FYC IN 2020
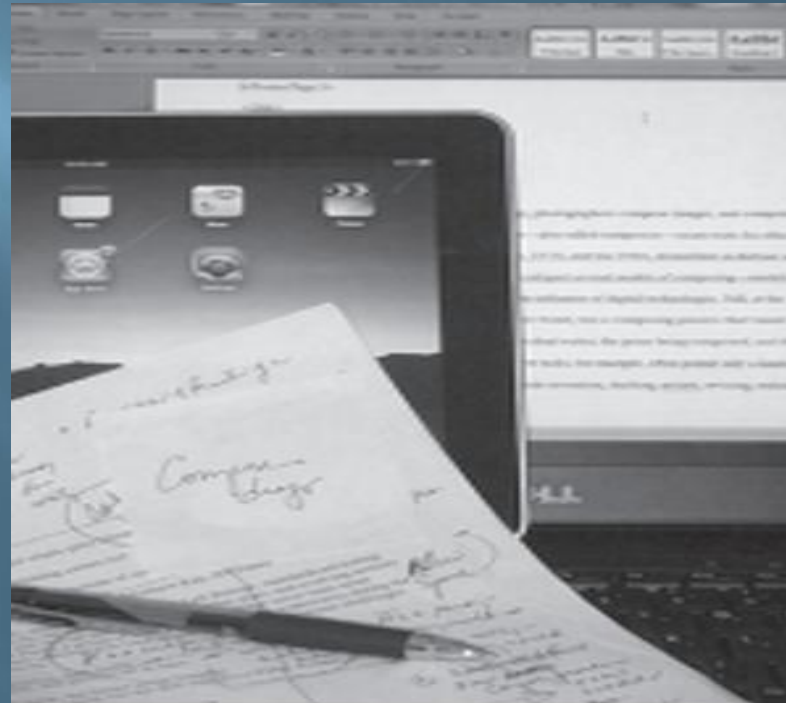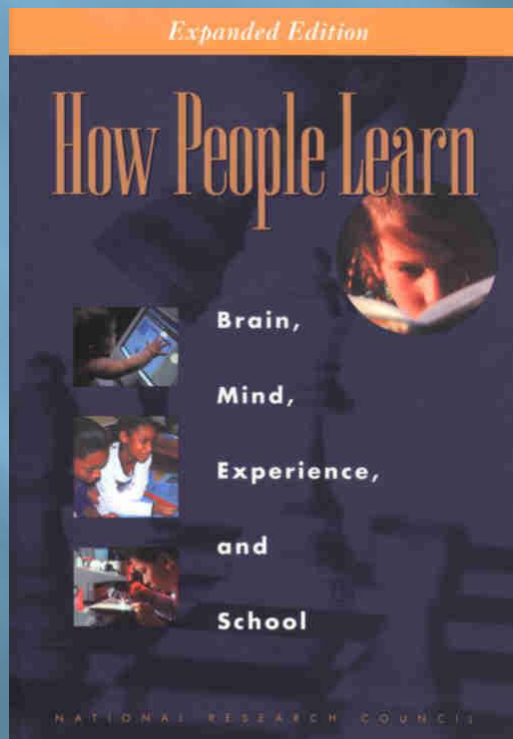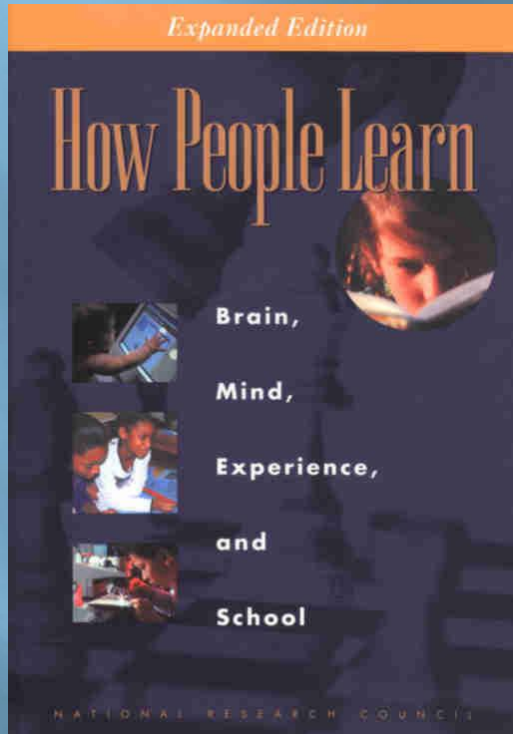## *ENGLISH 101 AS "NEXT SPACE"*

HIGHER EDUCATION IN THE LAST 30 YEARS
relevance->engagement->participation

- Students' lives have a relationship to the academic curriculum
- Students find the academic tasks worth more than a grade
- Students grow into expertise by *behaving as experts*

How People Learn

- Transfer
- Prior Knowledge
- Novices and Experts
- Mental Maps
- Explicitness
- Meta-cognition

FOSTERING LEARNING

• Broadly frame course content as "knowledge-to-go," ie. *make explicit references to broad applications for the course content* in other arenas of life.

• Academic motivation is related to underlying epistemological beliefs about learning itself and about how learning works

• Experience alone is a poor teacher.

• What learners *do* determines **what and how much is learned**, how well it will be remembered, and the conditions under which it will be recalled

Applebee and Langer: *writing as a way to study, learn, and go beyond—as a way to construct knowledge or generate new networks of understanding.*
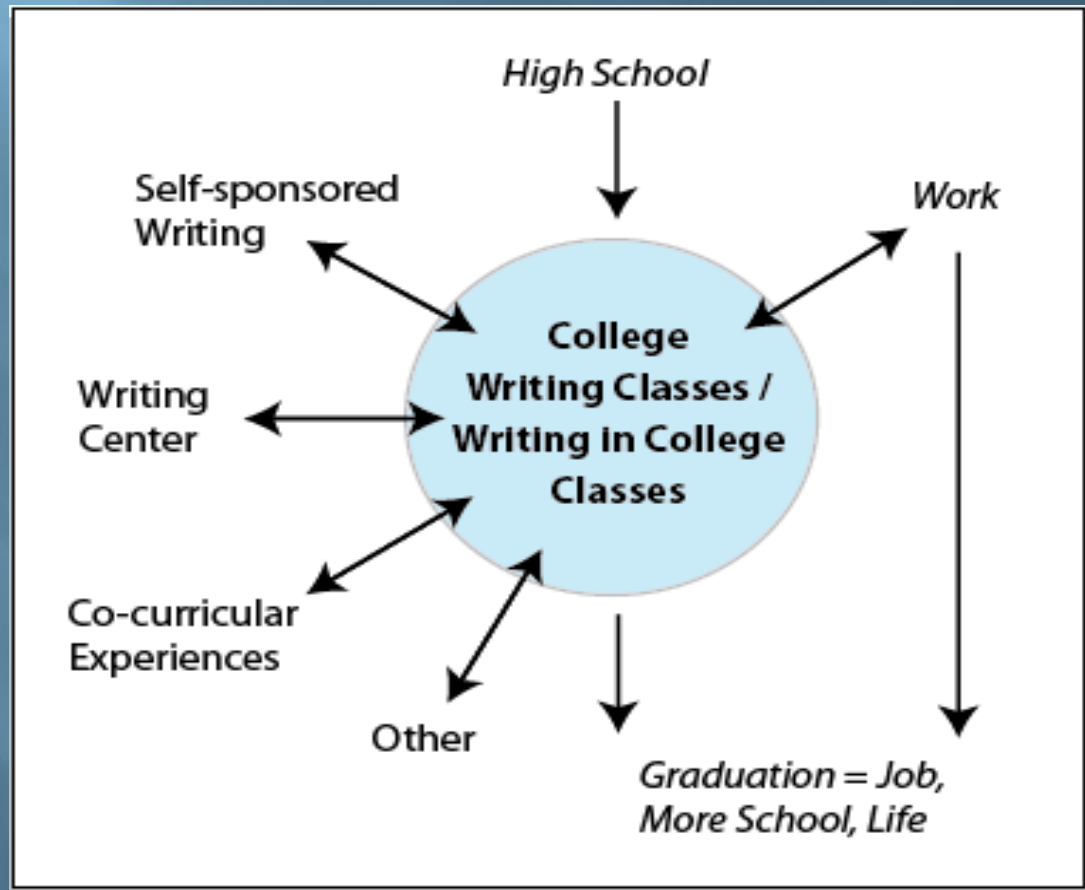
A Brief Chronology of Writing

- Product/Form (*particle*) and Literature
- Processes/Practices (*wave*)
- Systems/Ecologies/Frameworks (*field*)
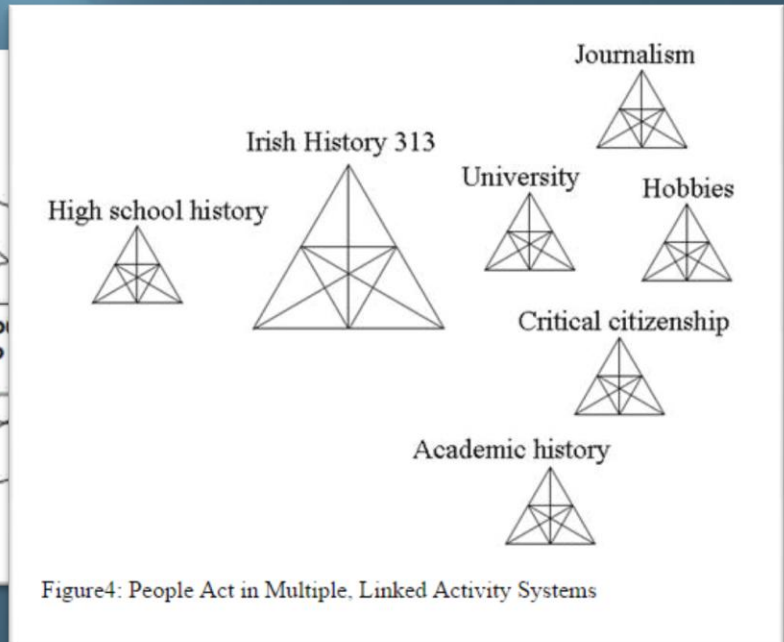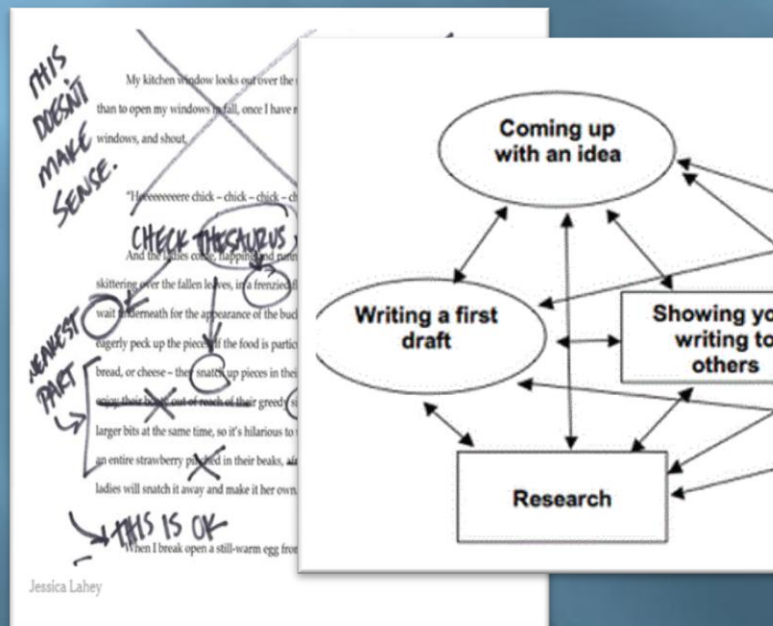
What We Know (A Sampling)

- Attitude and perception (Hansen; Sommers and Saltz)
  →the novice stance (to be repeated)

- Writing development as non-linear (Sommers and Saltz; Carroll)
  → repeated novice stance

- Confidence (Hilgers et al.)

What We Know (Sampling 2)

- Rhetorical awareness (Downs and Wardle)

- Writing process (often re-processed) (Hageman; Jarratt; Hilgers et al.)

- A sense of genre, but without vocabulary or framework (Reiff and Bawarshi; Jarratt; Hilgers et al)

What Do Students Know? What Can They Do?

1. Rhetorical knowledge

2. Critical thinking, reading, and composing

3. Processes

4. Conventions

WPA Outcomes Statement for First-Year Composition (v3.0)
(adopted 17 July 2014)

Introduction

This Statement identifies outcomes for first-year composition programs in U.S. postsecondary education. It describes the writing knowledge, practices, and attitudes that undergraduate students develop in first-year composition, which at most schools is a required general education course or sequence of courses. This Statement therefore attempts to both represent and regularize writing programs' priorities for first-year composition, which often takes the form of one or more required general education courses. To this end it is not merely a compilation or summary of what currently takes place. Rather, this Statement articulates what composition teachers nationwide have learned from practice, research, and theory.[1] It intentionally defines only "outcomes," or types of results, and not "standards," or precise levels of achievement. The setting of standards to measure students' achievement of these Outcomes has deliberately been left to local writing programs and their institutions.

In this Statement "composing" refers broadly to complex writing processes that are increasingly reliant on the use of digital technologies. Writers also attend to elements of design, incorporating images and graphical elements into texts intended for screens as well as printed pages. Writers' composing activities have always been shaped by the technologies available to them, and digital technologies are changing writers' relationships to their texts and audiences in evolving ways.

These outcomes are supported by a large body of research demonstrating that the process of learning to write in any medium is complex: it is both individual and social and demands continued practice and informed guidance. Programmatic decisions about helping students demonstrate these outcomes should be informed by an understanding of this research.

As students move beyond first-year composition, their writing abilities do not merely improve. Rather, their abilities will diversify along disciplinary, professional, and civic lines as these writers move into new settings where expected outcomes expand, multiply, and diverge. Therefore, this document advises faculty in all disciplines about how to help students build on what they learn in introductory writing courses.

W|P|A **Council of Writing Program Administrators**

Rhetorical Knowledge

- reading, analyizing, and composing a **variety of texts--and genres**;
- **responding to different situations and contexts** (in terms of voice, tone, formality, design, medium);
- understanding a **variety of technologies** and their **impact on audiences**; using different technologies and media depending on situation;
- and, re: specific field/ discipline, understanding the purposes, audiences, and genres specific to that field/discipline.

Critical Thinking, Reading, and Composing

- reading & composing in **various contexts**;
- reading a **range of texts** (for various audiences and situations; differentiating between assertions and evidence and understanding organization and the relationship between verbal/nonverbal;
- evaluating sources (primary and secondary) that are **scholarly/professional**;
- **integrating ideas of other writers**/ appropriate sources through **various strategies (interpretation, synthesis, response, critique**, etc.);

Composing Processes

- all aspects of **composing; now more detailed** to include "reading, drafting, reviewing, collaborating, revising, rewriting, rereading, and editing";
- understanding that the composing process is a **tool for discovery** and reconsidering ideas;
- **"acting" on feedback** from others; giving good feedback;
- **adapting** processes according to different technologies and modalities;
- **reflecting** on their processes and practices;
- re: specific field/discipline: using technologies and methods for research and communicating in specific discipline; characterizing processes; reviewing works in progress on a deep level; collaborating in their specific field/discipline.

Conventions Keyed to Logic

- understanding that conventions come out of a "history of use" and present "common expectations" among readers and writers;
- as a reader and composer, understanding **conventions in terms of purpose, audience, and genres**; also being aware that **genres—and their conventions—evolve** in relation to context and technology;
- gaining knowledge of language, structure (grammar, etc.), and organization through composing and revising;
- practicing using **various genres with various conventions**—and learning **the formats/design** of different texts
- understanding **intellectual property (IP)**; practicing citation conventions;
- re: specific field/discipline: understanding conventions of language, citation, etc., how to control conventions, what influences conventions; how to make decisions around IP related to the genres and modes of that specific field/discipline.

AAC&U VALUE RUBRICS

	Capstone 4	Milestones 3	Milestones 2	Benchmark 1
Context of and purpose for writing *Includes considerations of audience, purpose, and the circumstances surrounding the writing task(s).*	Demonstrates a thorough understanding of context, audience, and purpose that is responsive to the assigned task(s) and focuses all elements of the work.	Demonstrates adequate consideration of context, audience, and purpose and a clear focus on the assigned task(s) (e.g., the task aligns with audience, purpose, and context).	Demonstrates awareness of context, audience, purpose, and to the assigned tasks(s) (e.g., begins to show awareness of audience's perceptions and assumptions).	Demonstrates minimal attention to context, audience, purpose, and to the assigned tasks(s) (e.g., expectation of instructor or self as audience).
Content Development	Uses appropriate, relevant, and compelling content to illustrate mastery of the subject, conveying the writer's understanding, and shaping the whole work.	Uses appropriate, relevant, and compelling content to explore ideas within the context of the discipline and shape the whole work	Uses appropriate and relevant content to develop and explore ideas through most of the work.	Uses appropriate and relevant content to develop simple ideas in some parts of the work.
Genre and disciplinary conventions *Formal and informal rules inherent in the expectations for writing in particular forms and/or academic fields (please see glossary).*	Demonstrates detailed attention to and successful execution of a wide range of conventions particular to a specific discipline and/or writing task (s) including organization, content, presentation, formatting, and stylistic choices	Demonstrates consistent use of important conventions particular to a specific discipline and/or writing task(s), including organization, content, presentation, and stylistic choices	Follows expectations appropriate to a specific discipline and/or writing task(s) for basic organization, content, and presentation	Attempts to use a consistent system for basic organization and presentation
Sources and evidence	Demonstrates skillful use of high quality, credible, relevant sources to develop ideas that are appropriate for the discipline and genre of the writing	Demonstrates consistent use of credible, relevant sources to support ideas that are situated within the discipline and genre of the writing.	Demonstrates an attempt to use credible and/or relevant sources to support ideas that are appropriate for the discipline and genre of the writing.	Demonstrates an attempt to use sources to support ideas in the writing.
Control of syntax and mechanics	Uses graceful language that skillfully communicates meaning to readers with clarity and fluency, and is virtually error-free.	Uses straightforward language that generally conveys meaning to readers. The language in the portfolio has few errors.	Uses language that generally conveys meaning to readers with clarity, although writing may include some errors.	Uses language that sometimes impedes meaning because of errors in usage

Local Institutional Mission/Initiative

(What's the local culture?)

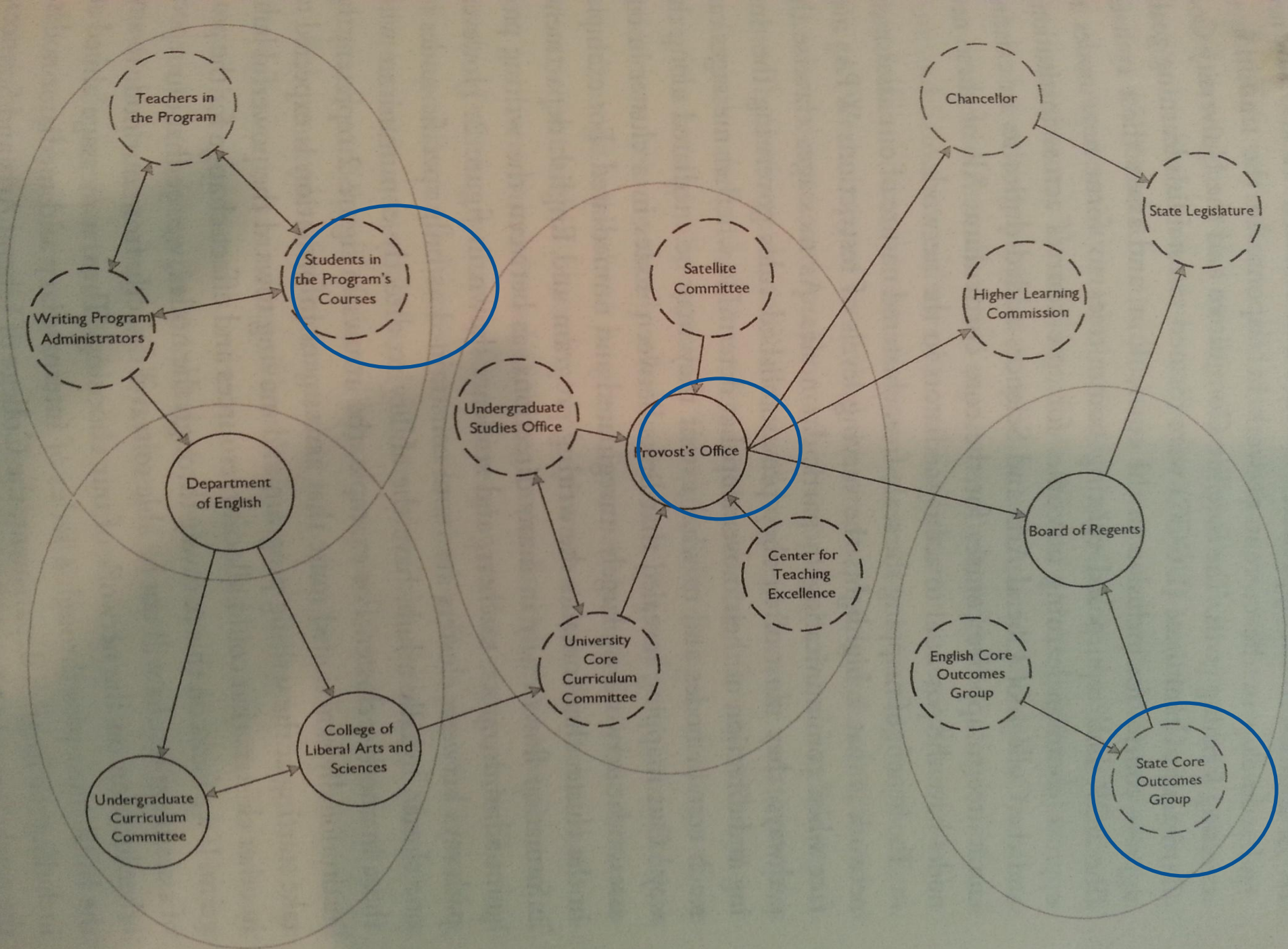# Student Outcomes

*(What outcomes would students identify?)*

Teachers in the Program

Students in the Program's Courses

Writing Program Administrators

Department of English

Undergraduate Curriculum Committee

College of Liberal Arts and Sciences

Undergraduate Studies Office

Satellite Committee

Provost's Office

University Core Curriculum Committee

Center for Teaching Excellence

Chancellor

State Legislature

Higher Learning Commission

Board of Regents

English Core Outcomes Group

State Core Outcomes Group

Figure 2. Current Network Map

What Does This Mean for Writing Programs?

- Social Learning
- Multiple Tools
- The Question of Expertise
- Information Evaluation and Use
- The Role of Connections
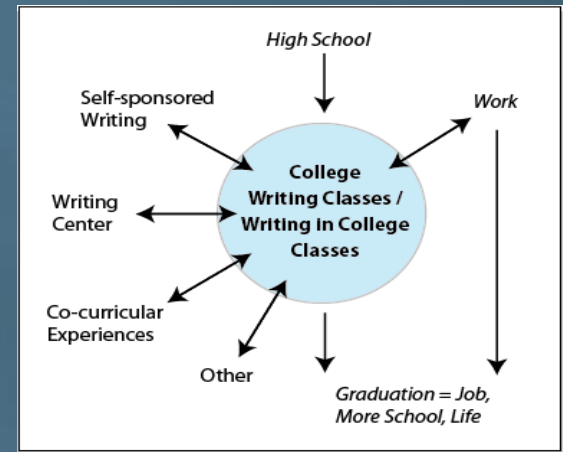
Not Least: It's about Transfer

When one factors in the call to prepare students for college *and* career—as one must when teaching at the community college—then the matter of transfer acquires an additional urgency: the required first-year composition course should provide knowledge that is portable not only throughout the curriculum but to the complex workplace of the twenty-first century. Howard Tinberg, TETYC)

- Both students and faculty at the community college view the outcomes of ENG 101 as critical to the work done in courses thereafter.

- Students and faculty see the course as preparation for the demands of the workplace as well.

- Students are able to articulate a range of outcomes from ENG 101 that they view as transferable and useful in varied contexts.

- Thoughtful, critical reading matters a great deal to faculty.

> Students generally lack the vocabulary to articulate key concepts either in ENG 101 or in general education courses that follow. That struggle to articulate is likely a product of teacherly inattention to the matter but might also be a function of students' maturity and depth of lived experience. Like faculty, students tend to focus on formalistic matters, such as grammar, mechanics, and essay structure.

AND THE ROLE OF CHALLENGE

It's (also) about Transfer

- Mary Soliday: *Everyday Genres*
- Key Terms—Mental Map (*HPL*)
- Reflection (not quite metacognition)
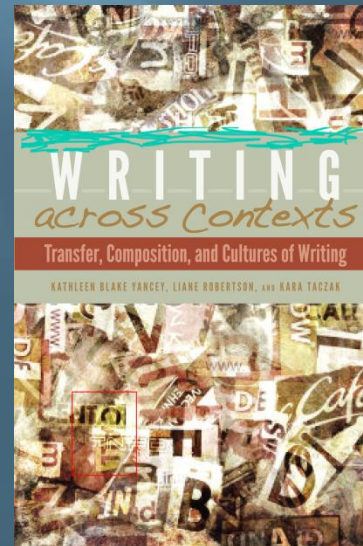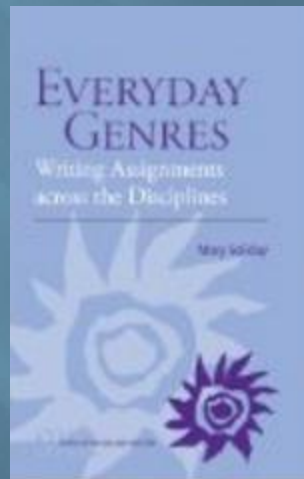
Key Terms and Systematic Reflective Questions

Audience
   Composing
Rhetorical Situation
   Genre
Reflection
   Knowledge
Context

1. What is your theory of writing?
2. What was your theory of writing coming into ENC 1102? How has your theory of writing evolved with each piece of composing?
3. How might your theory of writing be applied to other writing situations both inside the classroom and outside the classroom?

Basic Writing at a Community College

I am trying to tailor [the TFT] first-year syllabus for a developmental writing class. Right now students are keeping a Theorizing about Writing Journal that incorporates your prompts . . . . I'm happy because students seem to be writing more than previous classes when I asked them to reflect on their learning. I can't wait to see their final papers that discuss their theory of writing they have developed over the semester. . . . I have really enjoyed the changes I have made to the course this year. In their weekly surveys, the students indicate they like it too.

what does all this mean?

DESIGNING CONNECTIONS
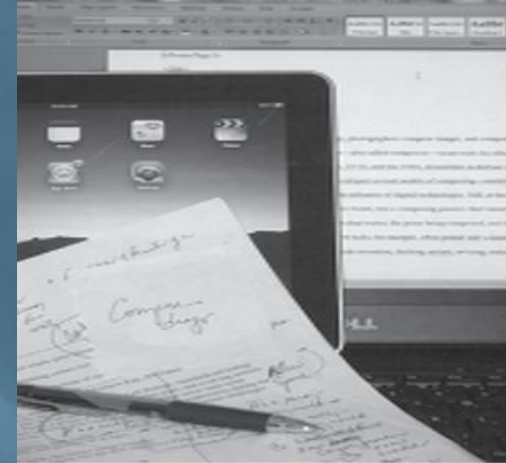
Connecting across contexts
Connecting across communities
Connecting across media
Connecting across audiences
Connecting across institutions
Connecting across time

Connections=Meaningfulness

What are the best connections to design?
How many?
In what combination?
And why?