

English 301: Writing Theory and Practice Fall 2009

Class meeting time: Tuesday and Thursday, 1 p.m. – 2:15 p.m., 116 Woodburn

Professor Scott Wible

E-mail: swible@mix.wvu.edu

NOTE: Follow these two instructions when writing emails to me:

(1) Begin the subject line with “ENGL 301”; and

(2) Complete the subject line with a concise phrase describing your question or concern.

Example: “ENGL 301: question about Letter of Inquiry assignment”

Office: 329 Colson Hall

Office Hours: Tuesday and Thursday, 10:30 a.m. — 12:30 p.m.; and by appointment

Writing Theory and Practice is a course designed specifically for Professional Writing and Editing students with two specific goals in mind. First, by the end of this course, you will possess a deeper understanding of what “writing” is, what kind of work it does for readers and writers, and how it gets produced in the professional world. Second, you will develop skills in conducting practitioner research, that is, primary research that many Professional Writers and Editors perform to generate material for writing projects, facilitate collaboration with colleagues in technical disciplines, and solve a variety of work-related problems.

The two course goals will come together as you plan, design, conduct, and write an ethnographic study of a practicing professional writer. Ethnography (from the Greek for “writing about people”) is a genre of writing that draws on primary, field-based research in order to present a detailed description and analysis of a person working in his or her everyday environment. Your ethnographic report will explore how a local professional approaches writing activities and tasks. Through your pursuit of this ethnographic project, you will deepen your understanding of how professionals negotiate a variety of writing situations in their careers and improve your ability to perform research as a key aspect of your academic and professional learning process.

Required Texts and Recommended Tools

Sunstein, Bonnie Stone, and Elizabeth Chiseri-Streeter. *FieldWorking: Reading and Writing Research*. 3rd ed. Boston: Bedford/St. Martin’s, 2007. ISBN: 0-312-43841-9.

For your ethnographic project, you will conduct a significant amount of primary research (e.g., observations, interviews, gathering and analyzing documents and other artifacts) throughout the semester. The following items will be valuable tools for helping you to organize your work:

- A journal for use at your fieldsite
- Sticky notes for marking and reflecting on readings and research portfolio contents
- A binder for double-entry notetaking forms (a downloadable form is available on our course eCampus page)
- Folders, files, crates, or boxes for organizing data you produce at your fieldsite

- Writable CDs or USB memory sticks for saving all writing assignments, electronic data, electronic articles, and digital images
- Access to audio recorders, video recorders, and/or laptops, depending on the nature of the data collection you want to produce. Recording equipment should have:
 - Microphone (built-in or external) capable of picking up human voices and minimizing background noise
 - A counting feature for locating and transcribing sections of interviews
- Power sources for chosen equipment (cables, batteries, rechargers)
- Audio- or videotapes or disks for chosen equipment
- Access to a digital, 35mm, or disposable camera (cell-phone cameras don't typically offer high enough quality images for fieldwork)

Assignments

In this course, I will hold you to the professional standards that prevail both throughout the university and within the field of professional writing and editing.

Promptness. In this course, as in the working world, you must turn in your work on time. All major writing projects except the research portfolio must be uploaded to eCampus by 1 p.m. on their respective due dates; the research portfolio will be due at the beginning of class on 10/22 and 12/10. All regular writing activities are due at the beginning of class on the due dates listed in the course schedule. Unless you have made arrangements with me in advance, major writing projects turned in late will be lowered one full letter grade for each class period late (e.g., A becomes an B, B becomes a C, and so on).

Development. In all the writing you do for this course, from major projects to the textbook activities, strive to compose "substantive" writing. You should make your argument and your purpose clear to readers and, where appropriate, provide convincing evidence, concrete details, and relevant examples.

Rhetorical Strategy. Throughout this course, you will be learning various rhetorical theories and techniques for persuading your audiences, from composing effective *logos*, *ethos*, and *pathos* appeals to creating a specific sentence-level style and tone. Your formal writing projects should reflect your efforts to apply these theories through your planning, drafting, and revising process.

Appearance. All work should be neatly prepared on a computer, using 1" margins as well as spacing and design techniques that are conventional for the genre. Whether it is a letter, a progress report, a proposal, a report, or a reflective essay, your communication should exhibit appropriate format.

Grammar, Spelling, Proofreading. At work, even a single error in spelling, grammar, or proofreading can jeopardize the effectiveness of some communications. Grading will reflect the great seriousness with which these matters are frequently viewed in the working world. If you would like special assistance with any of these skills, I can recommend sources for extra help.

Expectations

In addition to the requirements outlined above, you are expected to work until the class period has ended; to complete all reading and writing assignments on time; to help your classmates learn by your participation in class discussions and group activities; to spend at least six hours per week out of class for research, writing, and class preparation; and to be courteous and considerate.

Grades

When grading each of your assignments, I will ask one overriding question: “Does this document do its job successfully?” The “job,” or purpose, of each document is explained in more detail below, and we will spend ample time in class discussing how you can create a rhetorically successful text for each assignment. I will use the following criteria to evaluate your major writing projects:

A	<i>Exemplary work.</i> The text demonstrates originality, initiative, and rhetorical skill. The content is mature, thorough, and well-suited for the audience; the style is clear, accurate, and forceful; the information is well-organized and formatted so that it is accessible and attractive; genre conventions are effectively used; mechanics and grammar are correct. The text is well-edited, well-written, well-argued, and well-documented and requires no additional revisions.
B	<i>Good work.</i> The text generally succeeds in meeting its goals in terms of audience, purpose, and rhetorical skill without the need for further major revisions. The text may need some <i>minor</i> improvements in content, presentation, or writing style/mechanics.
C	<i>Satisfactory work.</i> The text is adequate in all respects, but requires some substantial revisions of content, presentation, or writing style/mechanics; it may require further work in more than one area. For instance, central ideas may generally be apparent, but may often lack adequate explanations, rhetorical analysis, or documentation necessary for different audiences and purposes.
D	<i>Unsatisfactory work.</i> The text generally requires extensive revisions of content, presentation, writing style, and/or mechanics. The writer has encountered significant problems meeting goals of audience, purpose, and acquiring command of rhetorical principles.
F	<i>Failing work.</i> The text does not have enough information, does something other than is appropriate for a given situation, or contains major and pervasive problems in terms of content, presentation, or writing style/mechanics that interfere with meaning. A failing grade is also assigned to plagiarized work.

Your final grade will be determined by the grades you receive on written and in-class assignments, according to the following weighting:

- Regular Writing Activities 10%
- Letter of Inquiry 5%
- Proposal for Ethnographic Research Project 20%
- Ethnographic Report 40%
- Research Portfolio, with Reflective Essay 20%
- Class Participation 5%

Instructions for each assignment are explained in detail elsewhere in this packet.

Attendance

You are expected to attend class every day. You should also have the textbook and your working research portfolio with you. An occasional absence is perhaps understandable, but habitual absence is inexcusable. *For each unexcused absence after three, you will receive an F for “Class Participation” and I also will lower your **final grade** by a full letter grade (e.g., A becomes a B, B becomes a C, and so on).*

I will follow the WVU Faculty Senate’s policy on “excused absences” such that legitimate reasons for missing a class include regularly scheduled, University-approved curricular and extracurricular activities (such as field trips, debate trips, and athletic contests); medical illness; and religious observances.

Participation in English 301

Participation will be based on the following criteria:

A	<i>Superior participation</i> shows initiative and excellence in written and verbal work. The student helps to create more effective discussions through her or his contributions. Reading and writing assignments are always completed on time and with attention to detail. Interaction and collaboration with peers is tactful, thorough, specific, and often provides other students with a new perspective or insight.
B	<i>Strong participation</i> demonstrates active engagement in written and verbal work. The student plays an active role in the classroom but does not always add new insight to the discussion at hand. Reading and writing assignments are always completed on time and with attention to detail. Interaction and collaboration with peers is tactful, specific, and helpful.
C	<i>Satisfactory participation</i> demonstrates consistent, satisfactory written and verbal work. Overall, the student is prepared for class, completes assigned readings and writings, and contributes to small group and large class discussions. Reading and writing assignments are completed on time. Interaction and collaboration with peers is tactful and prompt.
D	Weak participation demonstrates inconsistent written and verbal work. The student may be late to class, unprepared for class, and may contribute infrequently or unproductively to

	classroom discussions. Reading and writing assignments are not turned in or are insufficient. Interaction and collaboration with peers may be lacking, disrespectful, or off-topic.
F	Unacceptable participation shows ineffectual written and verbal work. The student may be excessively late to class, regularly unprepared, and not able to contribute to classroom discussions or small group workshops. This student may be disruptive in class. Reading and writing assignments are regularly not turned in or are insufficient. The student has a pattern of missing class, being completely unprepared, or being disruptive.

Conferences

Meet with me when you have questions about an assignment, when you would like to try out some ideas before a document is due, when you have questions about a comment, or when you want to know where you stand in the course. You should also see me to get help with particular writing-related problems or to resolve differences about grades. Finally, I am open to your suggestions for improving the course, so please discuss with me your ideas about how the course is going. If you cannot make my scheduled office hours and would like to meet with me, we can work together to find a convenient time for conferencing.

Undergraduate Writing Center

Please consider taking your ideas and your written work to the WVU Writing Center, where trained peer tutors will consult with writers about any piece of writing at any stage of the writing process. The Writing Center is located in G-02 Colson Hall, and its Fall 2009 tutoring hours are as follows:

Monday—Thursday 10 a.m. – 5 p.m.
Friday 10 a.m. – 3 p.m.

To schedule appointments or to ask questions, call 293-5788. For more information about Writing Center programs as well as for materials to help you negotiate various stages of the writing process, visit <http://www.as.wvu.edu/english/writing_center/index.html>.

Academic Integrity

West Virginia University defines academic integrity as the pursuit of scholarly activity in an open, honest, and responsible manner. All students should act with personal integrity; respect other students' dignity, rights, and property; and help to create and maintain an environment in which all can succeed through the fruits of their efforts.

Dishonesty of any kind will not be tolerated in this course. Dishonesty includes, but is not limited to, cheating, plagiarizing, fabricating information or citations, facilitating acts of academic dishonesty by others, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. For

university procedures that I intend to follow when addressing academic dishonesty cases, please consult the current Student Code of Conduct at <<http://www.arc.wvu.edu/rightsa.html>>.

Talking over your ideas and getting comments on your writing from friends are NOT acts of plagiarism. Taking someone else's published or unpublished words and calling them your own IS plagiarism: a synonym is academic dishonesty. When plagiarism amounts to an attempt to deceive, it has dire consequences, as spelled out in the university's regulations (WVU Academic Integrity/Dishonesty Policy, available at <http://www.arc.wvu.edu/admissions/integrity.html>).

Social Justice Statement

West Virginia University is committed to social justice. I concur with that commitment and expect to maintain a positive learning environment based upon open communication, mutual respect, and non-discrimination. Our University does not discriminate on the basis of race, sex, age, disability, veteran status, religion, sexual orientation, color, or national origin. Any suggestions as to how to further such a positive and open environment in this class will be appreciated and given serious consideration.

We will all need some accommodations in this class because we all learn differently. If you need specific accommodations, let me know. If you are a person with a disability, you can also seek accommodations through the Office of Disability Services.

West Virginia University Office of Disability Services:

G-30 Mountainlair Phone: (304) 293-6700 Voice/TDD: (304) 293-7740

Email: access2@mail.wvu.edu

Assignment Descriptions

Your major research project for this semester will involve your detailed, “in-the-field” study of a professional writer in the WVU or surrounding Morgantown community. The writing assignments described below are designed and sequenced to move you through the process of deepening your understanding of professional writing practices; exploring possible research topics; contacting a research subject; defining your research questions and data collection methods; setting and maintaining a research and writing schedule; delivering an ethnographic report that describes and analyzes this professional writer at work; and reflecting on the process of reading, researching, and writing that you used to produce this report.

Assignment #1: Regular Writing Activities (10%)

As you will see in the course schedule, you will be composing responses to prompts from the texts we read this semester. Type and print your responses, using single-spacing and 1” margins; clearly label your page with your name, the date, and a brief phrase that describes the writing prompt (e.g., “Groundwork Activity” or “Reading an Artifact”). As much as possible, please limit your typed, written responses to one single-spaced page.

You will submit your writing to me during class on the assigned due date. These regular writing activities will be evaluated according to this scale:

√+ the entry presents a fully developed response, one that clearly responds to the prompt with insightful analysis as well as significant details to support this analysis. A √+ grade is equivalent to the letter grade A.

√ the entry presents an adequate response, one that does address the prompt but could be developed more fully with thoughtful analysis or supporting details. A √ is equivalent to the letter grade C.

√— the entry presents only a superficial response to the prompt or does not address the prompt in its entirety. A √- is equivalent to the letter grade D.

L the entry was submitted after but within one week of the due date; the L will be listed alongside the grade.

X the entry was not submitted within one week of the due date. An X is equivalent to the letter grade F.

I will provide brief responses and grades for each of your regular writing activities. You will earn your grade for this component of the course (10% of the final course grade) based on whether or not you submit the required number of writing activities, how often you submit your writing by the due date, and where most of your entries fall within the “√+” to “X” grade range. I will let you know your overall grade for these regular writing activities at mid-term and the end of the semester.

Assignment #2: Letter of Inquiry (5%)

Once you have identified a writer(s) whom you would like to study for your ethnographic research project, you will compose a *letter of inquiry* that you send to this person in order to express your interest in studying the writer and to provide details about the exact nature of your research project. The purpose of this letter of inquiry is to persuade the individual to respond to your inquiry (that is, to get in touch with you) and to allow you to study him or her writing in the workplace. The most persuasive case will be one that convinces the reader that you have an explicit purpose for your research and a clearly defined, well-reasoned method for conducting your study. You will want to explain exactly what the writer would be asked to do if participating in the research project; this explanation might include the extent to which you would be observing the writer at work, interviewing him or her, or asking the writer to do activities that fall outside of his or her job description (e.g., recording activities and thoughts in a writing log, duplicating materials). Your letter should inform the writer about your desire to share your data and your analysis with him or her through the course of conducting your research and writing up your ethnographic project. You also will want to use your letter to describe what you hope to learn from this study and convey how your research project might benefit the writer her or himself.

Assignment #3: Proposal for the Ethnographic Research Project (20%)

While your letter of inquiry presented the potential research subject with a general description of your project design, you will need to define the project in more specific terms before beginning the actual work of collecting and analyzing data. Your audience for this proposal will be me, who will teach and supervise you through the research and writing process, and yourself, as you likely will re-read this proposal several times as you conduct and refine your research project. Writing a formal proposal for your ethnographic project will prepare you for your research task because it helps you to clarify what specific questions you want to try to answer through your research project; how, when, and where you will collect your data; how these data collection methods will help you to answer your research questions; and how you will interact with the research subject during both the data collection and data analysis phases of the project.

Introduction: Provide a summary or overview of your proposed ethnographic research project.

Research Question(s): Here you should describe the question(s) about professional writing practice that pique your interest and that you want to try to answer through your ethnographic research. You can draw on the writing you did in your regular writing activities, although you will want to adapt them so that it reflects your current thinking and so that it fits the specific rhetorical purpose of this section. In short, the purpose of this section is to state, in clear terms, both the questions that you want to explore through your research project and the significance—for professional writers in general or yourself and your colleagues in particular—of discovering answers to these questions.

Research Subject: Describe the type of work that this professional writer does in his or her job and the type of organization in which the writer works. Also, explain why it makes sense for you to study this particular subject, given your research questions.

Data Collection Methods: Being as specific as you can, list the sources of data you will gather as well as your plan for gathering them. For example, will you only collect documents that the writer composed through the process of writing a specific genre (say, for instance, a grant proposal), or will you collect a wider range of texts? Will you rely primarily on comments the writer makes about her or his work in interviews and a writing log, or will you also observe the writer at work in order to compare what you learn from these different data sources? What types of interviews will you conduct (e.g., semi-structured, stimulated elicitation, discourse-based) and what specific kinds of information will you hope to gain from this interview? You will want to collect multiple sources of data, but you will also need to keep in mind the constraints you and your research subject face in terms of time, resources, access to technology, and the scope of your research question. Finally, you will want to use this section to explain why these particular data collection methods are ones that will help you to answer your research question.

Data Analysis: Explain what you will be doing with the data you collect in order to make sense of it and use it to answer your research question. Your discussion in this section, then, will depend in large part on the research questions you posed, the research subject you have chosen to study, and the data collection methods you have chosen to pursue. For example, if you want to know more about how a professional writer creates an *ethos* of technical expertise in a document written to engineers, you might examine the writer's email and letter correspondence with these engineers and look specifically at word choices this writer makes to create a confident tone or at passages where this writer incorporates factual data to support his or her argument. While the focus of your analysis might shift as you gather data through the research process, you still will benefit from specifying the analytical focus you want to bring to your research question and data collection methods.

Schedule of Work: Create a working calendar that sets deadlines for completing major steps of this research process. Obvious events to include on this calendar might be dates for conducting interviews, transcribing interviews, collecting writing samples, conducting field visits, and composing the progress report. You will also benefit from inserting into your schedule deadlines for "planning" types of events, such as setting a deadline for contacting the research subject to arrange an interview, as well as for ongoing types of activities, such as analyzing the data you collect through the course of the research process rather than waiting until all of the data has been gathered. Finally, be sure to include in this schedule your personal drafting and revising deadlines for composing the final ethnographic report.

Assignment #4: Ethnographic Report (40%)

Your major research project for this semester will involve your close study of a Professional Writer in the WVU or surrounding Morgantown community. The purpose of this study will be to explore how the professional writer manages writing or other communication projects in his or her daily work. For example, you might explore how a business creates its “ethos” in its correspondence with clients and with the press; you might study how a grant writer experiments with the organization of proposals in order to create rhetorically effective documents; you might analyze the sentence-level style decisions that a writer makes to create different kinds of tones when writing to different audiences; or you might explore how and why a professional writer chooses to deliver a document in one medium rather than another. No matter how you end up focusing your ethnographic research and your final report, your general goal is to study how a particular Professional Writer writes within the context of his or her workplace, and to represent this writing process to readers who could not be there with you as you observed the writer in his or her normal workspace, interviewed the research subject about his or her writing practices, and read through various documents the professional writer composed.

As you identify potential research subjects, you can define the term “Professional Writer” broadly so that you might study someone whose work aligns with your particular academic interests or professional goals. For instance, a student majoring in PWE and Advertising might want to study a professional who works as an advertising copy writer, while someone interested in grant writing might look to study an employee at a local non-profit organization. While the person you study does not necessarily need to define his or her job as “professional writing,” the activity of writing should be a major aspect of this person’s daily work.

Through the course of the semester we will be reading about, discussing, and practicing different types of research methods you can employ in order to study your professional writing subject. These different methods include collecting and analyzing samples of writing, observing the writer on-site, and interviewing the writer, and they all fall under the broad heading of “ethnography,” which is a genre of writing that employs these various fieldwork methods toward the ends of creating a description and analysis of a person within his or her own working environment. In the case of your research project, you will be describing the work that a particular individual does in his or her organization; taken together your ethnographies will help us, as a class, to better understand the practice of Professional Writing.

For your final project, then, you will draw upon all of the research methods and theories about writing we study this semester as you deliver your research findings to a specific set of audience members: to me, your instructor; to your classmates; and possibly to your research subject. In general terms, the rhetorical purpose of your ethnographic report will be to present an answer to the initial research question that gave shape to your project. Writing ethnography is a different type of activity than writing a traditional academic essay, in large part because of the ethical demands posed by working with “real” research subjects and because of the unique nature of working with primary data that you collected rather than secondary sources your gathered from the library. Even as ethnographic writing poses unique challenges, however, it still requires you to apply rhetorical principles in order to compose an effective report, so you will be drawing on rhetorical concepts we discuss this semester as you decide how to construct *logos*, *ethos*, and

pathos appeals within your text and how to create an effective arrangement and style for your report.

Assignment #5: Annotated Research Portfolio, with Reflective Essay (20%)

As the course description and goals suggest, your major writing projects this semester aim not only to deepen your understanding of professional writing but also to develop your research skills, which you will no doubt put to use in your career as a professional writing or editor. To keep track of your developing research skills, you will keep a working portfolio that contains artifacts you collected or created as you worked on your ethnography. Your portfolio will also contain annotations for each artifact that describe your research process and analyze what each artifact demonstrates about your learning how to conduct research and how to incorporate this research into your ethnographic report. In short, your research portfolio not only illustrates your research process but also makes an argument about you as a researcher, identifying your strengths in terms of planning and executing your research project.

The four key aspects to producing a successful research portfolio entail *collecting, selecting, reflecting, and projecting*.

- *Collecting*. Like a scrapbook, your research portfolio can contain a wide variety of artifacts that you collect or create during your research process, from interview transcripts, photographs, and fieldnotes to any written texts your research subject shares with you. As you collect, reread, and rearrange materials in your research portfolio through the course of the semester, you will look for potential patterns and structures that can become the focus of your ethnographic project.
- *Selecting*. The materials you collect in your research portfolio do not just sit there once you put them into it. Instead, you select materials from these artifacts and incorporate them into your ethnography. For example, you might select fieldnotes describing a workspace that you use in your ethnography to help readers visualize where your research subject works. Or you might select quotes from interview transcripts that enable your readers to understand the research subject's perspective on a particular aspect of a writing project. Your annotation for each artifact should describe the significance you perceive in it and explain how and why you did (or didn't) put the text to use as you drafted and revised your ethnographic report.
- *Reflecting*. Periodically during the semester, you will take time to review the material you have gathered in your research portfolio and analyze the significance of each artifact for your developing ethnographic project. You will write a reflective note for each item you include in your portfolio as well as, at mid-term and the end of the semester, a short essay to explain themes and patterns in the data you've collected as well as major developments in your research and analytical skills.
- *Projecting*. Since you will be creating, reading, and reflecting on your research portfolio throughout the semester, you will be able to project where you are headed in your

ethnographic research and writing project and how you are deepening your knowledge of professional writing and editing.

You will submit your research portfolio, with reflective annotations and a more extended piece of reflective writing, at two different points during the semester.

- At the mid-point of your research process (Week 9), you will submit your research portfolio, with annotations for each document included in it and a 1-page reflective memo about your reading, writing, and research processes as you work on your ethnography. In short, you will use your memo and the accompanying portfolio artifacts to assess your research to that point and to project the reading, writing, and research you still need to do to produce your ethnography. I will provide an evaluation of your work at this midpoint of your research project and provide suggestions for you as you continue work on your project.
- At the end of the semester, you will write a 3-page reflective preface for the final submission of your research portfolio. The final portfolio will give you a chance to present and analyze the development of your research process through the semester.

Evaluation of these two submissions will determine your portfolio grade for the course (20%).

ENGLISH 301: WRITING THEORY & PRACTICE
FALL 2009 SYLLABUS

WEEK 1

		Topic	Reading Due	Writing Due
8/25	T	Review syllabus Discuss course goals and writing projects		
8/27	Th	Understanding the Ethnographic Perspective	Chapter 1, "Understanding Cultures" (FW 1-23)	"Engaging the Ethnographic Perspective" (FW 20-21)

WEEK 2

		Topic	Reading Due	Writing Due
9/1	T	Why study professional writers, and how do we study them? What kinds of questions about professional writing and writers are important to explore? Selecting Research Sites Introducing the Letter of Inquiry	Jack Selzer, "The Composing Processes of an Engineer" (eCampus)	What kind of data and descriptions does Selzer provide to convince you that his analysis of Nelson's writing practices is based on extensive, careful observation? How does he gather this data and these details? How do you know?
9/3	Th	Selecting Research Sites (cont.) Understanding the importance of ethnographic research methods for PWE students	"The Research Portfolio: Definition and Purpose," "Establishing a Voice," and "Reflection" (FW 56-58, 58-63)	"Groundwork Activity" (FW, pp. 55-56). Focus this writing activity on professional writers or "professionals who write," that is, individuals, groups, and communities for which writing is an important, but not primary, work activity.

WEEK 3

		Topic	Reading Due	Writing Due
9/8	T	The importance of writing in the research process	“Understanding Fieldwriting” (<i>FW</i> 65-92)	Letter of Inquiry
9/10	Th	Understanding what fieldnotes are, why they are important, and how to compose them	“Fieldnotes” (<i>FW</i> 93-110, 112-115)	“Double-Entry Notes” (<i>FW</i> 91-92)

WEEK 4

		Topic	Reading Due	Writing Due
9/15	T	Data Collection Methods: Gathering and Analyzing Texts Writing the Research Project Proposal	“Understanding Texts” (<i>FW</i> 117-139)	“Positioning Yourself” (<i>FW</i> 132-133)
9/17	Th	Gathering and Analyzing Texts (cont.) The Ethics of Ethnographic Research	“Getting Permission,” “Reading the Cultural Artifact” (<i>FW</i> 140-166)	“Reading an Artifact” (<i>FW</i> 145-148)

WEEK 5

		Topic	Reading Due	Writing Due
9/22	T	Data Collection Methods: Researching Space	“The Spatial Gaze” and “The Grammar of Observation” (<i>FW</i> 175-194, 232-236)	“Writing a Verbal Snapshot” (<i>FW</i> 187-189)
9/24	Th	Researching Space (cont.)	“Learning How to Look” (<i>FW</i> 194-220)	“Mapping Space” (<i>FW</i> 195-200)

WEEK 6

		Topic	Reading Due	Writing Due
9/29	T	Data Collection Methods: Conducting Interviews	“The Collaborative Listener” (<i>FW</i> 237-271)	Ethnographic Research Project Proposal
10/1	Th	Conducting Interviews (cont.) Interview Techniques for Studying Writers	“From Details to Verbal Portraiture,” and “Revisiting Your Stories” (<i>FW</i> 302-306)	“Using a Cultural Artifact in an Interview” (<i>FW</i> 240-243)

WEEK 7

		Topic	Reading Due	Writing Due
10/6	T	Data Collection Methods: Capturing Oral and Written Language in Fieldnotes	“Researching Language” (<i>FW</i> 307-339)	“Creating a Glossary” (<i>FW</i> 314-319)
10/8	Th	Writing the Research Proposal	“Synthesis,” “Dialogue on the Page,” and “Working with Language” (<i>FW</i> 352-357)	“Describing Occupational Terms” (<i>FW</i> 333-335)

WEEK 8

		Topic	Reading Due	Writing Due
10/13	T	Strategies for Studying Professional Writing: Examining Writing as a Social Activity	Lester Faigley, “Nonacademic Writing: The Social Perspective” (eCampus)	Faigley argues that a document in the workplace is “a moment in the continuous process of communication.” Drawing on this “social perspective” on writing, explain what a writer must be able to do to participate in this “continuous process of communication.”

10/15	Th	Composing Annotations for the Research Portfolio.	“Options for Reading,” “Learning from Your Data,” “Reflective Documentation,” and “Synthesis” (FW 167-169, 220-232, 300-302, 352-354)	
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WEEK 9

		Topic	Reading Due	Writing Due
10/20	T	Writing the Progress Report Strategies for Studying Writing: Tracing the Writing Process	Paul Prior, “Tracing Process: How Texts Come Into Being” (eCampus)	Using the packet of materials distributed during class on 10/15, explain how the writer developed a few passages from the final text.
10/22	Th	Tracing the Writing Process (cont.)		Annotated Research Portfolio due

WEEK 10

		Topic	Reading Due	Writing Due
10/27	T	Strategies for Studying Writing: Rhetorical Analysis	Jack Selzer, “Rhetorical Analysis: Understanding How Texts Persuade Readers” (eCampus)	
10/29	Th	Strategies for Studying Writing: Intertextuality	Charles Bazerman, “Intertextuality: How Texts Rely on Other Texts” (eCampus)	Activity 1 in Bazerman’s essay, p. 94. Consider using Lester Faigley’s “Nonacademic Writing” or Jack Selzer’s “The Composing Processes of an Engineer” as the basis of your analysis.

WEEK 11

		Topic	Reading Due	Writing Due
11/3	T	Analyzing Data and Writing It Up	“FieldWriting: From Down Draft to Up Draft” (FW 419-46)	
11/5	Th	Rhetorical Strategies for Ethnographies	“Published and Unpublished Sources” and “Culture on the Page” (FW 169-173, 447-59)	

WEEK 12

		Topic	Reading Due	Writing Due
11/10	T	Draft Workshop #1		<i>First draft of Ethnographic Report due</i>
11/12	Th	No formal class meeting (individual conferences held on 11/10 and 11/12)	“Revising for a Reader” (FW 460-62)	

WEEK 13

		Topic	Reading Due	Writing Due
11/17	T	Draft Workshop #2		
11/19	Th	Writing the Research Portfolio Reflective Essay	“The Research Portfolio: One-Page Analysis and Annotated Table of Contents” (FW 463-67)	Ethnographic Report due

WEEK 14

		Topic	Reading Due	Writing Due
12/1	T	Reading and learning from peers' PWE ethnographies	English 301 student ethnographies	
12/3	Th	Draft workshop Learning from peers' PWE ethnographies (cont.)	English 301 student ethnographies	<i>Draft of Reflective Essay due</i>

WEEK 15

		Topic	Reading Due	Writing Due
12/8	T	Learning from peers' PWE ethnographies (cont.)	English 301 student ethnographies	
12/10	Th	Learning from peers' PWE ethnographies (cont.) Course wrap-up and evaluations	English 301 student ethnographies	Annotated Research Portfolio and Reflective Essay due