's constantly subject to revision. I'll announce any changes in class.

Notes

Course Portfolio

A considerable segment of your semester grade—50%—comes from my evaluation of your Course Portfolio. I use portfolio assessment for a variety of reasons. First, it allows most honestly for process and progress in writing, offering semester-long opportunities for feedback from multiple sources. Second, the portfolio process encourages authentic revision, work wherein the writer really does re-vise, or look again, at the writing, from the inside out. Third, it allows the writer to select the way to present the work. Portfolio assessment of writing is considered best practice by many leading researchers in the field (see White, Condon, Hamp-Lyons, and others); I urge you to consider using portfolio assessment in your own teaching. And that is the fourth and final reason I chose to use it for this course: as a model. That said, reading your portfolios is also one of the culminating activities to which I really look forward with excitement every semester!

For now, start keeping everything that you create for this course—yes, everything! I will remind you frequently: anything and everything that you produce for or surrounding this course is fair game for your portfolio. So keep freewrites, emails, class notes, all drafting materials (remember to hit <save> and <print> every so often as you are composing at the computer), workshop responses that you give and get: keep everything. For almost every piece of formal writing assigned in this course, we will hold Writer's Workshops which will let you give and get feedback on your drafts-in-process. Moreover, workshoping provides you as a preparing teacher with the opportunity to practice various workshop formats that you may adapt to your own teaching. After each Workshop, I will suggest revisions, pose questions, and note grammar and mechanical concerns as necessary.

Because a portfolio is a collection of your work throughout the semester that demonstrates your progress, learning, and achievements, preparing a portfolio requires the following steps (see Condon & Hamp-Lyons): collecting—gathering together all of your work; selecting—thoughtfully choosing which documents you will use as evidence of your process and progress; and reflecting—framing your selection with a cover letter that explicitly details your awareness of that process and progress.

At the minimum, your Portfolio will include a Cover Letter, a Teaching Philosophy Statement, a Writing Sequence, a course Syllabus, and selected informal writings. Your portfolio arrangement is up to you; in other words, choose the order that best fits your own portfolio goals. Consider what it is, exactly, that you want readers to believe about your reading, writing, and thinking processes as a teacher/learner/scholar: arrange the documents within your portfolio in such a way that your message is conveyed both explicitly and persuasively.

Cover Letter: The purpose of your cover letter is to introduce your portfolio to me, to explain how the portfolio shows your growth as a teacher/learner/scholar. Your cover letter is the document that really enables your portfolio to be both self-contained and self-referential: it will explain, explicitly and in detail, exactly what the reader is going to see and why you believe she should see it. Your cover letter will be the glue that holds together the portfolio; consider using various letter formats and fonts and pagination so that the letter guides your reader, step by step, through the entire portfolio from beginning to end. It should introduce your reader to everything—yes, everything!—she will read from cover to cover.

Teaching Philosophy Statement: The purpose of your Teaching Philosophy Statement is to explain to readers—those who might hire you for a teaching position—the theories that drive your classroom practices. Of course, your own emerging theory may well be a

synthesis of leading current theories in the teaching of writing; however, your specific classroom practices will reflect that synthesis. For example, if you adhere to a Social Epistemic viewpoint, then your pedagogy may include a lot of group activities, collaborative writings, and workshopping. Similarly, if you favor Expressivism, then your syllabus probably focuses on discovery drafts and workshopping and revising. The classrooms of most writing teachers reflect a collage of such theories: in your Statement, show your working knowledge of the relevant theories and support your theorizing with specific details about particular activities and assignments you have planned.

Writing Sequence: The purpose of your writing sequence is to have prepared a set of formal essay assignments for a particular grade that includes both prewriting and revising prompts and activities. It should explain to your students exactly what's required of them. It's called a sequence because one assignment should inform the next: each of the assignments should mesh theoretically with the general goals of the course and with one another. Each assignment should provide students the context of the assignment (a quotation from readings is a useful way to do so), the task itself, the purpose of the task, some generative questions or activities, evaluation criteria, and due dates.

Course Syllabus: The purpose of your syllabus and calendar is to have prepared a working draft that's usable in your future classroom assignment. You should research the webpage or other venues to gain full information about policies and programmatic course requirements. Your syllabus, which is like a contract, should explain to your students what they can expect of you, and you of them, throughout the semester.

The final, polished drafts that you submit for each of these writing assignments should include one earlier draft with my written responses and should be of publication quality: that is to say, final drafts should adhere to MLA or APA guidelines or should use a contextually appropriate format for a college course, and should be free of grammar and mechanical errors. While neither MLA nor APA provides guidelines for citing the scholarship of teaching, I nevertheless require that you attribute all sources for teaching materials that you have borrowed or adapted.

Selected informal writings Feel free to include early notes or drafts, workshop responses that you wrote or received, emails, reading annotations, or other informal writings as support for your cover letter. You should, however, include only documents that are mentioned, explicitly, in your cover letter: tell your reader not only that such a document is there, but also why it's there—what does it demonstrate about your reading, thinking, or writing processes as a teacher/learner/scholar this semester?

We will spend the last three weeks of class in Writers' Workshops designed to help you prepare your materials for submission: I will evaluate your Portfolio according to the criteria listed on the Portfolio Pre-Vision Sheet, which I will distribute near the end of the semester. In the mean time, let me know what questions you have: I strongly encourage you to visit me during office hours to discuss your Portfolio process and choices.

Teaching Presentation

The hiring process for many teaching positions includes a teaching demonstration. The University of Iowa jobsite contextualizes such a moment very helpfully:

Whether your audience is composed of students, faculty, or a mixed group, a teaching demonstration should assume that you are addressing students in your classroom. Select a demonstration lesson from your teaching experience and, especially if you are addressing a faculty or mixed audience, briefly place the lesson in context. Then present the lesson as if you were addressing your own students. (<http://www.education.uiowa.edu/edplace/JSS/college/prepar.htm>)

To give each one of you a little practice for this important moment, we will have graded teaching presentations in this class. On the day that you present, you will have prepared a 7- to 8-minute mini-lesson for a 6th -12th grade class on a topic concerning some part of the writing process.

As well as following the advice from Iowa State about audience and context, please include a **handout** for your hypothetical students: this may detail instructions for a group or individual activity, or provide definitions or examples for a concept, or something else. In all cases, it should directly and explicitly support the lesson you are teaching. In addition, please prepare a single-page **lesson plan** stating the course goal(s) addressed by your lesson, the student learning outcome of the lesson, and an outline—with timeline—of what will take place in those 7 or 8 minutes. Finally, please write up a **follow-up exercise** in which your students would practice what they learned by applying it to a specific text (not necessarily a literary text). Assemble all of these materials into a handout packet to distribute to each English 125B colleague as your presentation begins.

As you know, people learn in very different ways: auditorily, visually, and kinesthetically; in fact, most learners rely on a combination of all three learning modalities. So you should work to incorporate **use of audiovisual equipment** such as chalkboard, Powerpoint, overhead projector, and posters into your teaching presentation.

Remember, while your audience for this demonstration will be your English 125B colleagues, you should address us as though we are your grade 6 - 12 colleagues: we will do our best to role-play that audience.

Class Observations

One of the best ways to learn about teaching is to watch people doing it and to critically self-reflect about what you are seeing. Often, new teachers can be underprepared in pedagogical strategies: we tend to stick to the models we know, even when those don't necessarily incorporate the most effective teaching methods.

In order for you to gain some insight into what actually happens in English classrooms, you are required to visit one 6th through 12th grade English class twice this semester. It's important to treat this assignment—and the classroom—with professional respect. As such, once you have selected the class, I require that you email the teacher requesting permission to visit her or his class, offering a couple of different days for your potential visit, and stating the purpose of your proposed visit. Please CC me in your email, and in any further communication you have with the teacher about this assignment.

When you are in the classroom for your observation, be unobtrusive, unless the teacher explicitly invites you to participate. Take careful notes, perhaps having some categories written down before you begin. Consider, for example, such things as the number of different activities (lecture, small groups, individual, whole class, pairs, workshops) the class goes through on that day, the strategies the teacher uses as he or she manages the class, the size and shape of the room, the ways in which the teacher engages the students and the students engage one another, the ways in which course texts are used, the ways in which writing processes are addressed, and the implicit or explicit messages you perceive being communicated by participants.

When you have completed both visits, write a 2- to 3-page essay in which you discuss and analyze your observations. Be sure to find a focus for your essay, one that concentrates not on evaluating the teacher, but on analyzing—using your research and readings for this course—the classroom dynamics using your knowledge of the teaching of writing. Use specific details from your observations to support your analysis.

Your write-up is due for submission in class on Monday 16 April. I look forward to reading them; let me know as soon as possible if you have any questions.

Course Calendar

- M 1/29 Introductions, course overview.
- W 1/31 **Due by noon today:** email to fionaglade@gmail.com re: English 125B course syllabus.
<Berlin handout; Freire handout>
- M 2/6 <NWP/Nagin ix-18; Roskelly handout> Due: first reading response/dialectical journal, and for every **Monday** reading assignment after this
- W 2/8 <Morrison handout>
- M 2/12 <Noguchi 113-121; F 1-46; Atwell ix-86; NWP/N 19-42>
- W 2/14
- M 2/19 <N 1-16; <http://www.sdcoe.k12.ca.us/score/stand/std.html>; F 47-68; NWP/N 43-56>
- W 2/21 Teaching presentations
- M 2/26 <N 17-37; NWP/N 57-70; F 75-90; A 87-117>
- W 2/28 Writers' Workshop--Due for group research project: list of four research questions/paragraphs
- M 3/5 <N 38-63; NWP/N 71-86; Delpit handout; A 118-147>
- W 3/7 Teaching presentations
- M 3/12 <N 64-83; hooks handout; F 69-74; A 148-216>
- W 3/14 Writers' Workshop--Due for group research project: annotated bibliography
- M 3/19 <N 84-112; Shaughnessy handout; A 217-328>
Writers' Workshop--draft Writing Sequence due
- W 3/21 Research day. No class meeting: Fiona attends Conference on College Composition and Communication (CCCCs)

Spring Break

- M 4/2 Writers' Workshop—draft documented research essay due
- W 4/4 Writers' Workshop—draft documented research essay due
- M 4/9 Group research project presentations/submission packets due
- W 4/11 Group research project presentations/submission packets due
- M 4/16 Due: Class observation write up
<Straub handout>
- W 4/18 Writers' Workshop—draft writing sequence due
Teaching presentations
- M 4/23
- W 4/25 Writers' Workshop—draft teaching philosophy statement due.
Teaching presentations
- M 4/30 Writers' Workshop--Portfolio prevision
Due: draft of cover letter plus everything you have produced for this class
- W 5/2 Writers' Workshop—draft of Course Syllabus due
Teaching presentations
- M 5/7 Writers' Workshop
- W 5/9 Writers' Workshop
- M 5/14 Writers' Workshop
- W 5/16 Due: Course Portfolio
Closings

Finals Week

Collaborative Work

Because I subscribe to the Social Epistemic philosophy that knowledge is socially constructed—in other words, that we can learn best by listening to one another and by working together—part of your grade in this course is based on my evaluation of your collaborative work. Early in the semester we will form groups consisting of three or four colleagues who will work together for collaborative writings, presentations, and workshops. There are two primary graded collaborative assignments. The first is a group reading discussion presentation in which you'll lead our class through some rigorous discussion of the day's readings; the second is a group research project in which you'll read, think, and write about an issue of your choice—one that intersects the lines of theory and practice. Here are the two assignments:

Group Reading Discussion (75 points possible)

Each group will sign up to lead discussion (approximately 45 minutes) on all the readings for one day. The following hierarchy of values details the presenting group's responsibilities on those days:

--to **interrogate** the day's readings in the light of previous readings and experiences. Consider yourselves experts in the readings for that day: it is absolutely essential that *every* member of a presenting group is knowledgeable about *every* piece of reading. Do *not* simply summarize the assigned reading; rather, the presenters should theorize about the readings by probing for connections and contradictions among the assigned readings as well as contextualizing those readings within other 125B readings and conversations.

--to **research and present** at least two text(s) from *outside of* class readings. In order to help us all be better informed about current conversations in the field of scholarship on the teaching of young writers, this assignment requires that you bring in recent and relevant outside source material from the field of 6-12 education or the field of composition that augments the assigned reading and informs the class conversation on relevant issues. I *strongly* recommend that at least one source come from a scholarly journal and one source from an applied text such as California middle or high school English education standards.

--to **suggest** classroom applications using the texts' theories. Theory tends to be useful only insofar as it can be applied to particular situations; therefore, the presenting group should briefly provide a practical classroom application (relating to teaching some part of the writing process) that demonstrates the day's theories in action in the classroom. Consider how the theories might inform us as we teach, for example, brainstorming or other prewriting activities, workshopping, critical reading skills, revising, researching, editing, responding, grading, critical self-assessment and reflection, analyzing, or citing.

--to **compose** a handout to enhance and supplement the presentation. Because it's always difficult to fit as much as we would like into 45 minutes, the group should prepare and distribute to each course colleague a handout that includes (*at least*) the following:

Annotated Bibliography: assigned *and* outside sources

Open-ended discussion questions

Details and guidelines for classroom application materials.

--to **critically self-reflect** on the process of reading, researching, and presenting that topic.

Each group member will not necessarily earn the same grade; so, at the beginning of class on your presentation date, I require that each person submit an informal, confidential summary of her or his process in preparing for the presentation. In other words, each person should type a 1- to 2-page narrative of the process she or he undertook as part of the group in preparing to lead class discussion on the readings, for my eyes only. Be sure to write about what you did, what you believe your colleagues did, how your ideas came together, how you explicitly and implicitly divided the workload, why the group made the choices it did (about what to research, what to present, what to ask your colleagues, how to apply the theories), and what happened each time you all met.

I encourage you to visit me during office hours to discuss your presentation ideas.

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Group Research Project (100 points possible)

Your task as a group is to research, write, and present to your colleagues your argument concerning one particular aspect of the teaching of writing to writers in middle school or high school. Although this topic sounds at first to be quite open, in fact you must focus your effort on exploring what others have said and then creating your own argument about some issue within the field of composition. While we will certainly devote some time in class to discussing approaches to this assignment, the vast majority of your group and individual work on this project will take place outside class. The writing for this project—some of it collaborative, some of it individual—will be sequenced across several weeks, so be sure to keep all your work on this project together in a central, accessible spot; further, your group will benefit if you share everything with one another at every stage. Every writing assignment submitted during this project must be typed, double-spaced, and clearly labeled with author name(s) and title.

Choose your topic—As a group, you will need to agree on a single topic to explore; however, it is absolutely not necessary that the group create one single argument. Rather, each of you will share research and ideas with your group and then, after discussion, devise your own argument on which to base a documented research essay. As such, it makes sense to select a topic on which

several perspectives can be argued and supported by your research and experiences. Due from group 2/28: list of four related research questions, each with an exploratory paragraph brainstorming possible approaches to arguments surrounding the topic.

Research—once you have narrowed down some research questions, start to look for sources in the library. Each person is responsible for reading at least one monograph and two scholarly articles. The group should then create one Annotated Bibliography containing four entries from each member. Each entry must consist of the following:

A citation using MLA or APA format; one brief paragraph summarizing the source; one brief paragraph discussing the source's usefulness to your particular group project; identification of entry's author. Due from group 3/14: annotated bibliography with at least four clearly identified entries from each member.

Write—Using all of the research in your group Annotated Bibliography as well as assigned class readings (and possibly additional sources too), each of you will now write a 7- or 8-page documented research essay in which you argue for and support a particular position regarding your group topic. For example, if the group topic is Writing Assessment in 8th grade, then some individual documented research essays might argue that California should implement an 8th grade writing portfolio system, or that national guidelines should consider new writing assessment criteria for 8th grade writers, or that 8th grade curriculum in English should provide opportunities for writers' self-assessment. When you submit your essay, please include for me an informal, typed cover letter detailing exactly who your essay's intended audience is; in addition, please describe your reading, thinking, and writing processes in composing the essay. Due from each member 4/2 and 4/4 for workshop: draft of documented research essay.

Present—Your group will now present your topic to the class, describing your research questions, your findings, and, most important, your own ways into and arguments surrounding the topic. You will only have 15 minutes for your presentation, so it is imperative that you coordinate carefully and practice as a group in order to cover all required criteria and stay within the time limit. Be sure to tell us how your arguments might inform one another—and how they might collide or clash! In addition, explain to us what it is about your own experiences and backgrounds that may have led you to take the position you selected. In other words, tell us not only the *what* and the *how*, but also the *why* of your group project and individual positions within that project. Due from group on 4/9 or 4/11: on the day you present, the group should submit to me a folder containing the final, polished draft of your annotated bibliography; two copies of each person's final, polished documented research essay; and any handouts you prepare for your presentation. Each group member will not necessarily earn the same grade; so, at the beginning of class on your presentation date, I require that each person submit an informal, confidential summary of her or his process in this entire project. In other words, each person should type a 1- to 2-page narrative of the process she or he undertook as part of the group as this project

progressed, for my eyes only. Be sure to write about what you did, what you believe your colleagues did, how your ideas came together, how you explicitly and implicitly divided the workload, why the group made the choices it did, and what happened each time you all met.

I encourage you to visit me during office hours to discuss your ideas.