

2022

Teaching Portfolio



Molly Ryan

2023

First-Year Writing

Table of Contents

01	Cover Letter
02	Teaching Philosophy
03	Diversity Statement
04	Student Survey Comments
06	SPOT Scores
11	English 1105 Materials <ul style="list-style-type: none">12 Syllabus25 Literacy Narrative28 Reading Spaces (Essay)32 Reading Spaces (Multimodal)36 Worknets41 90s Reading Responses42 Letter to a Literacy Sponsor44 Who's in the Room With You46 Grading Contract
49	Sample Student Work
76	English 1106 Materials <ul style="list-style-type: none">77 Syllabus89 Exploratory Proposal92 Visual Abstract
95	Curriculum Vitae



Molly Ryan
424 Shanks Hall
Blacksburg, Virginia 24061
P: (540) 922-9065
mollison@vt.edu

April 1, 2023

Dear Selection Committee,

It is with utmost enthusiasm that I submit my teaching portfolio for consideration of the esteemed Hoffman Award for Teaching. The entirety of my academic career and the lifeblood of my research is defined by a commitment to student-centered pedagogical practice, and I am very grateful to be considered for this honor. Currently, I am instructor of record for First Year Writing: Writing from Research (English 1106) and was instructor of record for First Year Writing: Introduction to College Composition (English 1105) in Fall of 2022. Broadly, my research focuses on critical composition pedagogy; rhetorical eros in first year writing praxis; practices of diversity, equity, inclusion, and belonging in the writing classroom; and mentorship within the role of the Writing Program Administrator (WPA).

As a queer scholar, a commitment to diversity, equity, and inclusion is not an optional facet of my practice: it is a complex, inherent, sometimes fraught aspect of my identity. Because so much of my own existence has been defined by marginalization and exclusion, I couldn't imagine myself – and didn't feel like I belonged, as a lesbian – in the authoritative position at the front of my class. I desired a model that practiced mutual learning, critical consciousness, and most importantly, empathy and love for my students. With the support of my mentors, I built a model of critical pedagogy from the theory up for implementation in the English 1105 classroom, and practiced that model myself in the Fall of 2021. This included designing syllabus language, assignments, projects, lectures, lesson plans all through a theoretically-informed lens of student-centered learning, as well as specifically angling my lecture language, my own signaling to students, and my daily methods in the classroom to further this approach. My thesis project – submitted for a national CWPA award – includes methods on making this model repeatable for other graduate students and instructors. Further work from my teaching and my thesis project has garnered other recognition for its diversity and inclusion – I was awarded the Barbara Ellen Smith award for outstanding graduate research in 2021 for my project on queering invitational rhetoric for the composition classroom. This semester, I was inducted by the Dean of the Graduate School as a fellow, the highest level of membership, in the highly regarded Graduate Academy for Teaching Excellence at Virginia Tech in recognition of my teaching portfolio and student evaluations.

The classroom, for some students, is the only safe space they have in a world that is increasingly divided, racist, homophobic, transphobic, and more. It is the honor and duty of the instructor, in my view, to create a space where students are *safe*. Safe to learn, safe to be themselves, safe to harbor the dreams that sustain them through the darkness. Education, and kind, empathetic education, cannot be understated in its significance. In the future, I intend to continue my scholarly trajectory specifically into practicum practice and pedagogy, with the eventual goal of educating educators on how to create an outstanding classroom experience for students. I am very much looking forward to continuing this work in my PhD program, beginning in Fall of 2023. Thank you for your time and consideration.

Sincerely,

A handwritten signature in cursive script that reads 'Molly Ryan'.

Molly Ryan, MA Student, English

TEACHING PHILOSOPHY

Although I have only been teaching in the field of rhetoric and composition for a short time, a passion for education has been a defining throughline of my life from early childhood. For ten years prior to my graduate career, I engaged in a very different type of pedagogy, coaching competitive dressage to students of all ages. While the competition arena is a very different classroom from desks and smartboards, my time teaching with horses instilled a set of values – including positive problem solving, empathy, and experiential learning – that directly contributed to the committed, engaged teacher I am today. My approach to student learning is informed by critical pedagogy; mentorship from highly-regarded, experienced faculty in the field; and emphasis, as a queer instructor, on belonging and safety for all in my class.

STUDENT-CENTERED LEARNING

Because the writing classroom can be a place of trauma and bad experiences for students, I aim to put my students at the forefront of their learning, using my assignments and activities as opportunities for self-discovery. My students are encouraged to become writers aware of their positionality, who know and celebrate their strengths and gain confidence in their areas of growth. I believe that for first year students in particular, offering an environment that noticeably differs from the culture of other introductory courses is crucial for maintaining a balance of mental health and holistic development. Rather than maintaining the authoritative position, I work to learn alongside my students (Freire, 1970) and frame our engagement throughout my courses as symbiotic, and mutually discoverable. Drawing from Peter Elbow, Ira Shor, Jane Danielewicz and others, I practice nontraditional assessment strategies, as well as modeled grading processes for compassion and inclusion (Danielewicz and Elbow, 2009; Shor, 2009). With a theoretical framework drawn from Henry Giroux and bell hooks, I implement strategies of acknowledging that my students have as much to teach me as I have to teach them, and decentering myself as much as possible.

INQUIRY-CELEBRATING PRACTICE

I structure my classes to honor what's possible in writing studies, as well as emphasizing for students that they are free, safe, and welcome to be themselves in my classroom. I structure my class activities, assignments, and projects to encourage students to think boldly and bravely, with inquiry at the core, celebrating their own interests and curiosities rather than imposing my own upon them. In both my Introduction to College Composition and Writing from Research courses, I ask students to frame the projects according to their own interests – for example, with my guidance, they're invited (Foss and Griffin, 1995) to interpret literacy from any lens they choose in their Literacy Narrative project. My students have chosen to write about literacy in every interpretation from the literacy of adulthood to literacy of mathematics. As a result, my students feel that my course is scaffolding and supporting their goals long term, rather than distracting, deviating from, or adding additional stress to their learning trajectory.

COMPASSIONATE GOODWILL

On the first day of each course, I tell my students that I am committed to seeing them as whole people, not as students in a class. Undergraduates are under an enormous amount of stress academically in their first year, in addition to concerns of food insecurity, homesickness, financial instability, and much more. Experiencing an environment that offers space to anonymously express their emotional state, as well as an established practice of consistent check-ins, flexibility, and awareness of their other responsibilities, I believe sets students up for a greater outcome long term, as well as a greater sense of buy-in to complete the course successfully.

DIVERSITY STATEMENT

I remember the day, as a first year undergraduate student at Virginia Tech, that I found myself frozen outside of the LGBTQ+ community room in Squires Student Center. I pushed myself to enter. I told myself that I belonged there, that maybe I could find community there. But I never crossed the threshold. I didn't feel like it was a space for me, no matter how much I tried. I went back to my apartment, to my female partner, and told myself that I was better off keeping my own positionality out of my scholarly identity. For four years, just as I had in my former education, I never once came out. I did not tell my peers, my professors, or my internship supervisors. I did not know that queer theory was a field of study. I did not see anyone, in my department or the university as a whole, who represented me. I saw other students, who were not like me, attending ring dance, rushing Greek organizations, studying abroad, engaging in university life in a way I felt I could not. I remained a quiet, dedicated student, with a high GPA, two majors, an internship, and a fulltime job, who worked hard and strived for perfection to make up for my perceived divergence, my perceived inadequacy as a lesbian.

For me, diversity in practice is a tenant both personal and professional, but beyond my values, I know intimately how the climate of an institution can directly affect the experiences of underrepresented students and staff. For students like me, who might feel alienated, alone, or otherwise anterior to the university, having a presence in a classroom or administrative role who represents openness, allyship, and care for alternative experiences is not only a welcome addition to what can be a very challenging environment, but arguably essential for student success. Because of my own experiences as an undergraduate and graduate student, my intention is to be a steadfast presence of not only equity, inclusivity, and belonging for students, but someone who is constantly looking to further innovate and radically interrogate pedagogical practice and institutional climate to ensure that ignorance, complacency, and disregard are held accountable.

Prior to beginning my teaching career, I worked for five years in Student Affairs administration at Virginia Tech, where I witnessed firsthand the hope embodied by the leadership for increasing diverse populations on campus. During my time, I had the opportunity to be directly involved with the Principles of Community awards process, as well as the cultural and community centers and living learning communities. My experiences in Student Affairs emphasized for me that although no institution is perfect, and there is considerable work to be done, diversity, equity and inclusion are valued in the larger landscape of higher education. However, policy is different than action, and in order to further the hopeful outcomes of the university DEIB statements, there needs to be a presence of representative bodies both in the classroom and out.

As a teacher, I make every effort for my students to have the opportunity not only to honor their identities, whatever those identities may be, but to celebrate it and incorporate it into their experience as a student and a scholar. I extend care and attentive awareness to all my students, not only for their success in my course, but their overall wellbeing. I practice pedagogical techniques that are soundly established in queer theory, feminist theory, and critical-radical pedagogy: including contract and antiracist assessment, inquiry-based assignment design, and student-centered learning. I am committed, in my advancing career, to prioritize mentorship of underserved students, representing and practicing the ideals of diversity, equity, and inclusion in my classroom, and anchoring my research in making the writing classroom a place where students are safe to be themselves. In addition, I recognize that I still have much to learn in my own modeling and understanding of diverse practices, and engage in consistent opportunities to further develop my skills: including inclusive pedagogical professional development courses and critical examination of my own teaching.

COMMENTS FROM ANONYMOUS STUDENT SURVEYS

ON CLASSROOM ACTIVITIES:

- “I like how the class is very relaxed and brings a welcoming vibe. For me at least, it allows me to feel like I am free to write how I want without being criticized negatively.”
- “Like the artistic aspect of the class, I think it has a nice contrast to the rest of the class. Also, free writes are interesting and fun.”
- “This class gave me the least stress out of all my classes this semester.”

ON CLASSROOM EXPERIENCE:

- “I love it. This is definitely a really chill class and that's certainly what I needed to help adjust myself to college.”
- “Very different from what I expected in a good way, love it.”
- “The creative projects and options for major things in the class kept me engaged. I never felt that it was getting stale or anything at all. Alongside this, the writing feedback Molly gave was great and really helped me feel far more confident about my writing ability and the work I've put in.”
- “This class has helped me improve my writing by having to complete the different projects and having more freedom to be able to better express myself in my writing. I enjoy the casual structure of the class and it is very relaxing to be in a class like this.”
- “Having in-class explanations about projects and assignments helped me understand exactly what I should be doing.”
- “This class was a stress reliever for me as my other courses were more stress inducing.”
- “Excellent class and professor”
- “Positive, I really liked the structure and layout of this class”
- “One word ‘fun’”

ON INSTRUCTOR DISPOSITION:

- “Absolutely fantastic, you've showed care for the students and work around them. You care more about the work than the grade and help your students to improve their writing with feedback that will help them get better.”
- “I also love you! Not only as an instructor but as a person too. I'm glad you are so open minded and are willing to be there for your students as a friend as well as an instructor.”
- “As a student in this class, I can definitely feel that Molly has our best interests at heart and cares for us as students more than any other professor I've had.”
- “Very engaging, caring, and fun. Love how interested you are in each student and the care you put into your lessons.”
- “After every class i feel a little bit less stressed than before.”
- “This class lowers my stress and brings me joy on a Monday, if I have to wake up early to go to class I'm glad it's this one.”
- “I love how you care about the students personal life too.”
- “Amazing; very supportive and provided a mentor role for all of her students.”
- “Amazing experience, definitely the most caring and helpful professor I've had thus far in college and in my academic career.”

- “Definitely the best and most supportive professor I've had at Tech.”
- “Very helpful, understanding, and motivating.”
- “Very positive. I felt welcomed to a place that I was new and felt supported with anything either it being academic or personal.”
- “You were really supportive during the entire course and were approachable. I enjoy being a part of your class”
- “I appreciate the food in class and that itself will help me to get through the rest of the semester. Not many teachers seem like they care about their students.”
- “Definitely the best professor I have had at Virginia tech and the best English teacher I have ever had.”
- “You have been very helpful every step of the way and have taken your students lives into consideration with assignments”
- “Fantastic, I’m glad you were there to support us as not only students but people too”
- “Thank you for being the best”
- “Thank you so much for your help, I really enjoyed taking this course and having you as my professor”

COMMENTS FROM STUDENT PERCEPTIONS OF TEACHING (SPOT)

WHAT DID THE INSTRUCTOR DO THAT MOST HELPED IN YOUR LEARNING?

- Molly Ryan is an exceptional professor. She had a lot of fun activities during class, she showed a lot of videos to make us understand about rhetoric. She would provide beneficial feedbacks and advices which helped in the projects.
- She had a very interactive class which in turn kept me focused the whole class.
- independent meeting scheduled within class time to discuss the work needed.
- She created a positive atmosphere of learning that helped me further develop as a writer. This development as a writer applies to many different fields of reading and writing.
- Allow us to pick the feedback or aspect of our work that we wanted to be reviewed.
- Was incredibly caring, helpful, and thoughtful when giving feedback. Constantly understood any situations that kept anyone out of class and was ready to help if anyone had questions. Her feedback was also very in depth and made me far more confident in who I was as a writer.
- She taught us to make sure our sentences are not too long or too short. She taught us how to put emotion into our writing so the reader can be engaged and really see how the writer feels
- She made me feel comfortable to learn and improve my writing. Brought a good learning environment to the class.
- Gave personalized feedback, one on one check in's, and respected us as not only students but as people too.
- Really passionate about the class and taught really well.
- She was able to give us opportunities that gave us more freedom. She was able to get me more interested in an English class that only one person has ever been able to do before.

ADDITIONAL COMMENTS REGARDING THE COURSE AND/OR INSTRUCTOR:

- Great teacher and Wonderful educator. Takes care in what the students are learning and what goes on outside the classroom.
- I appreciate learning more about logos, ethos and kairos.
- I absolutely loved my time with her.
- NONE (SHE WAS GREAT)
- She's an amazing professor and I hope she's able to keep giving students this opportunity.
- I loved the class structure and environment. It really felt like she cared for her students and put in an effort to make everyone feel comfortable.

Virginia Tech
Fall 2022 VT Student Perceptions of Teaching (SPOT)

Course: ENGL_1105_84704_202209: First-Year Writing-ENGL_1105_84704_202209
 Instructor: Molly Ryan *
 Response Rate: 14/19 (73.68 %)

1 - Please indicate the extent to which you agree or disagree with each of the following statements:

1A - The instructor was well prepared.

Molly Ryan

Response Option	Weight	Frequency	Percent	Percent Responses	Means							
Strongly disagree	(1)	0	0.00%		5.77	5.50	5.48	6.00	4234	5.48	0.83	6.00
Disagree	(2)	0	0.00%									
Somewhat disagree	(3)	0	0.00%									
Somewhat agree	(4)	0	0.00%									
Agree	(5)	3	23.08%									
Strongly agree	(6)	10	76.92%									
					0	25	50	100	Question	College	Department	
Response Rate	Mean	STD	Median	College	Mean	STD	Median	Department	Mean	STD	Median	
13/19 (68.42%)	5.77	0.44	6.00	22371	5.50	0.86	6.00	4234	5.48	0.83	6.00	

1 - Please indicate the extent to which you agree or disagree with each of the following statements:

1B - The instructor presented the subject matter clearly.

Molly Ryan

Response Option	Weight	Frequency	Percent	Percent Responses	Means							
Strongly disagree	(1)	0	0.00%		5.77	5.38	5.40	6.00	4212	5.40	0.92	6.00
Disagree	(2)	0	0.00%									
Somewhat disagree	(3)	0	0.00%									
Somewhat agree	(4)	0	0.00%									
Agree	(5)	3	23.08%									
Strongly agree	(6)	10	76.92%									
					0	25	50	100	Question	College	Department	
Response Rate	Mean	STD	Median	College	Mean	STD	Median	Department	Mean	STD	Median	
13/19 (68.42%)	5.77	0.44	6.00	22243	5.38	0.98	6.00	4212	5.40	0.92	6.00	

1 - Please indicate the extent to which you agree or disagree with each of the following statements:

1C - The instructor provided feedback intended to improve my course performance.

Molly Ryan

Response Option	Weight	Frequency	Percent	Percent Responses	Means							
Strongly disagree	(1)	0	0.00%		5.69	5.37	5.52	6.00	4208	5.52	0.85	6.00
Disagree	(2)	0	0.00%									
Somewhat disagree	(3)	0	0.00%									
Somewhat agree	(4)	0	0.00%									
Agree	(5)	4	30.77%									
Strongly agree	(6)	9	69.23%									
					0	25	50	100	Question	College	Department	
Response Rate	Mean	STD	Median	College	Mean	STD	Median	Department	Mean	STD	Median	
13/19 (68.42%)	5.69	0.48	6.00	22223	5.37	1.02	6.00	4208	5.52	0.85	6.00	

Virginia Tech

Fall 2022 VT Student Perceptions of Teaching (SPOT)

Course: ENGL_1105_84704_202209: First-Year Writing-ENGL_1105_84704_202209
Instructor: Molly Ryan *
Response Rate: 14/19 (73.68 %)

1 - Please indicate the extent to which you agree or disagree with each of the following statements:

1D - The instructor fostered an atmosphere of mutual respect.

Molly Ryan

Response Option	Weight	Frequency	Percent	Percent Responses	Means											
Strongly disagree	(1)	0	0.00%		5.85	5.58	5.63									
Disagree	(2)	0	0.00%		Question	College	Department									
Somewhat disagree	(3)	0	0.00%		Mean	STD	Median	Department	Mean	STD	Median					
Somewhat agree	(4)	0	0.00%		13/19 (68.42%)	5.85	0.38	6.00	22197	5.58	0.84	6.00	4200	5.63	0.74	6.00
Agree	(5)	2	15.38%													
Strongly agree	(6)	11	84.62%													

1 - Please indicate the extent to which you agree or disagree with each of the following statements:

1E - Overall, the instructor's teaching was effective.

Molly Ryan

Response Option	Weight	Frequency	Percent	Percent Responses	Means											
Strongly disagree	(1)	0	0.00%		5.85	5.39	5.44									
Disagree	(2)	0	0.00%		Question	College	Department									
Somewhat disagree	(3)	0	0.00%		Mean	STD	Median	Department	Mean	STD	Median					
Somewhat agree	(4)	0	0.00%		13/19 (68.42%)	5.85	0.38	6.00	22107	5.39	1.01	6.00	4184	5.44	0.92	6.00
Agree	(5)	2	15.38%													
Strongly agree	(6)	11	84.62%													

2 - 2A - What did the instructor do that most helped in your learning?

Molly Ryan

Response Rate 11/19 (57.89%)

- Molly Ryan is an exceptional professor. She had a lot of fun activities during class, she showed a lot of videos to make us understand about rhetoric. She would provide beneficial feedbacks and advices which helped in the projects.
- She had a very interactive class which in turn kept me focused the whole class.
- independent meeting scheduled within class time to discuss the work needed.
- She created a positive atmosphere of learning that me further develop as a writer. This development as a writer applies to many different fields of reading and writing
- Allow us to pick the feedback or aspect of our work that we wanted to be reviewed.
- Was incredibly caring, helpful, and thoughtful when giving feedback. Constantly understood any situations that kept anyone out of class and was ready to help if anyone had questions. Her feedback was also very in depth and made me far more confident in who I was as a writer.
- She taught us to make sure our sentences are not too long or too short. She taught us how to put emotion into our writing so the reader can be engaged and really see how the writer feels
- She made me feel comfortable to learn and improve my writing. Brought a good learning environment to the class.
- Gave personalized feedback, one on one check in's, and respected us as not only students but as people too.
- Really passionate about the class and taught really well.
- She was able to give us opportunities that gave us more freedom. She was able to get me more interested in an English class that only one person has ever been able to do before.

Virginia Tech
Fall 2022 VT Student Perceptions of Teaching (SPOT)

Course: ENGL_1105_84704_202209: First-Year Writing-ENGL_1105_84704_202209
Instructor: Molly Ryan *
Response Rate: 14/19 (73.68 %)

3 - Please indicate the extent to which you agree or disagree with each of the following statements:

3A - I have a deeper understanding of the subject matter as a result of this course.

Response Option	Weight	Frequency	Percent	Percent Responses	Means						
Strongly disagree	(1)	0	0.00%		5.62	5.36	5.29				
Disagree	(2)	0	0.00%								
Somewhat disagree	(3)	0	0.00%								
Somewhat agree	(4)	0	0.00%								
Agree	(5)	5	38.46%								
Strongly agree	(6)	8	61.54%								
					Question	College	Department				
Response Rate	Mean	STD	Median	College	Mean	STD	Median	Department	Mean	STD	Median
13/19 (68.42%)	5.62	0.51	6.00	19763	5.36	0.94	6.00	4200	5.29	0.93	5.00

3 - Please indicate the extent to which you agree or disagree with each of the following statements:

3B - My interest in the subject matter was stimulated by this course.

Response Option	Weight	Frequency	Percent	Percent Responses	Means						
Strongly disagree	(1)	0	0.00%		5.69	5.15	5.04				
Disagree	(2)	0	0.00%								
Somewhat disagree	(3)	0	0.00%								
Somewhat agree	(4)	0	0.00%								
Agree	(5)	4	30.77%								
Strongly agree	(6)	9	69.23%								
					Question	College	Department				
Response Rate	Mean	STD	Median	College	Mean	STD	Median	Department	Mean	STD	Median
13/19 (68.42%)	5.69	0.48	6.00	19688	5.15	1.17	6.00	4186	5.04	1.18	5.00

4 - 4A - What could you have done to be a better learner?

Response Rate	9/19 (47.37%)
<ul style="list-style-type: none"> finished my work on time. dedicated more time to completing the work in a more detail. Had better attendance Nothing Learn go not drag on sentences for too long I could have used more of the outside resources to further improve upon my work time management on my own part Start working on projects earlier. I could've shown up to more classes 	

5 - 5A - Please add any additional comments regarding the course and/or instructor here:

Molly Ryan	
Response Rate	6/19 (31.58%)
<ul style="list-style-type: none"> -- Great teacher and Wonderful educator. takes a care in what the students are learning and what goes on outside the classroom. I appreciate learning more about logos, ethos and kairos I absolutely loved my time with her. NONE (SHE WAS GREAT) She's an amazing professor and I hope she's able to keep giving students this opportunity 	

Fall 2022 VT Student Perceptions of Teaching (SPOT)

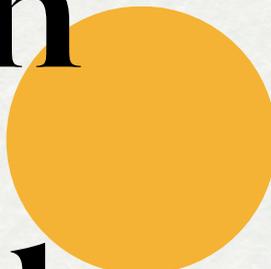
Course: ENGL_1105_84704_202209: First-Year Writing-ENGL_1105_84704_202209
Instructor: Molly Ryan *
Response Rate: 14/19 (73.68%)

6 - 6A - How would you rate the physical environment in which you took this class based upon your ability to see, hear, concentrate, and participate?												
Response Option		Weight	Frequency	Percent	Percent Responses	Means						
Very Bad		(1)	0	0.00%		5.79		5.32		5.36		
Bad		(2)	0	0.00%								
Poor		(3)	0	0.00%								
Fair		(4)	0	0.00%								
Good		(5)	3	21.43%								
Very Good		(6)	11	78.57%								
					0	25	50	100	Question	College	Department	
Response Rate	Mean	STD	Median	College	Mean	STD	Median	Department	Mean	STD	Median	
14/19 (73.68%)	5.79	0.43	6.00	19595	5.32	0.88	6.00	4181	5.36	0.85	6.00	

7 - 7A - Please add any comments about the physical environment here:	
Response Rate	5/19 (26.32%)
<ul style="list-style-type: none"> • the environment was very positive. • The environment is great • I loved the class structure and environment. It really felt like she cared for her students and put in an effort to make everyone feel comfortable • NONE • The environment was a standard classroom environment 	

2022

English 1105 Materials



2023

First-Year Writing:
Introduction to College
Composition

ENGL 1105

FIRST YEAR WRITING: INTRO TO COLLEGE COMPOSITION

infographic syllabus



Welcome!

This is the infographic version of our syllabus for 1105. There is a roadmap below for you to help in navigation.

Quick Tip! The assignments and projects, as well as the grading contract, and other features are interactive. Use the PDF form to click on them for easy access!

Why an infographic?

I think if we want to walk the walk of visual rhetoric, we have to talk the talk. I like to invent and (re)invent my own pedagogy to keep up with what's new and now, and the visual syllabus is quickly become a conversation in my field. And, I think they're pretty cool too!

What's here? CLICK ON THE CIRCLE TO JUMP TO THE PAGE!

[CONTACT INFORMATION](#)

[COURSE DESCRIPTION](#)

[PROJECTS AND ASSIGNMENTS](#)

[GRADING SPECIFICS](#)

[PROGRAM INTRO](#)

[FAQS](#)

[ATTENDANCE](#)

[UNIVERSITY POLICIES](#)

[CALENDAR](#)

[WORK SUBMISSION](#)

text only syllabus

If you prefer a traditional or "text only" syllabus, there is another version on Canvas, and it is linked [here](#) for your convenience!

ENGL 1105

FIRST YEAR WRITING: INTRO TO COLLEGE COMPOSITION

— MWF 9:05-9:55 | Pamplin 1008 | CRN 84704 —

Contact Information

Instructor: Molly Ryan
(she/her/hers)
Email: mollison@vt.edu
Office: 424 Shanks
Office Hours: 10:30 AM -
12:30 PM, M, via Zoom and
by appointment



Land Acknowledgement

We acknowledge the Tutelo/Monacan people, who are the traditional custodians of the land on which we work and live, and recognize their continuing connection to the land, water, and air that Virginia Tech consumes. We pay respect to the Tutelo/Monacan Nations, and to their elders past, present, and emerging. For more information and context, please visit [this link](#).

Wellbeing and Accessibility Statement

As the instructor of record I intend to be sensitive, empathetic, and understanding during this course, offering support as I am able to facilitate your learning and your wellbeing. If at any time during the semester you encounter any issue, no matter how big or small, please reach out to me and we will make a plan for you to successfully complete the course. You are valued, wanted, and appreciated here. I am the instructor of the course, but I am also here to be an ally and advocate for you. If you require additional accommodation due to physical or mental health (including learning disabilities, depression, anxiety, ADHD, ADD, and more) contact me as soon as possible so we can develop assignments that will work for your needs. Everyone has different needs in the classroom and I am committed to supporting those needs. See the Services for Students with Disabilities contact information below in the syllabus for more information.

My Commitment to You

In line with the recommendations of the Virginia Tech Office for Inclusion and Diversity, I want our classroom to be a place of positive engagement and participation with one another. Therefore:

- If there are aspects of this course that prevent you from learning or exclude you, please let me know as soon as possible. Together we'll develop strategies to meet both your needs and the requirements of the course.
- If you are facing challenges securing food, housing, or child care and believe this may affect your performance in the course, you are urged to contact the Dean of Students for support. Likewise, you may notify me if you are comfortable doing so. I can help to connect you to resources in the local community.
- I respect and support your decision to honor your cultural and religious holidays.
- If you are a veteran or active duty military personnel with special circumstances (e.g., upcoming deployments, drill requirements, disabilities) please know that I want to work with you to accommodate your circumstances.
- In the event I suspect you need additional support, I will express my concerns and the reasons for them, and remind you of resources that might be helpful to you. It is not my intention to know the details of what might be bothering you, but simply to let you know I am concerned and that help, if needed, is available.
- I will honor your request to address you by your chosen name and personal pronoun. Please advise me this early in the semester so that I may make appropriate changes to my records.
- Virginia Tech provides a variety of free services to support student success: [Hokie Wellness](#), [First Generation Student Support](#), and the [Student Success Center](#) to name a few. All of these services are provided at no additional cost to you.

Syllabus Quicklink Index: (click on the icon to jump to that page)



Overview



Work



Grade Contract



FAQs



VT Policies



Services



Calendar

Course Description

Introduction to rhetorical analysis, visual rhetoric, critical writing, and critical thinking; intensive reading of works in multiple genres; practice in writing and revision; fundamentals of oral presentations.

RHETORICAL KNOWLEDGE

You will have *practiced* using language consciously and identifying rhetorical qualities in composing situations.

WRITING PROCESSES

You will have *engaged* in invention, drafting, and rewriting, providing explicit evidence of a writing process.

GENRE CONVENTIONS

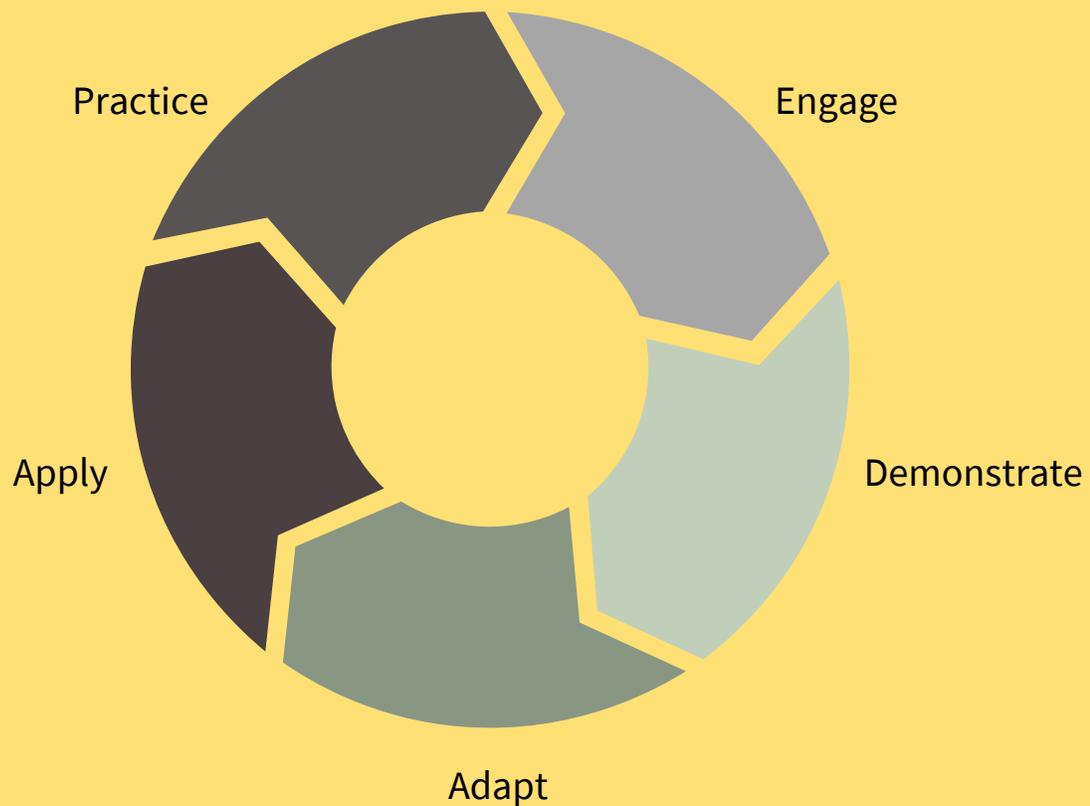
You will have *demonstrated* awareness of academic writing genre conventions, including mechanics and syntax.

MULTIMODAL TRANSFORMATION

You will have *adapted* your writing to distinct rhetorical contexts, drawing attention to the way composition transforms across contexts and forms (e.g., visual, oral, and digital).

REFLECTIVE PRACTICE

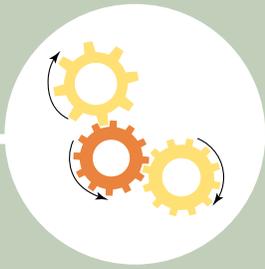
You will have *applied* feedback from instructor, peers, and individual reflection to rethink, re-see, and ultimately revise your work.



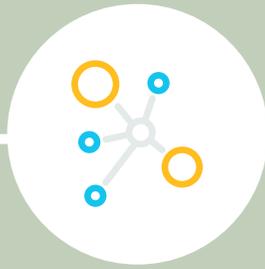
Course Overview



Learn Conventions



Practice Concepts



Build Strategies



Self Reflect



Share your Work

In ENGL1105 we will gain grounded, practical experience with the conventions of academic discourse. The subject of the course is writing: how effective writers write in all variety of situations, in and beyond college, what successful writing looks like, and how specific practices, strategies, and concepts will aid you in becoming a more flexible, adaptive, and skillful communicator. ENGL1105 is a small, studio-based course, which means you will spend considerable time writing, workshopping drafts, and discussing writing and related concepts with your peers and your instructor. The course progresses through a series of "projects." We refer to them as projects because they involve a gradual build-up among many different components, much of which will be assembled into a portfolio at the end of each unit and at the end of the semester.

Course Theme

DISCOVERY and REFLECTION

Finding who you are as a reader and writer in college

In my section of 1105, I want you to feel free to explore rhetorical conventions and college writing in a space that is safe, welcoming, and encouraging. Writing can be difficult, reading can be difficult, and your comfort level in traditional "English" studies might vary, and that's okay! My goal, rather than being punitive or punishing as you grow as a writer and reader in the college environment, is to be nurturing and encouraging of your personal development as a scholar. In addition, we will be exploring multiple conventions of "literacy," including those most meaningful to you.



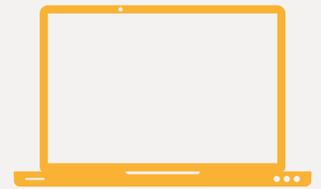
Investigating Our
Curiosities



Responding and
Writing Freely



Finding our Personal
Literacy



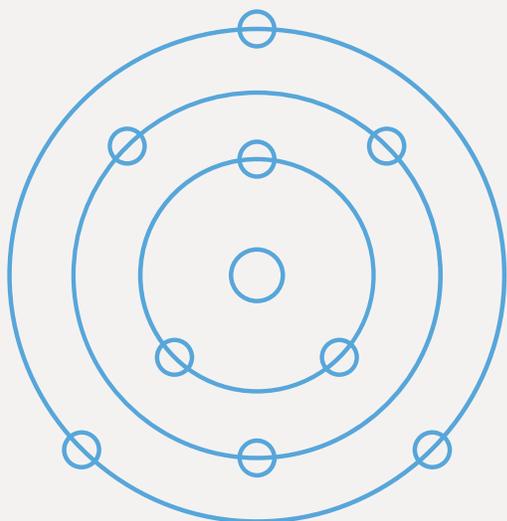
Creatively Engaging
in Academic Writing

Communication and Office Hours

To communicate with me via email, you should use your Virginia Tech account, accessible via <http://start.google.vt.edu/>. Typically, I reply to email Monday through Friday, 8 AM-5PM. I do not check email regularly on the weekends or after 5 p.m. You can expect to receive a reply from me within 36 hours Monday-Friday, and by the following business day after Friday at 5 PM. I hold office hours virtually (via Zoom) because my office is not private, and I don't want you to feel uncomfortable meeting with me when someone else is in the room. If you have individual questions about your work or progress in the course, I highly encourage you to visit during my regular office hours each week (this is also an additional boost assignment!). You can also email me to set up an appointment to meet on campus outside of regularly scheduled office hours. I'm always happy to meet for coffee, lunch, or somewhere on campus that's comfortable for you! For more about office hours, what to expect, and how to prepare, check out [this link](#).

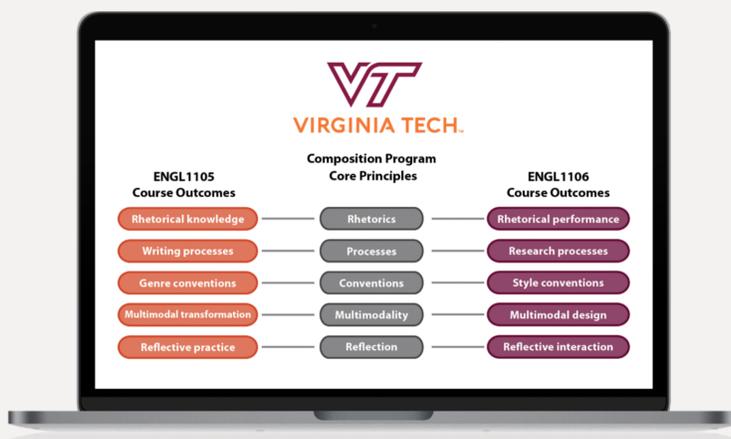
What is the University Writing Program?

I'm glad you asked! Here's a quick overview.



In the solar system of the university, the University Writing Program (UWP) exists like a planet orbiting the central "sun" of Virginia Tech's mission and curriculum. In other words, it's a part of the relationship between all the colleges that make up Virginia Tech....

But, the UWP plays an important role in the lives of Virginia Tech college students by introducing them to the core principles and outcomes listed to the right. It also feeds into all the programs, majors, colleges, etc. and acts kind of like the connective glue between them all in its objectives.



The UWP is made up of a **leadership team**, a **committee**, and a **huge body of staff**. It's connected to the English department, but it also has a certain set of tenets and objectives that relate more to the university landscape on a large scale.

The UWP also fulfills the role of Virginia Tech's pathways concepts, listed to the right.

Pathways Concept	Outcome Description
Discourse 1 (sources)	Discover and comprehend information from a variety of written, oral, and visual sources.
Discourse 2 (sources)	Analyze and evaluate the content and intent of information from diverse sources.
Discourse 3 (rhetorical situation)	Develop effective content that is appropriate to a specific context, audience, and/or purpose.
Discourse 4 (audiences)	Exchange ideas effectively with an audience.
Discourse 5 (genre uptake)	Assess the product/presentation, including feedback from readers or listeners.
Intercultural and Global Awareness 1	Identify advantages and challenges of diversity and inclusion in communities and organizations.
Intercultural and Global Awareness 2	Interpret an intercultural experience from both one's own and another's worldview.

Work at a Glance

LITERACY NARRATIVE

You will define and explore what literacy means to you, in all the possible forms it may take

1



2

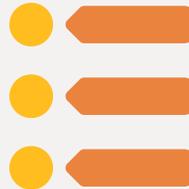
READING SPACES

You will investigate and interrogate your reading habits in college so far, introducing critical thinking and writing in an approachable format.

WORKNETS

You will develop a series of rhetorical perspectives on a research article that is relevant and interesting to you in a visual and written format

3



4

90S

Nineties are focused pieces of writing that combine textual analysis, style, and response to the assigned reading in the form of a question or a connection. The number ninety refers to wordcount; so, a ninety is a 90-word response. That's it! Just 90 words.

PRESENTATION

You will offer a short presentation to your classmates on one of the three projects of your choosing.

5



6

SCREENCAST REFLECTION

You will reflect on the work completed in this course in a final compilation that articulates the course takeaways, moments of learning, and usable outcomes.

Grading

My primary goals in ENGL 1105 are for you, the student, to gain confidence in your writing, engage with the course materials, and feel safe in our classroom. I recognize and understand that we are all at different levels in our writing and our belief in our writing. Traditional grading, especially in a discipline like English, can feel punitive and reductive. I want to alleviate as much stress as I can in this course, so I am using a contract based grading system. For more information on contract based grading contracts, check out [this link](#) for Asao Inoue's explanation.

Contract based grading involves assessment via completion, with feedback designed to improve your work, rather than numerical points. If you complete all the work that is asked of you in the manner it is outlined (assignment requirements and expectations, timeliness, etc.), you will receive a "B." The default grade for this course is a "B," you can, however, receive a higher or lower grade.

The grading contract [is linked here](#).

Additional Boost Items

In this course, you select the types of assignments you want to complete to earn a desired grade. In order to raise your grade, you may complete as many of the following items as you like. Each completed item will raise your final course grade by a half-step letter grade according to the VT grading scale. For example, completing one item from the list below will raise your course grade from a B to a B+. **COMPLETING THREE ITEMS will raise your course grade from a B to an A if minimum requirements are met.**

**EXPANDED
LITERACY NARR.**

[Assignment Link](#)

**EXPANDED
READING SPACES**

[Assignment Link](#)

**ADDITIONAL
90S**

[Assignment Link](#)

**WRITING CENTER
EXPERIENCE**

[Assignment Link](#)

**OFFICE HOURS
EXPERIENCE**

[Assignment Link](#)

**REVISED
WORKNETS**

[Assignment Link](#)

**STUDENT
DESIGN**

Evaluation, Late Work, and Missing Work

COMPLETE/INCOMPLETE

All assignments will be evaluated as either Complete—work adheres to the general assignment expectations and requirements including purpose, length/depth, formatting, and timeliness—or Incomplete—work does not adhere to the general assignment expectations and requirements. I may ask you to revisit work for it to be considered complete. If you are confused about assignment expectations, please email me well before the deadline so that I can clarify for you. I'm happy to help!

LATE WORK

Each assignment will have a deadline by which it must be submitted. All of you have TWO 48-hour extensions to use for any projects except for your presentation. When you wish to take the extension, I ask that you send me a brief email letting me know that I should expect your work late, though you do not need my approval to take the extensions. If you take any additional 48-hour extensions beyond two (without prior arrangements from me) your contracted grade will be lower than a "B." If you have already used your two 48-hour extension periods and your "life happens" waiver, work submitted extra late will cause your grade to drop by one letter level (for example, from a "B" to a "C").

MISSING WORK

Work submitted after the 48-hour extension period will be considered Extra Late and will not be eligible for feedback from the instructor. Work that is not completed by 11:59pm the day of the last class meeting on the weekly schedule will be considered Missing. **You must complete all required assignments, as outlined in your individual grade sheet, to be eligible for a passing grade in ENGL 1105 by the end of the course.**

Despite the grade penalty, you may turn in a project extra late and still receive credit for doing so, up until 11:59 PM the last day of class. If the project is submitted on the last day of class (12/7, 11:59 PM), and the project does *not* meet the complete criteria, you must be willing to revise that assignment within 24 hours from receiving that incomplete comment from me. Otherwise, it will be marked as incomplete and will affect your final grade.

Grading Chart Breakdown

Letter Grade	Class Absences	Late Work	Extra Late Work	Missing Work	Additional Boosts
A	≤6	≤2	0	0	See above
B	≤6	≤2	0	0	See above
C	7	3	1	0	See above
D	8	4	2	0	See above
F	**	5 or more	3 or more	1 or more	See above

*If you are working toward a C contract or lower, the same letter grade movement applies by completing additional contract items. For example, if you have three projects submitted late OR eight absences OR an extra late work, then your work is aligned with the C grading contract. Each additional boost would move you up a half-step letter grade (e.g., from a C to a C+, then from a C+ to a B-, and so on).

**The lowest grade you may receive based on the attendance policy alone is a D.

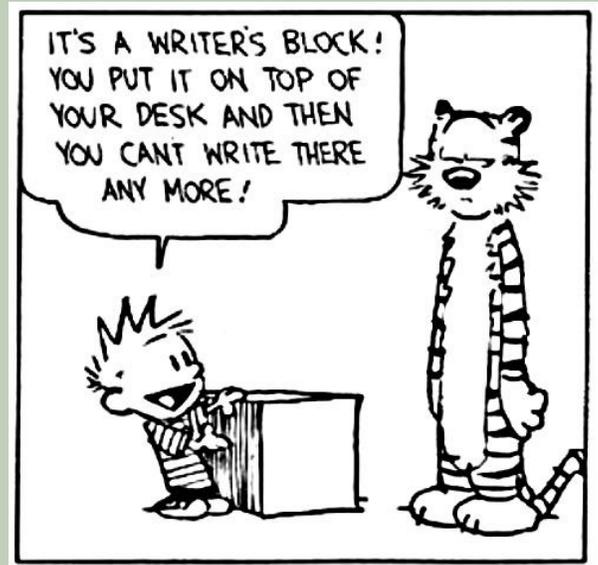
Attendance, Emergencies, and Technology

ATTENDANCE

You agree to fully participate in our class sessions and their activities and assignments, including conferences and peer reviews. **To meet the criteria for a grade of “B” or higher, you will have no more than 6 absences (two weeks of class).** Any additional unexcused absences after six will result in a grade penalty of one level: as in, the seventh absence will lower a “B” to a “C.” Any absence due to a university-sponsored activity or military-related requirement will be considered independently of the attendance policy. Missing a required conference (not an office hour appointment) without prior notification, will constitute an absence. Any student who arrives after attendance has been taken (up to 25 minutes late) or leaves early will be marked tardy. Any student who misses more than 25 minutes of class (half of the class meeting) will be marked absent. Three (3) tardies equals one full class absence. Students enrolled in English Department classes are expected to participate in interactive activities. They will, for example, routinely discuss reading assignments, write on impromptu topics, participate in collaborative activities, or engage in peer review of drafts. Students who miss these activities regularly cannot reasonably make them up. As a result, *students who do not participate regularly should expect to receive lower grades in the course, and students who miss more than the equivalent of two weeks of class should consider withdrawing and taking the class in a future semester.* I do not anticipate any of you will be in that position, however, and I would greatly prefer to see everyone become invested in the coursework, learn a lot, and make ENGL1105 a meaningful experience.

"LIFE HAPPENS" WAIVER

Unforeseen issues may come up despite your best efforts to meet the grading contract criteria. **Each student may invoke a “Life Happens” waiver for any reason, but only once during the semester.** The waiver does not allow you to ignore or skip any work expected of everyone in the class; instead, the waiver allows you to continue making progress toward the grading contract without penalty for an assignment/absence. For example, you might choose to invoke a “Life Happens” waiver to move an assignment from the Extra Late category to the Late category. Alternatively, you might ask for a single absence to be waived from your attendance record. Ultimately, you and I will discuss the arrangements of the “Life Happens” waiver being invoked for your individual circumstance.



TECHNOLOGY REMINDERS

I am an advocate for using digital tools that help you learn, communicate, and collaborate.

- Though we are not in a computer lab, I highly encourage you to bring a laptop or other device to participate fully in digital/online class activities.
- All tech use during class time should be course-related and not a distraction to yourself or others.
- You are responsible for backing up all of your digital work. Save your work frequently, make backup copies, and plan your projects with extra time allowed for unexpected challenges.
- Please silence your phones, or place them on vibrate if you have a specific need to do so.
- Plan ahead when using digital documents and unfamiliar formats. Approach me with questions about file formats and the submission process, well in advance of the due dates.

Turning in Work

We will be using Google Drive to submit work for this course. Each of you has a class folder, created by me, clearly labeled. This is where you will submit your work and I will provide commentary. Your grade sheet will also be housed in your individual folder, which you may refer to at any time.

- All work must be submitted via your Google My Drive Class Folder, in the appropriate place, by the date and time indicated for the draft to receive credit. This policy applies whether or not you are present in class on a given day.
- If you have to miss class for any reason, you are responsible for staying on schedule to complete all work required.
- In the event of an emergency that prevents you from attending class, you must still submit work to me via Google Drive by the due date indicated for the assignment.

If you have any concerns or issues about being able to complete an assignment on time, contact me as soon as possible—well in advance of the due date. If you have any questions or concerns about privacy online, or about sharing your in-class writing with others, please let me know privately, as soon as possible.

I highly encourage you to make a shortcut on your Google Drive in order to keep track of your folder. It is your responsibility to ensure you have turned in your work at the correct location.

Create a shortcut

1. On your computer, go to drive.google.com.
2. Right-click the file or folder where you want to create the shortcut.
3. Click Add shortcut to Drive.
4. Select the location where you want to place the shortcut.
5. Click Add shortcut.



Class Policies and FAQs at a Glance

HOW MANY ABSENCES CAN I HAVE?

To achieve a B or higher, you may have six total unexcused absences.

CAN I TURN IN PROJECTS LATE?

You have two automatic 48 hour extensions you may use on any of the three projects (Literacy Narrative, Reading Spaces, Worknets). I do not allow this for presentations due to the closeness to the end of the semester. The 48 hour extensions also apply to 90s, though I encourage you to take the extensions for projects (because there are multiple opportunities to complete the minimum 90s requirement throughout the semester, including during class).

WHAT ABOUT THE "LIFE HAPPENS" WAIVER?

If you turn in a project late and you've already used your 48 hour extensions, you may use your "life happens" waiver to avoid losing further credit. You might also use it to eliminate an additional absence from your attendance.

ABOUT COVID...

Please, above all else, if you have COVID-19 or symptoms of COVID-19, do not come to class. As always, I ask that you communicate with me, so I can help you get in contact with the Dean of Students to verify your absence, or provide any other assistance you might need.

WHAT IF I HAVE AN ISSUE THAT ARISES?

Above all, I want you to be successful in the course. If you have an issue, I'll do everything I can to help you complete the course. But, I can't help you if you don't communicate with me. I'm your instructor, but I'm also here to be your advocate and someone to offer support. Please, if you have a concern, come and talk to me.

HOW DO I EARN A "B" IN CONTRACT BASED GRADING?

It's pretty simple. Complete your work, according to the criteria, by the due date (unless you're using an extension or the life happens waiver). Do not miss more than six classes.

HOW DO I EARN AN "A" IN CONTRACT BASED GRADING?

Complete your work, according to the criteria, by the due date (unless you're using an extension or the life happens waiver). Do not miss more than six classes. Complete three additional boosts - for example, two office hours experience assignments and five extra 90s.

WILL THERE BE TIME IN CLASS TO WORK ON ASSIGNMENTS?

YES! I am a big believer in using time effectively, and I am NOT a big believer in a lot of homework. I'll give you ample time to work in class, get feedback from me and your peers, and make progress on your assignments. You all have lives outside of this class, and I want to be understanding of that!

Virginia Tech Grading Scale

A = 100-94%
A- = 93-90%

B+ = 89-87%
B = 86-84%
B- = 83-80%

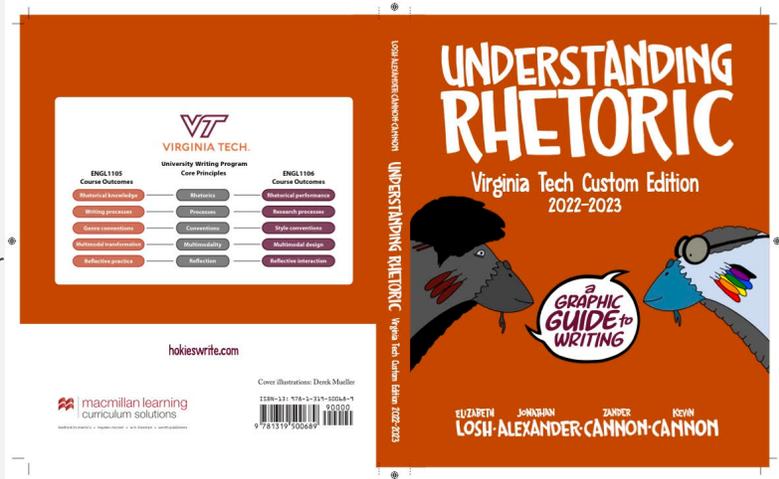
C+ = 79-77%
C = 76-74%
C- = 73-70%

D+ = 69-67%
D = 66-64%
D- = 63-60%
F = 59% and below

Required Text

In addition to *Understanding Rhetoric*, we will investigate a variety of research-oriented texts, provided to you via PDF.

Losh, Elizabeth, Jonathan Alexander, Kevin Cannon, and Zander Cannon, with the Virginia Tech English Department. *Understanding Rhetoric* (VT Custom Edition). Bedford St. Martin's, 2022. ISBN: 978-1-319-448646



University Policies

Policy on Harassment, Discrimination, and Sexual Assault

Virginia Tech is committed to supporting students and upholding the University's Policy on Harassment, Discrimination, and Sexual Assault. Under Title IX, discrimination on the basis of sex is prohibited. If you experience an incident of sex discrimination (such as sexual assault, sex- or gender-based harassment, intimate-partner violence or stalking), we encourage you to report it. You may obtain confidential support from the Title IX Coordinator Katie Polidoro (polidoro@vt.edu; 540-231-1824). As Virginia Tech faculty member, I serve as a Title IX Responsible Employee and thus must report any incidents of sexual misconduct and interpersonal violence involving Virginia Tech students, faculty and staff to the Title IX Coordinator regardless of whether the incident occurs on or off campus. If you wish to discuss an incident confidentially without notifying the Title IX Coordinator, you may contact the Cook Counseling Center (240 McComas Hall, 540-231-6557). For more information visit [the Title IX Coordinator site to request assistance.](#)

Honor Code and Plagiarism

The Undergraduate Honor Code pledge that each member of the university community agrees to abide by states:

"As a Hokie, I will conduct myself with honor and integrity at all times. I will not lie, cheat, or steal, nor will I accept the actions of those who do."

Students enrolled in this course are responsible for abiding by the Honor Code. A student who has doubts about how the Honor Code applies to any assignment is responsible for obtaining specific guidance from the course instructor before submitting the assignment for evaluation. Ignorance of the rules does not exclude any member of the University community from the requirements and expectations of the Honor Code. Plagiarism occurs when a writer passes off another's words or ideas without acknowledging their source, whether intentionally or not. For example, turning in another's work as your own is plagiarism. If you plagiarize in this class, you will likely fail the assignment on which you are working and your case may be passed to the university for additional disciplinary action. Because of the design and nature of this course, it will take as much (or more) work for you to plagiarize in it than it will to actually complete the work of the class.

Services for You (including links)

Principles of Community

This course adheres to Virginia Tech's Principles of Community. If you have any questions, please speak with me or consult the Principles of Community website at <http://www.diversity.vt.edu/principles-of-community/principles.html>.

VT Women's Center

The Virginia Tech Women's Center (Yellow House at 206 Washington Street; 540-231-7806) works to foster a campus community where every person is supported and feels safe. Their counselors and advocates support students through all types of trauma including but not limited to sexual assault and other types of interpersonal violence and host many different types of programming and events to support the campus community. Follow them on Twitter and Instagram @vtwomensctr.

LGBTQ+ Resource Center

The LGBTQ+ Resource Center (227 Squires Student Center) works to strengthen and sustain an open, supportive campus community at Virginia Tech. It offers a space where LGBTQ+ and all students can come together to work across our differences via education, information, and advocacy. All students are welcome in this space where you can be yourself and support diversity, equity, and inclusion.

Office of Veterans Services

The Office of Veterans Services (130 Student Services Building; 540-231-5815) collaborates with other student services on campus to provide academic and personal support, tailored to address the unique needs of Virginia Tech veterans, including building a resume, navigating through the VA Healthcare system, and identifying education benefits. The staff are committed to helping military and veteran students, their spouses, and their dependents achieve their educational goals.

Services for Students with Disabilities (SSD)

Virginia Tech welcomes students with disabilities into the University's educational programs. The University promotes efforts to provide equal access and a culture of inclusion without altering the essential elements of coursework. If you anticipate or experience academic barriers that may be due to disability, including but not limited to ADHD, chronic or temporary medical conditions, deaf or hard of hearing, learning disability, mental health, or vision impairment, please contact the Services for Students with Disabilities (SSD) office (540-231-3788, ssd@vt.edu, or visit www.ssd.vt.edu). If you have an SSD accommodation letter, please meet with me privately during office hours as early in the semester as possible to deliver your letter and discuss your accommodations. You must give me reasonable notice to implement your accommodations, which is generally 5 business days and 10 business days for final exams.

Writing Center

The Writing Center (Newman Library 2nd floor, Learning Commons; writingcenter@vt.edu, (540) 231-5436) offers one-to-one consulting for both undergraduate and graduate students. Students can make appointments or drop in between the hours of 10 a.m. and 8 p.m. on Mon.-Wed., 10 a.m.-6 pm. on Thursdays, 10 a.m.-4 p.m. on Fridays, and 6-10 p.m. on Sundays. Students should bring a draft of what they're working on and their assignment.

Project 1: Literacy Narrative

Examining Our Literacy Experiences

Rationale: To foreground rhetorical language and develop writerly awareness by examining literacy through a personal lens, and to introduce memory work as a research method.

Assignment description: In 800-1000 words, you will develop a narrative about a literacy experience that has had a significant impact on you in some way. You will use memory work (recalling personal experiences, events, and other formative elements in your own life) to illustrate at least one story surrounding literacy in any of its varying definitions: perhaps you would like to write about an experience with written language, spoken language, or non-verbal language. Think broadly! Literacy can extend beyond the “English” discipline to the sciences, physical activity, hobbies, and more. Perhaps you would like to write about a literacy sponsor, someone who had a profound influence – positive or negative – in your literate life. Perhaps you would like to write about a book, media, or form of research that has inspired your own literacy. Perhaps you would like to write about art or hobby as literacy (think music, sports, etc.) For this project, I am less interested in a canned or formulated response, and more curious about your true understanding of literacy as a whole. In other words, literacy can be something idyllic, something harsh, something difficult, something beautiful, something rangey, something specific. I encourage you to be creative and give me a snapshot of what literacy actually means in your life.

What am I looking for? Your literacy narrative will contain the following elements:

1

Definition

Offer a definition of literacy in your narrative. Please note, this definition can be as personally tailored as necessary. Your definition may align with those we’ve discussed and will continue to explore in class, or it may divert.

2

Detail

This project is in the genre of personal essay, which has a broad and rangey scope. Regardless of how you choose to approach your story, I expect to see significant detail brought to the narrative: a strong project will be immersive and well thought out in its use of language.

3

Planning

Your project should show thought and care in its design. In other words, it shouldn’t offer a formulated definition of literacy with no context or detail, and your story should not be completely irrelevant to your definition of literacy. Because this is a short essay, careful planning as a writer is important to strike a balance.

4

Nuance

I want you to think boldly and exploratorily in this narrative. Account for literacy as something complex and multifaceted. In addition to your definition of literacy, your

essay should contain a brief exploration into the various angles, alternatives, and fluidities of your definition.

How do I get started? In thinking about your topic, I recommend considering the following generating questions:



- What is literacy? What materials (e.g., printed texts, device screens) are assumed to be operating in snapshots of literacy development? And which materials are assumed not to be (e.g., a coach's marker board, sidewalk chalk, Snapchat)?



- How do specific micro-narratives, or brief stories, deepen or complicate a basic sense of literacy as it has operated in your life?

- Who are some of the people who have sponsored your literacy development? What are some of the institutions that have urged you to become more fluent with language? Do you trust these people and institutions? In what senses did these people or institutions have your best interests at heart?

- When did you first learn to write? Read? Who was present? Who encouraged you? How did those interactions play out? Note, too, that although this is not a project that requires you to interview anyone or to collect artifacts, such as photos, you could enrich your account perhaps by talking to a family member, retrieving and analyzing a photograph of a scene of reading or writing from your childhood, and even including these in your literacy narrative.



- Have you encountered negative attitudes or statements toward literacy? Have you overheard or been subjected to discouraging or disparaging remarks about school literacy? When? From whom? How did you respond?

Formatting: To receive complete credit for this project, please ensure the following:

- Your literacy narrative is between **800 and 1000 words, double spaced, Times New Roman font.**
- Your literacy narrative includes your name at the top of the first page.
- Your literacy narrative includes **a thoughtful title related to the topic.** (As in - something other than “literacy narrative” at the top of the page. Think about this as a way to help me, the instructor, understand your thinking!).
- Your literacy narrative is **thoughtful, inspired, and matters to you.** I do not want to waste your time, or mine, with a story that doesn’t matter to you or that you don’t care about. I want you to care about what you’re writing about! I am less interested in perfection and far more interested in you discovering something new about literacy in your life.

To receive complete credit:

- The essay **is between 800 and 1000 words.**
- The essay **has an interesting and engaging title (not “literacy narrative”).**

- The essay **has the organizational structure as directed above.**
- The essay **follows the directed formatting including engagement with the topic.**
- The essay is **submitted on time, in the correct folder, in your Google Drive.**

Submission: Submit your document as a single Google Doc in your Google Folder in the “Project 1: Literacy Narrative” folder. **Title your document: “LastName_LiteracyNarrative_FinalDraft”**

Due Date:

- **Half draft:** September 14, 2022 by 9:00 AM.
- **Final draft:** September 26, 2022 at 11:59 PM.

Additional Labor: If you would like to pursue the additional labor for this project (increasing your course grade by one level) then please read the following requirements below, and design your project accordingly.

Step 1: You must indicate to me, through email (not in person), that you intend to pursue the additional labor option for project 1, no later than one (1) week before the due date. This is just an indication of intention – it is not binding. You do not need to let me know if you cannot complete the extended project. And, as long as your project still adheres to the standard requirements, indicating you want to do the extra labor and then not doing so will not affect your complete/incomplete project.

Step 2: Your literacy narrative should be a total of 1300-1750 words, rather than the required minimum of 800-1000.

Step 3: Your literacy narrative must contain at least one well-placed image that is integrated into the text and explained in the story itself. The image must enhance, rather than detract, from the story.

Step 4: You must include a short cover letter for me, the instructor, indicating why you chose to take on this additional labor (and I don’t mean because you want a higher grade. Why did you choose this option specifically? What about it was interesting to you?). This cover letter should be appropriately formatted, addressed to me, and just a paragraph or two in length.

Project 2: Reading Spaces (Essay Option)

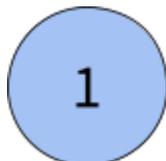
Adapting to Reading in a University Context

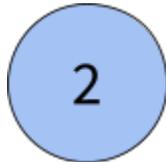
Rationale: To practice a rhetorical analysis that is personal and individually relevant to your studies at Virginia Tech.

Assignment description: *iGen and GenZ students just don't read any more.* Have you heard this? I have. Project Two seeks to dig into the assumptions beneath this provocation by calling for us to engage in what, exactly, students *do* read, *how* and *where* and *why* they read it, how much of it is self-sponsored and how much of it is assigned for class, how long you read for (in one sitting, for example, or while walking!), and what devices constitute the specific materials mediating this so-called reading. Whereas the literacy narrative in project one focused on the past, Project Two: Writing Spaces, focuses on the *now*, the moment you are in as a student at Virginia Tech, and combines personal perspective with rhetorical analysis. For this assignment, you will compose a rhetorical analysis essay of 1000-1200 words that accounts for **all four** of the following elements: materials, scenes, devices, and habits, to identify and interact with a rhetorical situation.

Due Dates: draft due (500 words) by Friday, October 14, 9 AM. Final due Friday, October 21, 2022 by 11:59 PM.

What am I analyzing? Your paper should address these elements:

- 

Materials
The “what” of your current reading and writing: whether paper-based or electronic; some selected by you, some assigned by others. The scope of these materials is broad, and I encourage you to think boldly and creatively. For example, you’re reading this assignment sheet right now. You may also read equations in a math course, or data in an accounting or computer science course, and so on.
- 

Scenes
The “where” of your current reading and writing: actual physical locations where you read, whether on foot as you stand or walk, at a desk or in a chair, in a crowded and noisy coffee shop, alone in a dormitory lounge, and so on.
- 

Devices
The means by which you read and write, whether on laptops, tablets, phones, or other devices; what devices are these, where did they come from, what are the applications you use to make them run well (for reading).
- 

Habits
The time you take to read and write (in flitting moments or in blocks of time), the attitudes that come readily to you or that you struggle with, strategies you apply for navigating reading you are assigned to do, and tangible evidence of note-keeping or

annotating the text, perhaps highlighting or writing in the margins to keep track of important points or to aid your memory.

The rhetorical situation: Like many rhetorical analyses, Reading Spaces asks for you to engage with a rhetorical *situation*. While rhetoric is the concept of argument, it is also the concept of identification: building perspectives that can be shared and communicated between people. Reading Spaces introduces rhetorical identification in a way that is personal to you. Further, Reading Spaces asks you to consider visual rhetoric, which concerns the visual arrangement of items to support your perspective, as well as the effect of these visual elements on the audience.

Our situation for this project is as follows:

- **rhetor** (speaker/writer): This is you in all your personhood. Student you, casual you, holistic you. As the rhetor in this situation, you are speaking to me with honesty about what you truly read, when, and why.
- **exigence** (circumstance for writing): as a student going forward, it is important to understand your habits in reading, as well as how to enter and articulate a rhetorical situation.
- **purpose**: to identify how you read, why you read, and what you read, as well as the habits and considerations around those questions.
- **genre**: This essay will be written as if it would be published in a collection of narrative rhetorical essays.
- **audience** (readers): Me, your instructor, and your peers.
- **register** (level of formality): Somewhat informal. You can use slang, first person, and reference pop culture phenomena, but the essay should still hold logic and argument.
- **arrangement** (elements and their purpose): This essay asks you to include a visual element to enhance your rhetorical perspective.

Visual element: Your paper *must* include a visual element. **This is not optional.** This project will ask you to inventory all of the reading you have been assigned this semester--textbooks, PDFs, handouts, both for class and for extracurricular activities, clubs, and sports. These are texts others have asked you to read. You will spread these materials out, take a photo, and incorporate the photo into your project, captioning it as a photo and discussing it as a volume or set of reading you have been assigned. This is an occasion to be distinctive with your work, too. Where and how will you present your photo(s) of all you've been assigned to read? Drill field? Dorm hallway? Screen shots? A combination of these?

How do I organize my paper? Your paper should have the following elements:

Photographic Evidence: *visual rhetoric*

The project presents compelling photographic evidence with detailed captions.

Specific Accounts of Materials, Scenes, Devices, or Habits: *setting the scene*

Each descriptive account includes specific details, sufficient to situate it and provide context.

Balanced Moments: *articulating the conversation*

The descriptive accounts are balanced (approximately equal length) and arranged with purpose.

Overall Development: *understanding of the prompt and purpose*

The project honors specifications concerning title, length, and formatting.

Formatting: To receive complete credit for this project, please ensure the following:

- Your paper is between **1000-1200 words**.
- Your paper includes **a thoughtful title related to the topic**. (As in - something other than “paper” at the top of the page. Think about this as a way to help me, the instructor, understand your thinking!).
- Your paper includes **analysis of all four of the following elements:** materials, scenes, devices, habits.
- Your paper is **thoughtful, inspired, and matters to you**. I do not want to waste your time, or mine, with a topic that doesn’t matter to you or that you don’t care about. I want you to care about what you’re writing about! I am less interested in perfection and far more interested in you discovering something new, engaging, and rhetorically exigent to you.

To receive complete credit:

- The analysis paper **is 1000-1200 words**.
- The analysis paper **has an interesting and engaging title**.
- The analysis paper **has the organizational structure as directed**.
- The analysis paper **follows the directions for formatting**.
- The analysis paper **shows effort appropriate to the scope of the project, including thoughtful writing and engagement with the topic**.
- The project is submitted on time, in the correct folder, in your Google Drive.**

Submission: Submit your document as a single Google Doc in your Google Folder in the “Project 2: Reading Spaces” folder. Title your document: **“LastName_ReadingSpaces_FinalDraft”**

Due Date: **Draft due (500 words) by Friday, October 14, 9 AM.**

Final due Monday, October 24, 2022 by 11:59 PM.

Additional Labor: If you would like to pursue the additional labor for this project (increasing your course grade by one level) then please read the following requirements below, and design your project accordingly.

Step 1: You must indicate to me, through email (not in person), that you intend to pursue the additional labor option for project 2, no later than one (1) week before the due date. This is just an indication of intention – it is not binding. You do not need to let me know if you cannot complete the extended project. And, as long as your project still adheres to the standard requirements, indicating you want to do the extra labor and then not doing so will not affect your complete/incomplete project.

Step 2: Your reading spaces project must be a total of 1300-1700 words, rather than the required minimum of 1000-1200.

Step 3: Your reading spaces project must include at least three visuals, rather than the required one.

Step 4: You must include a short cover letter for me, the instructor, indicating why you chose to take on this additional labor (and I don't mean because you want a higher grade. Why did you choose this option specifically? What about it was interesting to you?). This cover letter should be appropriately formatted, addressed to me, and just a paragraph or two in length.

Project 2: Reading Spaces (Multimodal Option)

Adapting to Reading in a University Context

Rationale: To practice a rhetorical analysis that is personal and individually relevant to your studies at Virginia Tech.

Assignment description: *iGen and GenZ students just don't read any more.* Have you heard this? I have. Project Two seeks to dig into the assumptions beneath this provocation by calling for us to engage in what, exactly, students *do* read, *how* and *where* and *why* they read it, how much of it is self-sponsored and how much of it is assigned for class, how long you read for (in one sitting, for example, or while walking!), and what devices constitute the specific materials mediating this so-called reading. Whereas the literacy narrative in project one focused on the past, Project Two: Writing Spaces, focuses on the *now*, the moment you are in as a student at Virginia Tech, and combines personal perspective with rhetorical analysis. For this option, you will create a Google Slides or Canva presentation of 12 slides that accounts for **all four** of the following elements: materials, scenes, devices, and habits, to identify and interact with a rhetorical situation.

Due Dates: draft due (6 slides) by Friday, October 14, 9 AM. Final due Friday, October 21, 2022 by 11:59 PM.

What am I analyzing? Your slides should address these elements:

1

Materials

The “what” of your current reading: whether paper-based or electronic; some selected by you, some assigned by others. The scope of these materials is broad, and I encourage you to think boldly and creatively. For example, you’re reading this assignment sheet right now. You may also read equations in a math course, or data in an accounting or computer science course, and so on.

2

Scenes

The “where” of your current reading: actual physical locations where you read, whether on foot as you stand or walk, at a desk or in a chair, in a crowded and noisy coffee shop, alone in a dormitory lounge, and so on.

3

Devices

The means by which you read, whether on laptops, tablets, phones, or other devices; what devices are these, where did they come from, what are the applications you use to make them run well (for reading).

4

Habits

The time you take to read (in flitting moments or in blocks of time), the attitudes that come readily to you or that you struggle with, strategies you apply for navigating reading you are assigned to do, and tangible evidence of note-keeping or annotating

the text, perhaps highlighting or writing in the margins to keep track of important points or to aid your memory.

The rhetorical situation: Like many rhetorical analyses, Reading Spaces asks for you to engage with a rhetorical *situation*. While rhetoric is the concept of argument, it is also the concept of identification: building perspectives that can be shared and communicated between people. Reading Spaces introduces rhetorical identification in a way that is personal to you. Further, Reading Spaces asks you to consider visual rhetoric, which concerns the visual arrangement of items to support your perspective, as well as the effect of these visual elements on the audience.

Our situation for this project is as follows:

- **rhetor** (speaker/writer): This is you in all your personhood. Student you, casual you, holistic you. As the rhetor in this situation, you are speaking to me with honesty about what you truly read, when, and why.
- **exigence** (circumstance for writing): as a student going forward, it is important to understand your habits in reading, as well as how to enter and articulate a rhetorical situation.
- **purpose**: to identify how you read, why you read, and what you read, as well as the habits and considerations around those questions.
- **genre**: This presentation will be composed as if you were showing it to a friendly, casual audience (think a local conference for undergraduate students, a living-learning community seminar, etc.)
- **audience** (readers): Me, your instructor, and your peers.
- **register** (level of formality): Somewhat informal. You can use slang, first person, and reference pop culture phenomena, but the presentation should still hold logic and argument.
- **arrangement** (elements and their purpose): This option asks you to present your rhetorical perspective in a visual format. Your choices in theme, color, design, etc. all contribute to the rhetorical impression for the reader.

Creating your slides presentation:

This option is designed to be creative, personal, and open-ended to interpretation. Be thoughtful about your theme and how it reflects your personality and style. You must include the following slides:

1. Title slide

The title cannot be “Reading Spaces.”

2. Keywords slide + Explanation slide*

A slide that lists at least **5 keywords/phrases** that describe how/where you read and/or write.

3. A “Materials” slide + Explanation slide*

Examples of what reading and writing you consume. These can be screengrabs or photos you take yourself. There should be at least **5 things** listed on this slide.

4. A “Scenes” slide + Explanation slide*

Include photos of where you read and write. There should be at least **5 photos** on this slide.

5. A “Devices” slide + Explanation slide*

Include photos or screengrabs of how you're reading: on what device, app, or other means do you do most of your reading? There should be at least **3 things** on this slide.

6. A "Habits" slide + Explanation slide*

Surf the web and select **three memes** that best represent your reading habits/relationship with reading/writing, as well as **two additional screengrabs or photos of you in "process" of reading.**

7. Conclusion slide

Use this slide to add any closing thoughts you have about your reading/writing habits. Include your **favorite quote** at the very end (your favorite interaction with language).

*In the explanation slides, describe these materials and why/how they reflect your reading habits and identity in **150-200 words.**

Example slide decks:

- [Google slides version 1](#)
- [Canva version 1](#)
- [Google slides version 2](#)
- [Canva version 2](#)

By the end of the presentation, it should demonstrate:

Photographic Evidence: *visual rhetoric*

The project presents compelling photographic evidence.

Specific Accounts of Three Materials, Scenes, Devices, or Habits: *setting the scene*

Each descriptive account includes specific details, sufficient to situate it and provide context.

Balanced Moments: *articulating the conversation*

The descriptive accounts are balanced and arranged with purpose.

Overall Development: *understanding of the prompt and purpose*

The project honors specifications concerning title, length, and formatting.

Formatting: To receive complete credit for this project, please ensure the following:

- Your presentation is between **12 slides.**
- Your presentation includes **a thoughtful title related to the topic.** (As in - something other than "reading spaces" on the title slide. Think about this as a way to help me, the instructor, understand your thinking!).
- Your presentation includes **analysis of at least three of the following elements:** materials, scenes, devices, habits.
- Your presentation is **thoughtful, inspired, and matters to you.** I do not want to waste your time, or mine, with a topic that doesn't matter to you or that you don't care about. I want you

to care about what you're composing! I am less interested in perfection and far more interested in you discovering something new, engaging, and rhetorically exigent to you.

To receive complete credit:

- The presentation **is 12 slides.**
- The presentation **has an interesting and engaging title.**
- The presentation **has the organizational structure as directed.**
- The presentation **follows the directions for formatting.**
- The presentation **shows effort appropriate to the scope of the project, including thoughtful writing and engagement with the topic.**
- The project is submitted on time, in the correct folder, in your Google Drive.**

Submission: Submit your document as a single Google Slides file, or a Canva link, in your Google Folder in the "Project 2: Reading Spaces" folder. Title your document: "LastName_ReadingSpaces_FinalDraft"

Due Date: Draft due (6 slides) by Friday, October 14, 9 AM.
Final due Monday, October 24, 2022 by 11:59 PM.

Additional Labor: If you would like to pursue the additional labor for this project (increasing your course grade by one level) then please read the following requirements below, and design your project accordingly.

Step 1: You must indicate to me, through email (not in person), that you intend to pursue the additional labor option for project 2, no later than one (1) week before the due date. This is just an indication of intention – it is not binding. You do not need to let me know if you cannot complete the extended project. And, as long as your project still adheres to the standard requirements, indicating you want to do the extra labor and then not doing so will not affect your complete/incomplete project.

Step 2: Your reading spaces project must be a total of 16 slides, rather than the required minimum of 12.

Step 3: You must include a short cover letter in your google folder for me, the instructor, indicating why you chose to take on this additional labor (and I don't mean because you want a higher grade. Why did you choose this option specifically? What about it was interesting to you?). This cover letter should be appropriately formatted, addressed to me, and just a paragraph or two in length.

Project 3: Worknets

Interacting with Research Efficiently

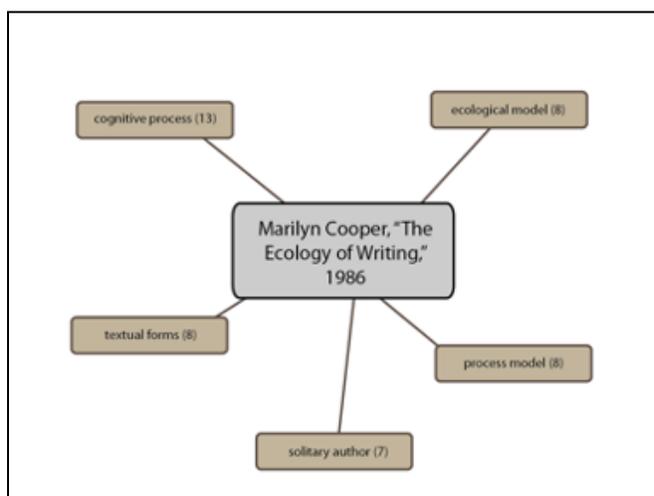
Rationale: to introduce a method for reading and writing your way across one researched academic source carefully and thereby accounting for its generative connections.

Assignment context: Worknets help readers comprehend and remember the important parts of an article, but they also prompt new researchable questions that can lead into emerging research interests for the reader. Importantly, worknets consist of a series of phases—four altogether—each expanding upon the article’s discoverable ties to keywords, sources, authorship, and the world (time and place) in which it was written. We should think of worknets as helping us engage sources visually and in writing so that we are better able to use the source toward rhetorical invention (i.e., toward coming up with what we will say). Worknets also help us grasp the rhetorical situation in which the article was produced—who wrote the article, what their purposes were, who was the audience, and how the article has circulated or been taken up.

What is the deliverable? Creating a worknet consists of three steps: 1) choose a researched academic article *relevant* to your area of inquiry published since 1980, 2) in Google Draw, create an image that contains 3-5 spokes for each of the four phases, saving and screenshotting each phase, and 3) a written account of 300-350 words that accompanies **each phase**. That means four phases and four total written accounts. In addition, you will write a short introduction for your article and a brief conclusion.

What are the phases? Your worknet will be made up of the following elements, in this order:

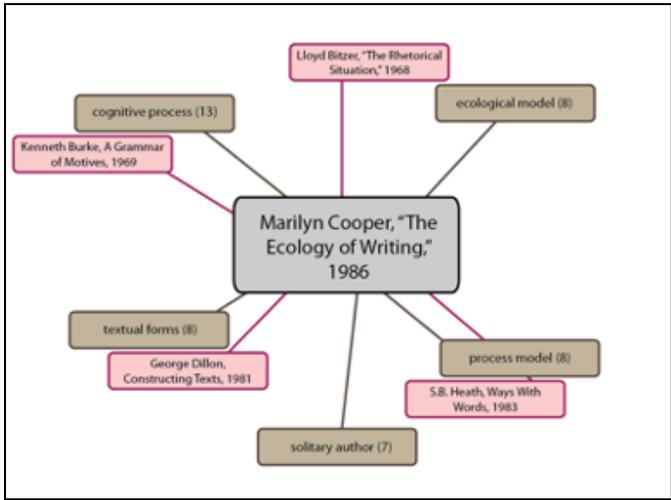
Phase 1: Semantic



Semantic concerns vocabulary—words and phrases that appear in the article itself and whose reference and meaning can be traced to peripheral ideas suited to further exploration. Whether you seek individual words or two-word phrases, include the total count in parentheses. Use tagcrowd.com or the Online NGram Analyzer to help with this. In the written account that goes with the semantic phase, discuss what the terms mean, generally and in the context of the article. Why are these terms important? How do they advance the rhetorical goals of the

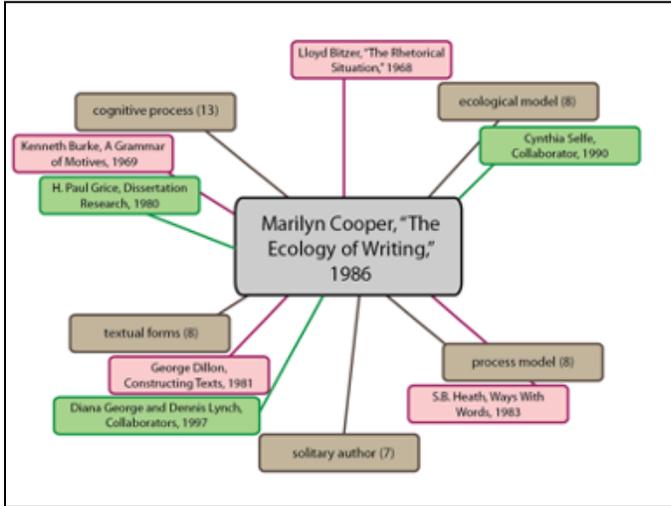
piece? That is, how do the keywords favor a particular audience, showing that audience regard for forms of knowledge that is important to them?

Phase 2: Bibliographic



Bibliographic traces specific sources cited in the original. For this phase, turn to the works cited or references list at the end of the article. Choose 3-5 sources. Are they available in [Newman Library](#)? What are the dates of publication? How do the sources appear in the article? That is, how are they being used? How might tracking down any one source expand your knowledge about the article and its rhetorical context? In what ways do specific sources advance the rhetorical goals of the piece?

Phase 3: Affinity



Affinity attends to functions of authorship, such as graduate training, collaborations, current position, career arc for publishing activity, and relationship to other specializations. For the affinity-based phase, look up the author. What else has the author written? Do they publish by themselves or with others? What other work have they done? Does it seem to you related to the focus of this article? How so? Where does the author work? How long has she worked there? How does this knowledge give you a deeper sense of the author’s credibility,

qualifications, or *ethos*?

Phase 4: Choric



Choric examines the world in which the article was written, collecting a handful of popular culture references from the time and place it came from. Like the affinity worknet above, a choric worknet is not explicitly identifiable *in* the text of the article. It sets you up to explore coincident materials and events from popular culture (movies, songs, happenings, local and world news) in the interest of enlarging context and striking juxtaposition. What else, specifically, was happening when the article was written? What was going on in the place

where it was written? How do a sample of these time-place associations open up new possibilities for exploring the article or an idea it introduces?

Introduction and conclusion: Your completed project will include an opening paragraph that introduces the article, and a concluding paragraph that discusses the article’s purpose, audience, and context using rhetorical terms and concepts we have discussed this semester (e.g., *ethos*, *pathos*, *logos*; *kairos*; rhetorical situation; audience, exigence, constraints). Like Projects One and Two, your third project should be highly focused. All throughout, it will adhere to a single researched article. The project forecasts some of the work you will be doing in ENGL1106 next semester—selecting sources, reading them well, drawing upon them to reinforce your writing.

Article Choices: If you would prefer *not* to choose an article yourself, and would rather work off a recommended article from me, I’ve listed some choices below:

- [Deborah Brandt, “Sponsors of Literacy”](#)
- [Corrine E. Hinton, “So You’ve Got a Writing Assignment, Now What?”](#)
- [Ann N. Amicucci, “Four Things Social Media Can Teach You about College Writing—and One Thing It Can’t](#)
- [Kyle D. Stedman “Annoying Ways People Use Sources”](#)
- [Yiran Su et al., “Fan Engagement in 15 Seconds: Athletes’ Relationship Marketing During a Pandemic via TikTok”](#)
- [James Paul Gee, “Why Game Studies Now?”](#)
- [Heather Irwin-Robinson, “A Study on the Effectiveness of Flipped Teaching in College Math Classroom”](#)

- [Lindsey Till Hoyt et al., ““Constant Stress Has Become the New Normal”: Stress and Anxiety Inequalities Among U.S. College Students in the Time of COVID-19”](#)
- [Mary Fogarty & Gina Arnold, “Are You Ready for It? Re-Evaluating Taylor Swift”](#)

Formatting: To receive complete credit for this project, please ensure the following:

- **Hub and Spoke Visual Models:** The project presents four hub and spoke models, carefully drawn and positioned, consistent with the respective phases, and legible.
- **Rhetorical analysis:** The accounts make connections with purpose, audience, context, and timing. They make rhetorical terms explicit and demonstrate a grasp of the concepts.
- **Balanced and purposefully arranged accounts:** The descriptive accounts are balanced (approximately equal length) and arranged with purpose.
- **Overall development (inc. title and length):** The project honors specifications concerning title, length, and word count.

To receive complete credit:

- The project **is 1500-2000 words.**
- The project **has an interesting and engaging title.**
- The project **has the organizational structure as directed.**
- The project **has four phases and accompanying models.**
- The project **has one primary source.**
- The project **shows effort appropriate to the scope of the project, including thoughtful writing and engagement with the topic.**
- The project is submitted on time, in the correct folder, in your Google Drive.**

Submission: Submit your document as a single Google Doc in your Google Folder in the “Project 3: Worknets” folder. Title your document: “LastName_Worknets_FinalDraft”

Due Date: **half draft due November 11, 2022 by class time; final due November 16, 2022 by 11:59 PM**

Additional Labor, Worknets Revision: If you would like to pursue the additional labor for this project (increasing your course grade by one level) then please read the following requirements below, and design your project accordingly.

Step 1: You must indicate to me, through email (not in person), that you intend to pursue the additional labor option for project 3, **no later than four (4) days after the return of project 3.** This is just an indication of intention – it is not binding. You do not need to let me know if you cannot complete the extended project. And, as long as your project still adheres to the standard requirements, indicating you want to do the extra labor and then not doing so will not affect your complete/incomplete project.

Step 2: Either by email or in person, you must discuss with me how your worknets revision will take shape. I will customize expectations based on your project.

90s – Concise Reading Responses

Changing up the typical reading response.

Rationale: To practice short writing responses on a regular schedule.

Assignment description: Nineties are focused pieces of writing that combine textual awareness, style, and response to the assigned reading in the form of a question or a connection. The number ninety refers to wordcount; so, a ninety is a 90-word response. But because we don't want to inconvenience ourselves too much with counting, a ninety *can be* between 85 and 95 words. The logic of 90s owes to Lauren Berlant and Kathleen Stewart's *The Hundreds*, a project where they wrote in dialogue with one another while adhering to units of writing that were 100 words or a multiple of 100.

What are 90s about? Nineties are designed to be free in thought and form. You may use them to respond to the readings (I will give you prompts to do so) you may use them to respond to topics in the course (I will give you prompts to do so) or you may use them to track your own thinking and development of your projects during the semester. These pieces of writing, while effort should be made, are designed to be low-stress, non-intrusive, and low-stakes.

Formatting: Your nineties will be collected in a single document, or in a weekly document if you would prefer, in your Google Folder. Here is an example of a 90, written by me, in the format I'd like you to follow.

Week Five - 2/15/22 - Methods as a Curiosity

Something that sparked interest in *Composing Research* is the idea of selecting methods as a process of what is curious and inspiring in the moment of investigation. This has felt like a theme in the course as a whole, which is such a different and generative perspective than what I'm used to. Even last semester, except in Dr. Weaver's course, research methodology was still largely impersonal or directive towards product, not the spirit of inquiry. The field of rhet/comp continues to appeal to me in that support of individual *and* field curiosity combined. (94)

Note that this example contains the following format:

(Week) - (Date) - (Title)

[Body of Writing] (Word Count)

Letter to a Literacy Sponsor

Thinking about literacy in our everyday lives.

Rationale: To scaffold your literacy narrative project by asking you to write a short letter to an important literacy presence in your life.

Assignment description: When you think about how you arrived at Virginia Tech, and the journey you're taking here, there is probably a teacher, a parent/guardian, a friend, or maybe an author, movie, actor, or other "agent" of literacy that supported you and helped you along the way to where you are now. This is your opportunity to write a brief letter to that person or other literacy sponsor, telling them the role they played in your literary life thus far. As always, remember that "literacy" can be many things – not just reading and writing. Thus, your sponsor could be a coach, a teacher from another discipline, an extracurricular teacher, a mentor of another kind, etc. I've included a letter to one of my literacy sponsors on the following page.

Part 1: Draw an interpretation of your sponsor on your avatar sheet. This can be a literal interpretation or an abstract interpretation.

Part 2: Compose a short letter on the following page on this assignment sheet to that person, following the structure below.

Structure: Your letter should have the following elements:

Greeting: Your letter should begin as a true letter would, "Dear _____" or other greeting.

Intro: Where you update this sponsor on how you're doing now, where you are, and what you're studying/hoping to study.

Short Narrative: A brief description of what this person did for you, how they influenced you, and what their presence did for your literacy development. Be sure you describe how you're defining literacy – as in, if you choose a coach of a sport, describe how your literacy in that sport developed through this individual.

Closure: A short "goodbye" paragraph where you extend a thank-you.

Dear Derek,

The first time I emailed you, I was sitting on the third floor of Newman library. I was writing you to ask permission to join your research methods class. My palms were sweating, and for a moment, I considered whether it was worth emailing at all. Not because I didn't want to join your class – I did, desperately. I wanted to impress you. I cared deeply about what you were doing, and your leadership style was one I wanted to emulate myself. I wanted you to like me, because I felt – even then – that we were meant to be in the same scholarly family.

You have taught me what it means to be literate in research. To me, this literacy means that not only do I feel like it is permissible for me to investigate my questions and interrogate them fully, embracing what is imperfect and unknown, but also that I can share that love and freedom with others: my students, my peers, my mentors. You've given me a language that encompasses and investigates what it means to inquire into a field that feels at once welcoming and terrifying, you've shown me that the dark, unknown world of questions and answers is not so scary. Before you I did not understand what methods were, let alone all they could do for me. Before you, I did not realize that there is a researcher in all of us, and the field of rhetoric and composition is not a realm of pearly gates where only the chosen ones are admitted. And, even if that is still a little bit true, I want to thank you for giving me a key.

You have taught me to embrace mess. You have taught me to accept failure, to realize that sometimes we have bad ideas, and that's okay – we should put them on offer. You've taught me that it is okay to think in circles, and that I do not have to have all the answers at once. You have taught me that it is okay to chase down all my questions, but that I don't need to know where the journey down those roads is going to take me. You've shown me that you will walk the paths I wander, and be there when I am afraid, when I am tired, when I am uncertain. You've shown me that the beauty in research is not the finished product, but the rivers and roads we take to find the solutions.

You have shown me what it is like for someone to stand behind me, even when I feel so uncertain myself. You have taught me to stand on my own, and fight for myself, but to rely on help when I need it. You have illustrated for me that sometimes, we are treated poorly. Even if that treatment is unfair. You have shown me that it is okay to stand in the rain, and that it's possible to weather the storm. You have taught me that art and research can combine, that there is something to appreciate in all the work we do. You've shown me that it is okay to be myself in this field, that I do not have to fit into the mold impressed upon me by the pressures of academia. Who I am is valid in your eyes.

You have reminded me to laugh even when I want to cry. You have reminded me that stress is not something we have to face alone, and that sometimes we can't fight our own demons – but we can face them, accept them, and learn from them. You've reminded me that research isn't everything. You've reminded me that to care so much about something is a gift. You've reminded me to grow into the love I have for this field, rather than encouraging me to separate myself from the attachment I feel. You have reminded me that it's critical not to lose our joy, even when faced with darkness.

Who's in the Room With You

Defining the rhetorical voices we carry with us.

Rationale: To prepare you to articulate a conversation around rhetorical terms and their roles in our everyday lives.

Assignment description: First, I want you to think about what you do on a normal day. Where you go, the paths you walk, the places you spend your down time, where you work, etc. Then, I want you to consider who, in your life, you either actively or passively “bring” with you throughout that daily routine. In other words, when you're in class, who's in the room with you? Who is that invisible presence, that silent support? And, what role do they play?

I would like for you to come up with at least four (4) different people. Then, I'd like for you to write a short (100 word or so) description for **each person**. Tell me who they are, how you know them, what they mean to you, **and what rhetorical term they represent in your life**. As in, who is your voice of **ethos**, your voice of **logos**, your voice of **pathos**, and your voice of **kairos**?

I would like for you to add a brief introduction (about 50 words) of your “room” as well as a compelling title.

Structure: I'm giving you a brief example of my personal “room” below for reference, and we'll do some further exploration in class.

Introduction (about 50 words): Here, I'll describe how I thought about my choices of people to include. How you choose to describe this is up to you. For example, my “room” includes people from my present day, who I see as particularly influential in my own everyday life as a scholar, a student, etc. I take them with me into nearly every situation I find myself in on a daily basis.

Ethos (100ish words): My “ethos” is my mentor, who represents the voice of reason in my academic life, as well as personal encouragement, steadfast credibility, and support.

Pathos (100ish words): My “pathos” is my mother, who always listens, fosters my emotional well-being, and gives me a lift when I need it.

Logos (100ish words): My “logos” is my favorite professor, who has a system for everything, yet encourages “rangeyness,” good-will attempts, and failing forward.

Kairos (100ish words): My “kairos” is my partner, who reminds me there's no time like the present, to be conscious yet dream big, and to see the world around me for its good and bad.

Important Notes (and Variations): I recognize that we all have different relationships to the people in our lives, and (I hope) that you all realize I want this class to be a safe space, a place of growth and positivity, etc. So, if you do not want to write about people, I am okay with that if you can provide me with four other notable *objects* that have rhetorical significance to you. In return, I ask that you put as much thought into your objects as I'm describing above. Alternatively, you may present one or two people who are a source of negative rhetoric in your life, though I'd prefer that you do not exclusively do negative representations.

In addition, you may not have an individual ethos, pathos, logos, and kairos. You might have more than one logos, or all ethos, etc. I am also okay with this, if **you can explain in different words how each person fulfills the role**. In other words, **I do not want to read the same description for four different people. If you're using a rhetorical term more than once, you must show nuance and understanding of that term accordingly.**

ENGL 1105 Grading Contract

Final Grade:

My role: As the instructor, I agree to abide by the following guiding principles.

- I agree to assess your work objectively, fairly, and in a timely manner.
- I agree to provide support in your journey through the course.
- I agree to prioritize effort over perfection. I am committed to you learning in this course rather than penalizing your work.
- I agree to a labor-based approach as a generous, mutually respectful method of assessment.

Your role: As the student, I ask that you do the following.

- I ask that you carefully read the syllabus.
- I ask that you carefully read the assignment sheets.
- I ask that you, to the best of your ability and comfort level, communicate with me if you have a concern or worry about completing your work. I am here to help you.
- I ask that you review this grading contract regularly and communicate with me as necessary.

Document Overview: This document tracks your progress toward the required course assignments as well as any additional assignments you complete as outlined in the grading contract. I will update the assignment status column within two weeks of the assignment due date. Review the grading contract in the syllabus as needed.

Complete: Attempt meets the assignment expectations, including purpose, length/depth, formatting, and timeliness

Incomplete: Attempt made, but does not meet the assignment expectations for purpose, length/depth, formatting, and/or timeliness; request for further revision; ignoring revision requests will result in an assignment being categorized as missing

Late: Submitted within the 48-hour extension period

Extra Late: Submitted after the 48-hour extension period

Missing: No attempt made; will not be eligible for a passing grade in the course if

the assignment is not submitted prior to the last class meeting

Required Assignments	Status
Projects	
Project 1: Literacy Narrative	
Project 2: Reading Spaces	
Project 3: Worknets	
Presentation	
Presentation	
Course Reflection	
Reflection	
90s (Reading Responses - 15 Required)	
#1	
#2	
#3	
#4	
#5	
#6	
#7	
#8	
#9	
#10	
#11	
#12	
#13	

#14	
#15	
Additional Boost Items	
Writing Center Experience (May be repeated three times)	Date: Date: Date:
Office Hours Experience (May be repeated twice)	Date: Date:
Expanded Worknets	
Expanded Reading Spaces	
Additional 90s	
Expanded Literacy Narrative	
Student Design	
Attendance	
Unexcused absences:	

Life Happens Waiver:

2022

Sample Student Work



2023

[Redacted]

09/26/2022

COVER LETTER

I started my essay with my journey in mathematics and then proceeded to my journey in dance, discussing how the meaning of literacy evolved for me through the years. While starting, I wasn't sure; about what literacy meant to me, but then I just sat down and started with my draft.

In the process of brainstorming and writing, scraping through my memories of failures and success, I realized; I have a lot to say on the topic. I wrote a draft of more than a thousand words!! It was truly amazing.

I instantly knew that I would do the additional labor. I realized that I need more words to convey my thoughts, write about my journey, and what literacy means to me. Writing this essay also made me connect with myself and appreciate what I have received. It made me value the people in my life and regard their constant efforts. I hope that you will be able to connect with my journey of literacy.

Commented [RM1]: Hi, _____ ! First, thank you for the perfect formatting on this project! This essay is exemplary in so many ways. I am so proud of you for pursuing this story bravely, and for investing so much work into the topic. You have a gift for writing and storytelling, and I hope you find time to pursue it further beyond this class. Your ability will take you far in any direction, whether that's a coverletter for a job or a published article down the road. I maintain that your interpretation of the prompt and ability to connect the story together is one of the strongest efforts I've seen in the 1105 classroom. Your use of detail, your understanding of the nuance, your choice in language - it's a joy to read your work.

Your grade is "complete" and you have completed the boost for project 1, as well!

This was a pleasure, and I'm so glad you're in my class!

Commented [2]: I love this! This is a great skill too - at least for me, sometimes I get stuck if I don't feel lightning strike on the topic right away, but if I brainstorm and dig through my thoughts, sometimes the work becomes better than I could've imagined originally.

Commented [3]: This is exactly what I hope everyone can get from this type of assignment!

09/26/2022

MY ALGEBRA BEHIND LITERACY

Math has always been a part of who I am. Yeah, I am the person who finds comfort while solving complicated math problems or brain teasers since first grade. I can solve them all day!

My parents also influenced me- I believe- to feel connected to math, especially my dad. Doing math problems with my dad are some of the best memories I share with him. If I face any issue, the first person I would go to is my dad, and guess what? I still do.

During one of my calculus classes, the teacher had just started integration. As the class proceeded, I could see the atmosphere was getting dull. Everyone was getting exhausted, and my friend exclaimed, "My Gosh, differentiation.... fine, but integration...I can't take it." And without thinking, I go like, "Really, I am loving it." I could see the look on her face, which I am pretty sure intended the fact that *I was weird*. Well, I guess this is the expression she sees on my face while she rambles about her love for chemistry.

For me, being great at math is one form of literacy but apparently, this doesn't even account for my friends. I know this is rude of me, but I do classify people as dumb when they can't perform simple math calculations, I never considered the fact that it may not even be a parameter for them to feel like they are literate.

Commented [4]: I love this title!

Commented [5]: Great opening: it almost feels like the beginning of a personal narrative on a TV show (and this is a great thing!) I love how you address the topic of math head on, and your use of purposeful punctuation. I also appreciate how you utilize small paragraphs to emphasize information: this is a favorite technique of mine and a great way to signal rhetorical significance to the reader.

Commented [6]: Again, such a clear scene here. Your use of dialogue, your connection to how you were feeling compared to how your friend was feeling, excellent.

Commented [7]: I commend your honesty here. It's such a great example of how to introduce our own biases and assumptions into our work, and do so with direct language. Even in research writing, this is a really important skillset



The fact is I do face problems. I am an international student, and in my first math class at Tech, I faced a lot of issues. The terms they used were different. For example, they read -2 as “negative” two not “minus” two. I know it seems a little bit redundant, but it is problematic. I can’t participate in class spontaneously; I always need to translate it in my mind. I

remember when I mistakenly said “minus” two and people were confused. It’s not the best feeling. The fact is literacy has no definite level; it is ever evolving. Even after submitting my first written assignment in math, I received 14 out of 20. I couldn’t believe it; all my answers were correct!! He had covered all my answers in blue circles indicating I have to explain more, what more was I supposed to write? They were already a page long! I didn’t see my face, but I knew it had turned pale with horror and anger. But, I realized, I must change my language and writing, it’s no one’s fault, this is a process of growing.

Literacy doesn’t necessarily mean being good at a subject. There are things that I like but I am not good at. I have always loved to dance as far as I remember. I would get selected for dance performances at School Annual Functions. It was the time when I was obsessed with Madhuri Dixit (an Indian actor), she was the perfect definition of a beautiful dancer with the best expressions. With her being my idol, I wanted to learn Kathak (an Indian classical dance style). At the age of nine, I started taking Kathak classes and was fully prepared for my first examination, which was in December. But life happens right? I had an operation in October (I

Commented [8]: Great example of using footnotes effectively, and going above and beyond! I’m incredibly impressed!

Commented [9]: Great usage of detail here to convey your point

Commented [10]: Wonderful additional detail here, I can see the work you’ve done in incorporating the feedback! This is a visceral scene that really pulls me in to the moment. This is a great technique for your academic writing as well: concisely conveying strong details will enhance your point, regardless of the prompt/situation.

Commented [11]: Nice usage of transition sentences: you have a natural affinity for paragraph structure, and convey a topic sentence, additional detail, and a transitional sentence in a way that succinctly sums up the point for the reader.

Commented [12]: Awesome detail here

¹ My friend and I in math class

don't like to talk about it). Whatever, the thing was now I wasn't allowed to do any strenuous activities for three to five months. And, like any other person, I cried. But then my mom entered, became overprotective and did not let me participate in any physical activities. That year I had to drop out of my school's Annual Function dance performance. I was put in some group music stuff with the worst possible costume. I was not happy, but I had no choice. Well, I took time to accept that, and I strongly blamed my mom for it. I could have started dancing again after five months, right? But no. She was stubborn.

2



As time passed by, I got over it. I found new interests, from drawing and singing to playing the keyboard. I completed two years of classical Indian vocal during high school and that is when I started to play the keyboard. I don't have the best hand coordination for the keyboard so it gets a little frustrating sometimes, but I always enjoy playing it. My love for music will never die, alongside I started drawing and doodling looking at some cool references from Pinterest. I recently made a new little black book, which I always carry with me.

Whenever possible, I sketch something cute in it. Though music and drawing aren't my strengths, they will always be a

part of me. They are dear to my heart; they made me grow and were there for me when I needed something in my life. Now, drawing is my favorite hobby.

Commented [13]: Oh my gosh - thank you so much for including your art in this piece! Gorgeous! And a wonderful literal interpretation of another form of literacy! Should you choose to, you're welcome to include further illustrations of yours in project 2 :-)

Commented [14]: A great acknowledgement that literacy doesn't equal proficiency (though I would say you're very strong at drawing!)

² Some drawings from my little black book

I was proud of myself. But there is still a part of me who would love to continue dancing. I talked to my mom, she said that she gets me, she admitted her fault and explained it was normal for her to fear for her child. I get her. It is scary to see your loved ones going through that again. I accepted the reality; I still dance not professionally but for fun. The fact is literacy doesn't mean you need to master an art. It is to understand the fact that you can't be good at everything and some challenges will change your plans for what you want to be.

Coming from India, the first thought that pops up in my brain after hearing about literacy is the right to education till 14. I never thought of literacy in another way. But if you ask me what literacy means, it will differ. In this essay, I will change my definition of literacy depending on the subject. Combining everything, I believe literacy is just accepting and growing with what you have. But you cannot just justify literacy by taking subjects as your domain. It also possesses the basic etiquette one should have. One can be literate even if they have never attended school or mastered any skill, but one won't be literate if they do not have a basic sense of how to be a human.

Commented [15]: Yes yes yes, love this! This is a wonderful example of nuance and understanding the ranges of literacy and fluidity of definition.

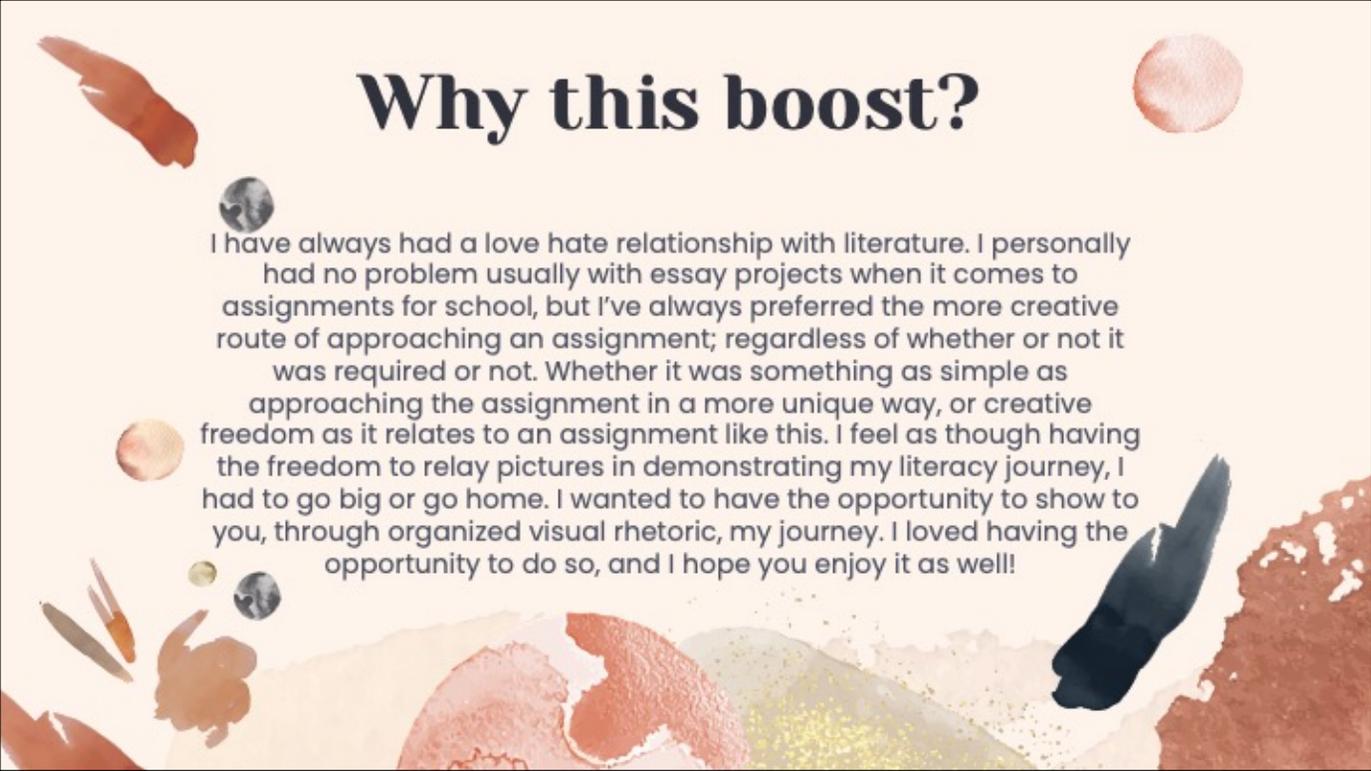
I remember a lot of instances when I feel uncomfortable in the presence of others. They will judge you, make you feel bad about YOU, and question your identity and choices. A situation where you feel unsafe, not physically, but mentally. When people don't appreciate your presence or acknowledge your ideas. It hurts, it leaves a permanent scar on you, and it makes you doubt yourself. I feel people should have the basic courtesy to acknowledge one's presence and one's thoughts. People should feel included with you. I thought this was an unsaid fact. But guess what, it's not. Everyone has felt secluded at some point in their life.

After going through these instances, I always question why people do this. I always remind myself that even by mistake no one should feel excluded or sad after meeting or even greeting you. I know you have bad days but that doesn't give you a right to make someone feel bad.

Literacy is also about making choices and decisions. After coming to Tech, there are a lot of times when you have to choose something over another. Either you can attend the seminar or your class. I started to learn how to prioritize. Let me tell you, I am indecisive. Here, you don't have time, you need to decide what you want at the spur of the moment. It's something I am working on.

Literacy can't be defined. It is a process to become who you are. It is different for anyone; there is no correct definition of literacy. **I feel literacy just implies accepting, growing, expanding your knowledge, gaining perspective, and making decisions.** It's all about becoming a better version of yourself, it does not mean you have to be the best.

Commented [16]: Beautiful conclusion! I love how your definition not only shows nuance and range in your own life, but in the reader's life as well. This is a great rhetorical strategy to involve the audience in your point.



Why this boost?

I have always had a love hate relationship with literature. I personally had no problem usually with essay projects when it comes to assignments for school, but I've always preferred the more creative route of approaching an assignment; regardless of whether or not it was required or not. Whether it was something as simple as approaching the assignment in a more unique way, or creative freedom as it relates to an assignment like this. I feel as though having the freedom to relay pictures in demonstrating my literacy journey, I had to go big or go home. I wanted to have the opportunity to show to you, through organized visual rhetoric, my journey. I loved having the opportunity to do so, and I hope you enjoy it as well!

You are brilliant, _____. This project is exemplary in so many ways, absolutely stunning in its execution, and meticulous in its analytical structure. Projects like this are the reason this course can be so fun to teach as an instructor: it's incredibly rewarding when a student shows me what the project can look like, and how amazing it can be, beyond just the regular scope of the assignment. You succeed in this regard. Your explanations are well situated, your attention to detail is immaculate, your overall rhetorical profile abundantly clear. You succeed in something impressive which is an implied sense of pathos throughout - there's an inherent emotionality to this project that made me feel deeply reflective throughout. I commend your use of visual rhetoric, your choices fit the sense and aesthetic of the project in a way that makes it exciting to review. This was a pleasure to view, and I hope you know what a joy it is to read your work!

Your boost is complete, and your project needless to say is also complete. Fantastic work, so proud of you!



It's Bittersweet; Heba's reading experience

Heba Kamal, Eng 1105

I love your title, as well as the aesthetic you've chosen! This template feels warm and inviting, and the colors play well into the idea of your reading habits as bittersweet, particularly the pinks and muted greys. Lovely!

Keywords

01 Bittersweet

02 Creative

03 Wobbly

04 Suspenseful

05 Cozy

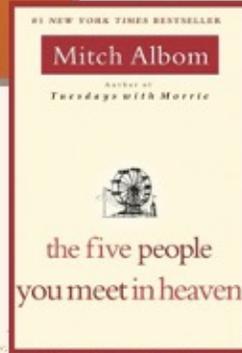
Very strong keywords here. I touched on this a bit in class, but keywords are one of the most important (and frankly, most difficult) "genres" of all academic writing, because they can really make or break the trajectory of something like an article. What stands out to me about your selections is your care and attention to symbiotic relationships - all of these five words work well in the bittersweet theme, are reflected in your visual rhetoric, and carefully build a rhetorical profile for the reader that reflects the project ahead.

Why these keywords?

My whole journey with reading, and even writing for that matter, has always been **bittersweet**. I've never really sat and took the time to read traditionally, because I never interested in writing that was as **creative** as I wanted it to be. The required for readings for my classes didn't help much either, since they were generally more advanced than what I was used to and long. With English being my second language and being used to avoiding every interaction with words, it only made sense that I wasn't engaged like my peers usually were. With that being said, my whole process was **wobbly** in the sense that I never felt engaged enough to really sit through reading a book voluntarily (at least not regularly). In the case that I did find a book that filled those needs, I found myself reading books that were **suspenseful**, and kept me at the edge of my seat asking for more. I made sure to pick a spot I felt most comfortable and **cozy** in when doing so, since I know I'd be there reading for a hot minute after I've already started.

I appreciate the situated keywords within your explanation, that's a strong way to indicate their validity, and visually remind the reader how we're considering them in this context. My favorite word you've chosen is "wobbly" - that's such an apt analysis and very much a current throughline in rhetoric and composition as a field. The understanding or analysis of certain situations, job roles, etc. as tentative, unstable, wobbly, and so on is a particular interest of mine in that regard, and I love the usage here! Because you asked about justification, you've done a very good job here of including the words organically while also tying their meaning in to your project as a whole. This is a good structure to remember for key words, because particularly in STEM abstracts, the expectation is that the keywords are integrated into the text explicitly (and a lot of the time, this is forgotten)

Materials



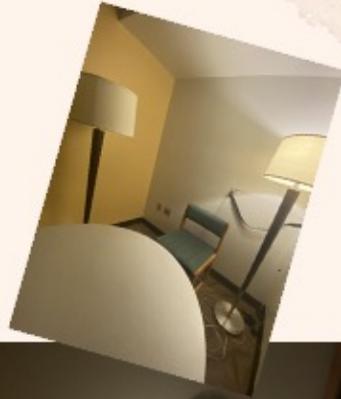
Why these materials?

My phone is most accessible to me and most convenient when it comes to communicating with people. I read and send text messages throughout the day, as shown by a screenshot of a conversation with my little brother. This is just an example of how I am exposed to daily writing and reading, although it might not be extensive. Another example of that, are the posters and advertisements that are hung on every wall of this campus. Usually they don't catch my attention since they'll typically have extensive writing on them that I don't really have time to read through since I'd be going to class. However, in the case they have an eye catching title, I'll snap a picture and look more into it when I have the chance to. Before I actually go to my classes, naturally, I do readings for homework. Sociology is probably the one class that I do the most reading in, and that's shown through the screenshot from the previous slide. I occasionally do the reading for my biology class as well, however most of the time I just listen to narrated lectures. When I read for fun, I typically read suspenseful novels, or philosophical ones such as "The Five People You Meet in Heaven" by Mitch Albom (currently reading).

Whether intentional or not, something really super about this explanation slide is the way your materials are presented in circular order as they are on the actual materials slide: the texts, the posters, the readings, finally the book. I also like your incorporation of your daily routine into your materials: implicitly, you've situated me in a sort of day of your life, rather than just in the "what" of the readings themselves. I also like how you've chosen so many diverse objects as materials to show depth and scope.

Side note: let me know if I should read "The Five People You Meet in Heaven" - I've heard good things about it!

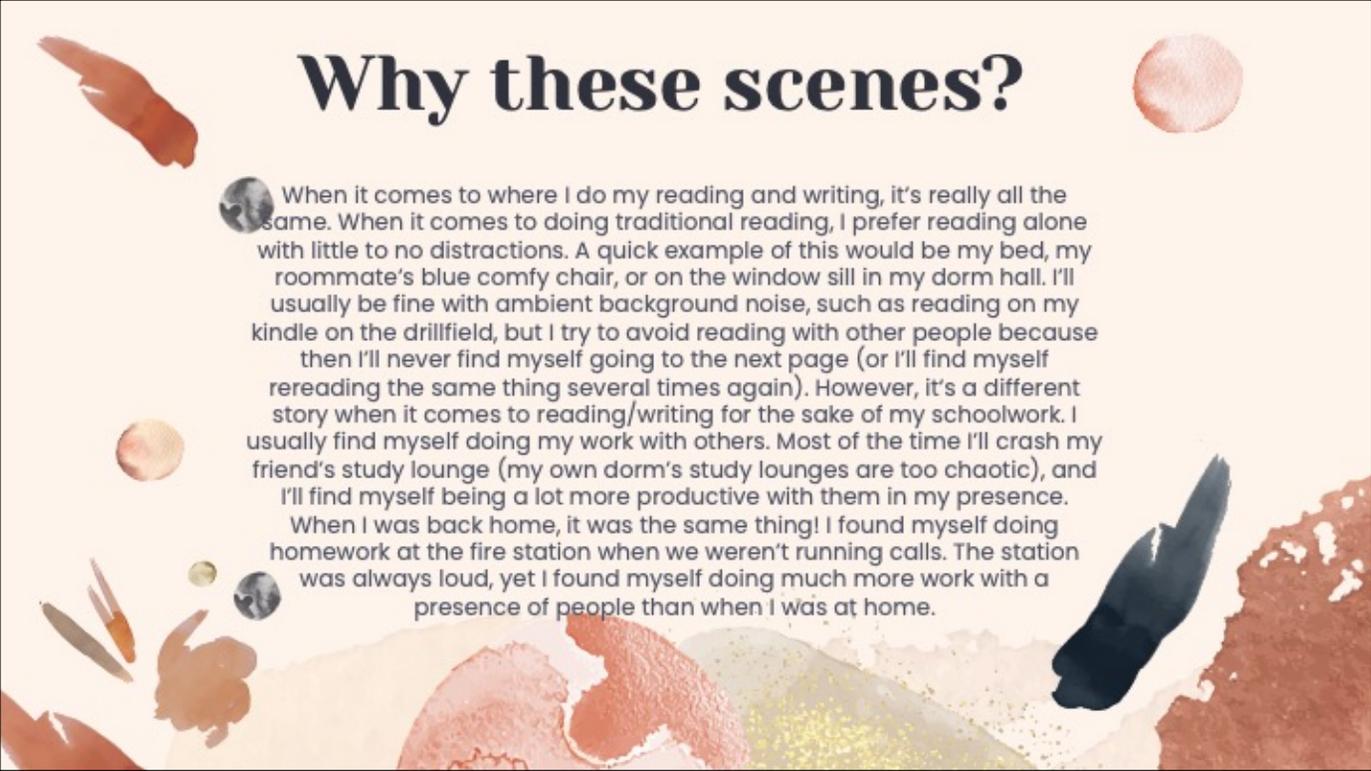
Scenes



Scenes cont.



Why these scenes?



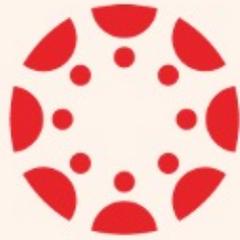
When it comes to where I do my reading and writing, it's really all the same. When it comes to doing traditional reading, I prefer reading alone with little to no distractions. A quick example of this would be my bed, my roommate's blue comfy chair, or on the window sill in my dorm hall. I'll usually be fine with ambient background noise, such as reading on my kindle on the drillfield, but I try to avoid reading with other people because then I'll never find myself going to the next page (or I'll find myself rereading the same thing several times again). However, it's a different story when it comes to reading/writing for the sake of my schoolwork. I usually find myself doing my work with others. Most of the time I'll crash my friend's study lounge (my own dorm's study lounges are too chaotic), and I'll find myself being a lot more productive with them in my presence. When I was back home, it was the same thing! I found myself doing homework at the fire station when we weren't running calls. The station was always loud, yet I found myself doing much more work with a presence of people than when I was at home.

Something I love consistently about your work is your situatedness and inclusion of self. The scenes you've captured feel real and visceral, and completely centric to who you are. I like the dichotomy here between your reading when you're alone and your reading when you're with other people: the little details about your dorm being chaotic (I hope your general dorm situation has gotten less chaotic, by the way). Something else that stands out here is your awareness of past versus present, an effective rhetorical strategy and a great skill to take forward especially since I know you've got research opportunities coming up.

Devices

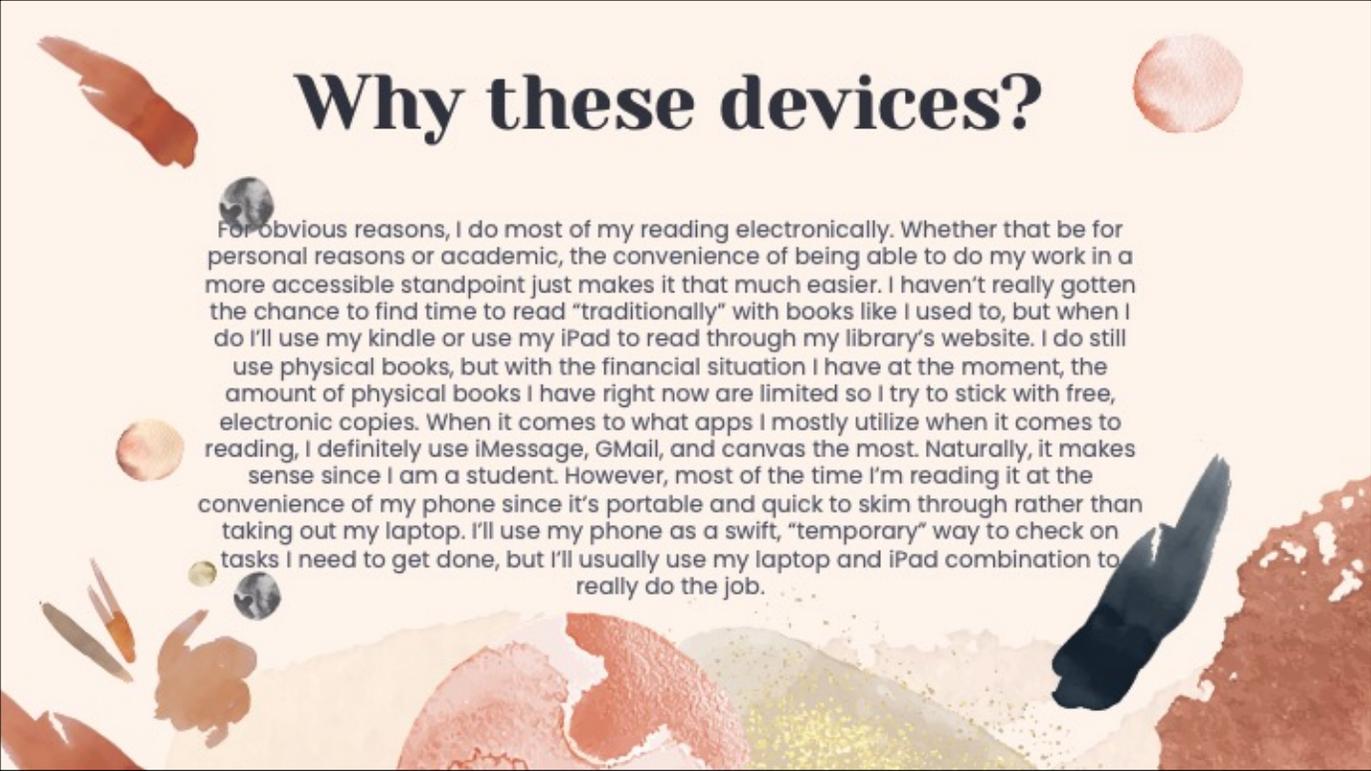


Devices cont.



CANVAS

BY INSTRUCTURE



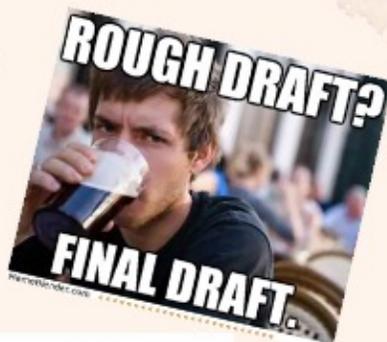
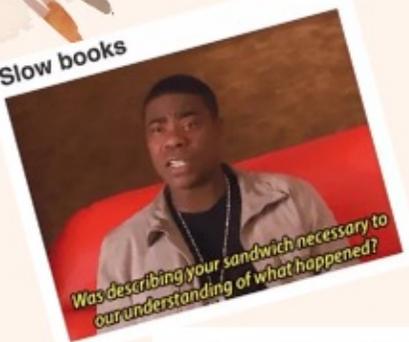
Why these devices?

For obvious reasons, I do most of my reading electronically. Whether that be for personal reasons or academic, the convenience of being able to do my work in a more accessible standpoint just makes it that much easier. I haven't really gotten the chance to find time to read "traditionally" with books like I used to, but when I do I'll use my kindle or use my iPad to read through my library's website. I do still use physical books, but with the financial situation I have at the moment, the amount of physical books I have right now are limited so I try to stick with free, electronic copies. When it comes to what apps I mostly utilize when it comes to reading, I definitely use iMessage, Gmail, and canvas the most. Naturally, it makes sense since I am a student. However, most of the time I'm reading it at the convenience of my phone since it's portable and quick to skim through rather than taking out my laptop. I'll use my phone as a swift, "temporary" way to check on tasks I need to get done, but I'll usually use my laptop and iPad combination to really do the job.

Well done identification of your devices here, and I appreciate the attention to detail. You include so many relevant facets to your reading ethos that are careful and subtle, so as not to overwhelm the reader. The devices feel very well situated to me, with apt analytical context. I like how you identify the usage through the lens of time commitment as well.

Habits

Slow books



Reading your 2am writing the next morning like



knowing what happens in the book someone's reading



Omg, these are great

Habits cont.



Why these habits?

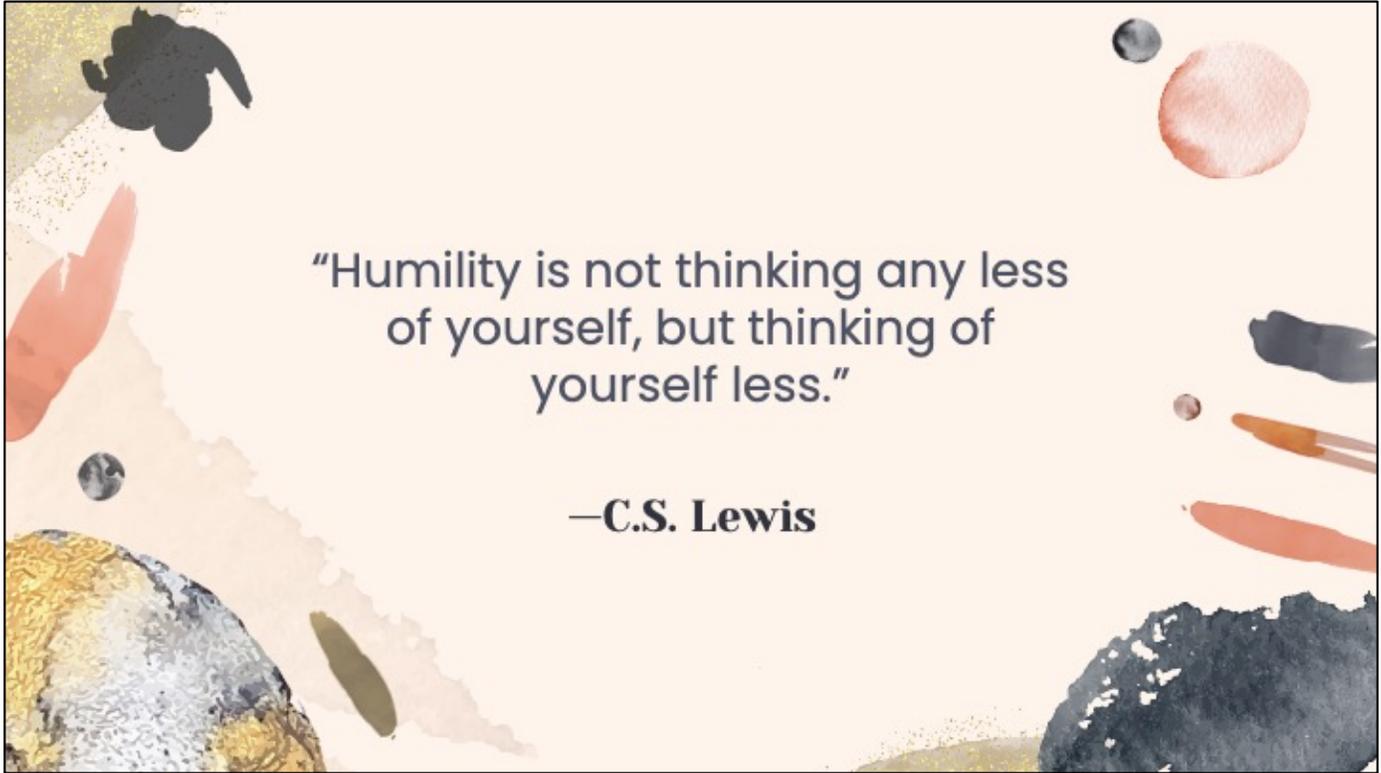
It only makes sense that the books I read are the slightest bit interesting, otherwise I'll put it down. I consider myself pretty picky with the type of books I read. It's not that I have a specific genre that I enjoy, but I feel like the suspense of what I don't know makes me want to read more. I want to be confused, which is the only reason I'll continue reading said book. I love suggesting these books to my friends, too. Especially when they actually decide to read it, and I'm on edge about seeing their reaction once they get that confusion resolved through a plot twist or something similarly interesting. I love doing little check ups with them, or even rereading the part o the book with them that they're on together. With writing, I have a more structured approach where I simply write. I live by the phrase "trust the process", adn seriously can't stand the idea of people seeing my process before it's finished. I'll reread, cringe as time passes, and revise that way. Otherwise, I can't take the criticism without necessarily asking specifically for it (because I know I'll just do it myself).

Fantastic. I love the detail about you reading aloud to your friends paired with the photo of the open laptop at the busy table. I'm similar to you in the way I react to criticism, and actually have a lot of trouble reading feedback on my own work because I'm ready to dig into it myself. I like how you pair that bittersweet feeling with the memes - it adds a little levity as well as humor that I know those of us who tend to cringe at our own work always carry. I also appreciate the idea of needing to be confused as you read otherwise you lose interest. It also connects well to the point that you prefer reading in a group context to guage a reaction.

Conclusion

I usually find myself skimming through readings. If I come across a thing or two that's interesting, I'll deep read. Otherwise, if I know it's going to be a boring reading that I have to read (such as an assignment for sociology), then I'll probably just read an abstract/summary. However, I still absolutely enjoy reading habitually when time allows. This project gave me an opportunity to kind of reveal and reflect on my own reading habits/what they used to be, and how I can reflect to get back into the habit of doing so instead of relying simply on readings for class and such.

Very well thought out conclusion with specific takeaways as well as kairotic implications for the reader!

The background is a light beige or cream color, decorated with various watercolor-style elements. There are several dark, irregular shapes in the top left and bottom right corners. A large, textured, golden-yellow sphere is in the bottom left. A large, textured, dark grey or black shape is in the bottom right. A large, textured, reddish-orange sphere is in the top right. A small, dark grey sphere is in the top right. A small, dark grey sphere is in the middle left. A small, dark grey sphere is in the middle right. A small, dark grey sphere is in the middle right. A small, dark grey sphere is in the middle right. A small, dark grey sphere is in the middle right.

“Humility is not thinking any less
of yourself, but thinking of
yourself less.”

—**C.S. Lewis**

Q
9/26/22

Becoming Man

There have been very few times in my life where I have a realization so profound that I stop whatever I'm doing, fold my hands into my lap, and stare at the ceiling while I think to myself. These moments are salient. Whenever I think back to how I felt and what my thoughts were in those moments, I zone out and my vision becomes blurry as I blankly stare at whatever was in front of me.

There I was, leaning back in my chair, staring at the egg shell colored roof complemented by the blank gray walls of my desolate dorm room. Among the many Christmas cards dating back to the early 2000's was a typed letter laying on my desk. The letter was six pages long and unstapled. The letter started with:

Dear Quinn,

It has been a wonderful experience being your Dad.

Although a very generic and brief start to a letter, the past tense of this sentence left a mark. My dad and I never discussed our relationship with each other, it didn't seem like a common thing to do. Up until this moment, I never considered myself an adult. I was always living under my parents' care and control. By bringing up our experience together through this light, I realized that something changed. I no longer belonged to them, existed under them, or had to listen to them. At this moment, It registered with me that I am parallel to my parents. We share the same responsibilities and live in the same world together. The main difference between them and I was our adult literacy. I just graduated from highschool, which taught me nothing about being an adult. I don't know how to file taxes or apply for a mortgage. This helped me realize that I would be hopeless if I wasn't a dependent student. I had to learn what highschool never taught me: how to be an adult.

This first realization only prepared me for what I would later read. Suddenly, the piece switches tone. He begins to write about his expectations of me. He starts off with "Stand tall on the shoulders of

Commented [1]: Hi, ! I'm extremely impressed with the effort you've invested into this essay, and it's paid off in a big way. Your flow of narrative, selection of detail, and commitment to telling your story in a way that's true for you shines brilliantly. I'm so excited to see the development from draft 1 to the final, and the changes and enhancements you've made for this version bring an already strong concept to another level. I'm really proud of you for thinking of the concept of literacy so boldly and making it your own: this is always my hope in this assignment. This was truly a joy to read, and I'm thrilled with the result! I'm so glad you're in my class, I can't wait to see your next project.

Your grade is "complete" - well done!

Commented [2]: Lovely word choice

Commented [3]: Wonderful detail here, I can picture exactly what it looks like.

Commented [4]: Nice emphasis here: I appreciate how you offset this greeting into its own paragraph

Commented [5]: I like the tonality in how you illustrate the change here. Your voice has a really nice measured rhythm to it, and the structure of these sentences demonstrates your great grip of stylistic control.

Commented [6]: I absolutely love the way you framed this definition, and I again commend you on your growth from draft 1 to the final. I continue to be impressed with your choices in language, specific detail, and concise structure: all of these techniques are excellent rhetoric moves that will serve you well in all genres.

giants.” which was a phrase I had never seen in writing. Something about reading it made me realize the heft of the saying. He continued with a short history segment on my grandparents. On both sides of my family, my grandparents were first generation immigrants. They lived paycheck to paycheck trying to provide for their kids. They didn’t have an education, not even a dime in their pocket, just determination and work ethic. My parents picked up on this and managed to do very well after highschool despite not having much growing up; they both joined the military and educated themselves for free then moved to private sector jobs. It was my turn to do the same, without fail. My parents had proved to me that success is a factor of determination and wit. I had everything I needed and more to become a successful and studious adult. Now that I’m by myself, I had the opportunity to prove I could be one.

Commented [7]: I might have said this to you before, but I'm continually impressed by your ability to convey a story so clearly. Your voice almost sounds like the narrator of a movie or show, like you're describing the events to me as I'm watching them rather than reading them.

The last, and probably the most impactful topic was about the relationship between my grandfather and father. Out of highschool, my father joined the airforce to serve his country and have his college paid for. At the time, my grandfather was a forester and had just turned 50. He was doing perfectly fine until he was suddenly and hastily diagnosed with an aggressive form of brain cancer. While he came down with the illness, my father had been in Operation Desert Storm. When he was temporarily discharged to visit, he missed saying goodbye to his dad by 15 minutes. A quarter of an hour, fifteen minutes, 900 seconds. My dad, reasonably crushed by this shortcoming, chose not to let this bother him. As an optimist, he appreciated the time he had spent with his dad prior to getting deployed. He reminisced on the moments they went to tour California and see the infamous Redwoods, something that excited his grandfather considering his occupation.

Commented [8]: Wonderful impactful evidence here, you continue to tell the story with subtle implications for your thematic content and strong detail

I already knew this, but every time it’s brought up, a sense of panic rushes to my head. My father was only 22 when his father passed away. In three years, I’ll be 22, and possibly saying goodbye to my father just as he did. Although a tragedy, his optimism showed me that death is common in adulthood and I must learn to accept it. Quite the sobering thought.

Commented [9]: I love how you included this and show the passage of time: it is a sobering thought, you're absolutely right, and I appreciate you using both memory work and foresight into the future to strengthen your point.

He finishes the letter with one last powerful sentence:

I hope that you and I will have many more opportunities to hang out as adults than I did with my Dad. So, let's not take that for granted! Promise?

This, more than anything in the letter, has hung with me. I hardly considered what time left my father has. I've learned that at any point in time, our lives could be cut short. Thinking about this, I instantly felt ungrateful and shameful. There had been times where I would choose to spend time with friends over my parents. Someone who has done so much for me, as far as creating and caring for me. I'm now no longer a boy. I know that every day I come closer to his situation, one in which spending time with a family is invaluable. Through this, I remember that family is a priority and how indispensable time is.

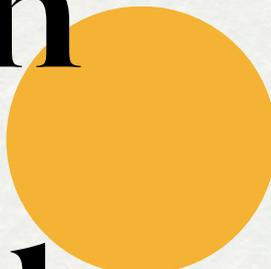
Now knowing what it is that I've moved onto and what being a man is, I leaned back in my chair and let the letter glide to the ground. Staring at the bottom lofted bed, I sat thinking about who I wanted to be and if I even had life goals. I've been contemplating these thoughts every day since opening the letter. I needed to see this letter. It reminded me that I'm not a literate adult yet, and the lessons I'm going to learn as I live aren't going to be easy.

Commented [10]: Excellent additional detail here, and I love how you conveyed further emotional resonance for the reader. Your ability to clearly articulate information with a subtle emotional effect is a strong rhetorical strategy that I encourage you to continue honing as you have here.

Commented [11]: This is such a powerful story, Quinn, and I'm thrilled you chose to write it. It's resonant, creative, and shows wonderful nuance in interpretation. It feels almost like a short film: I appreciate how you ground me in one moment in the dorm room, take me through the story, and finish in that same moment you began. This is a natural flow and echoes how we actually think and daydream, which can be very difficult to accurately capture in writing.

2022

English 1106 Materials



2023

First-Year Writing:
Writing from Research

ENGL 1106

FIRST YEAR WRITING: WRITING FROM RESEARCH

infographic syllabus



Welcome!

This is the infographic version of our syllabus for 1106. There is a roadmap below for you to help in navigation.

Quick Tip! The assignments and projects, as well as the grading contract, and other features are interactive. Use the PDF form to click on them for easy access!

Why an infographic?

I think if we want to walk the walk of visual rhetoric, we have to talk the talk. I like to invent and (re)invent my own pedagogy to keep up with what's new and now, and the visual syllabus is quickly become a conversation in my field. And, I think they're pretty cool too!

What's here? CLICK ON THE CIRCLE TO JUMP TO THE PAGE!

[CONTACT INFORMATION](#)

[COURSE DESCRIPTION](#)

[PROJECTS AND ASSIGNMENTS](#)

[GRADING SPECIFICS](#)

[PROGRAM INTRO](#)

[FAQS](#)

[ATTENDANCE](#)

[UNIVERSITY POLICIES](#)

[CALENDAR](#)

[WORK SUBMISSION](#)

text only syllabus

If you prefer a traditional or "text only" syllabus, there is another version on Canvas, and it is linked [here](#) for your convenience!



ENGL 1106

— First Year Writing —

WRITING FROM RESEARCH

MWF 9:05–9:55 | Randolph 120 | CRN 14928

INSTRUCTOR

Molly Ryan (she/her)

EMAIL

mollison@vt.edu

OFFICE

424 Shanks Hall

OFFICE HOURS

Monday, 10:30-12:30 via Zoom and by appointment. I use Google Calendar to schedule office hours appointments, so you don't have any wait time. **Sign up for a spot with this link!**

ACCESSIBILITY AND WELLBEING

As the instructor of record I intend to be sensitive, empathetic, and understanding during this course, offering support as I am able to facilitate your learning and your wellbeing. If at any time during the semester you encounter any issue, no matter how big or small, please reach out to me and we will make a plan for you to successfully complete the course. You are valued, wanted, and appreciated here. I am here to be an ally and advocate for you. If you require additional accommodation due to physical or mental health (learning disabilities, depression, anxiety, ADHD, ADD, and more), contact me as soon as possible so we can develop assignments that will work for your needs. **Even if you do not have documentation, I will honor your accommodations.** Everyone has different needs in the classroom and I am committed to supporting you.

LAND ACKNOWLEDGEMENT

We acknowledge the Tutelo/Monacan people, who are the traditional custodians of the land on which we work and live, and recognize their continuing connection to the land, water, and air that Virginia Tech consumes. We pay respect to the Tutelo/Monacan Nations, and to their elders past, present, and emerging. For more information and context, please visit [this link](#).

MY COMMITMENT TO YOU

In line with the recommendations of the Virginia Tech Office for Inclusion and Diversity, I want our classroom to be a place of positive engagement and participation with one another. Therefore:

- If there are aspects of this course that prevent you from learning or exclude you, please let me know as soon as possible. Together we'll develop strategies to meet both your needs and the requirements of the course.
- If you are facing challenges securing food, housing, or child care and believe this may affect your performance in the course, you are urged to contact the Dean of Students for support. Likewise, you may notify me if you are comfortable doing so. I can help to connect you to resources in the local community.
- I respect and support your decision to honor your cultural and religious holidays.
- If you are a veteran or active duty military personnel with special circumstances (e.g., upcoming deployments, drill requirements, disabilities) please know that I want to work with you to accommodate your circumstances.
- In the event I suspect you need additional support, I will express my concerns and the reasons for them, and remind you of resources that might be helpful to you. It is not my intention to know the details of what might be bothering you, but simply to let you know I am concerned and that help, if needed, is available.
- I will honor your request to address you by your chosen name and personal pronouns. Please advise me this early in the semester so that I may make appropriate changes to my records.
- Virginia Tech provides a variety of free services to support student success: **Hokie Wellness**, **First Generation Student Support**, and the **Student Success Center** to name a few. All of these services are provided at no additional cost to you.

COURSE DESCRIPTION:

Continued study in rhetorical analysis and the conventions of various genres; intensive instruction in writing and revision of work that incorporates research; experience in oral presentations. (3H,3C)

COURSE OVERVIEW:

In ENGL1106 we will be focused on the interrelationship of writing and research. Researchers write; writers do research. Through a series of written projects, some short and provisional, others longer and more precisely crafted, you will gain experience with research practices that underpin selected evidence-driven genres common in academic contexts. ENGL1106 is designed to be a **guided, inquiry-based experience, meaning it builds from exploring researchable questions or problems, to developing written accounts that engage those questions or problems.** For this course, you will write a proposal, conduct primary research, compile a bibliography, and generate a research project that honors your curiosities. Finally, you will perform a multimodal transformation of this project.



Identify a Problem



Investigate Sources



Create a Research Design



Implement that Design



Share your Work

COURSE THEME: RHETORICAL PRONOIA

Loosely, rhetorical pronoia is the definitional opposite of paranoia - rather than fearing the world around us and concerning ourselves with the possibilities of harm, rhetorical pronoia imagines the good, the possible, and the generative. In addition, pronoia has a deep connection to the personal - how we decide to invent ourselves, articulate our futures, and evolve our world for the better. Thus, our course this semester will focus on discovery, invention, and personal development - designing a future for ourselves that feels inspiring and possible. We will embark on this intention in a variety of ways, including:



Investigating
Our Curiosities



Responding
and Writing
Freely



Finding our
Positionally



Creatively
Engaging in
Research

As such, I will ask you to craft an extended research project this semester that centers around something you care about. This could be a future career aspiration, an interesting hobby or extracurricular, something relevant to who you are or where you're from, etc. All I ask in thinking about your topic for this semester is that you consider consciously about what's truly interesting to you in this moment.



**RHETORICAL
PERFORMANCE**

You will have enacted rhetoric by consciously constructing persuasive texts tailored to matters of audience, purpose, context, and timing.

**RESEARCH
PROCESSES**

You will have practiced different research methods, which includes analyzing and using sources and developing primary research.

**STYLE
CONVENTIONS**

You will have developed awareness of conventions of academic research processes, including documentation systems and their purposes.

**MULTIMODAL
DESIGN**

You will have composed written, oral, and digital texts, gaining awareness of the possibilities and constraints of oral presentations, visual literacy, and electronic environments.

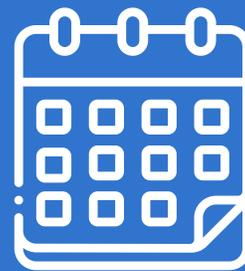
**REFLECTIVE
INTERACTION**

You will have shared your work with your instructor, peers, and/or the university community and accounted for the impact of such interaction on composition.

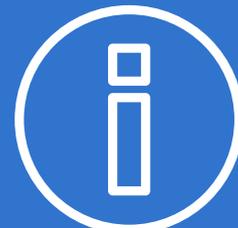
GETTING IN TOUCH

Typically, I reply to email Monday through Friday, 8 AM-5PM. I do not check email regularly on the weekends or after 5 p.m. You can expect to receive a reply from me within 36 hours Monday-Friday, and by the following business day after 5 PM on Friday.

I hold office hours virtually (via Zoom) because my office is not private, and I don't want you to feel uncomfortable meeting with me when someone else is in the room. If you have individual questions about your work or progress in the course, I highly encourage you to visit during my regular office hours each week (this is also an additional boost assignment!). You can also email me to set up an appointment to meet on campus outside of regularly scheduled office hours. I'm always happy to meet for coffee, lunch, or somewhere on campus that's comfortable for you! Office Hours are Monday, 10:30-12:30 via Zoom and by appointment. This semester, I am using Google Calendar to schedule office hours appointments, so you don't have any wait time.



Click this icon to sign up for an appointment!



Click this icon for the quick guide!

ASSIGNMENTS AT A GLANCE

90S

Nineties are focused pieces of weekly writing that emphasize freedom of response. The number ninety refers to wordcount; so, a ninety is just 90 words.

PRIMARY RESEARCH

You will conduct a form of primary research through interview, survey, video transcription, or other methodologies we will discuss in class

RESEARCH PAPER

From your primary and secondary research, you will write and create one (1) 8-10 page double spaced research paper on the topic of your choice.

REFLECTION

You will reflect on the semester in a creative, freeform assignment.

PROJECT PROPOSAL

You will formulate a research question that is relevant to your personal aspirations or interests and articulate what you hope to find out about this topic in the form of a short research proposal.

ANNOTATED BIBLIOGRAPHY AND BROOKE NOTES

Brooke Notes are a note-keeping model designed to be routine, generative, usable, and accumulative throughout and beyond your undergraduate program of study.

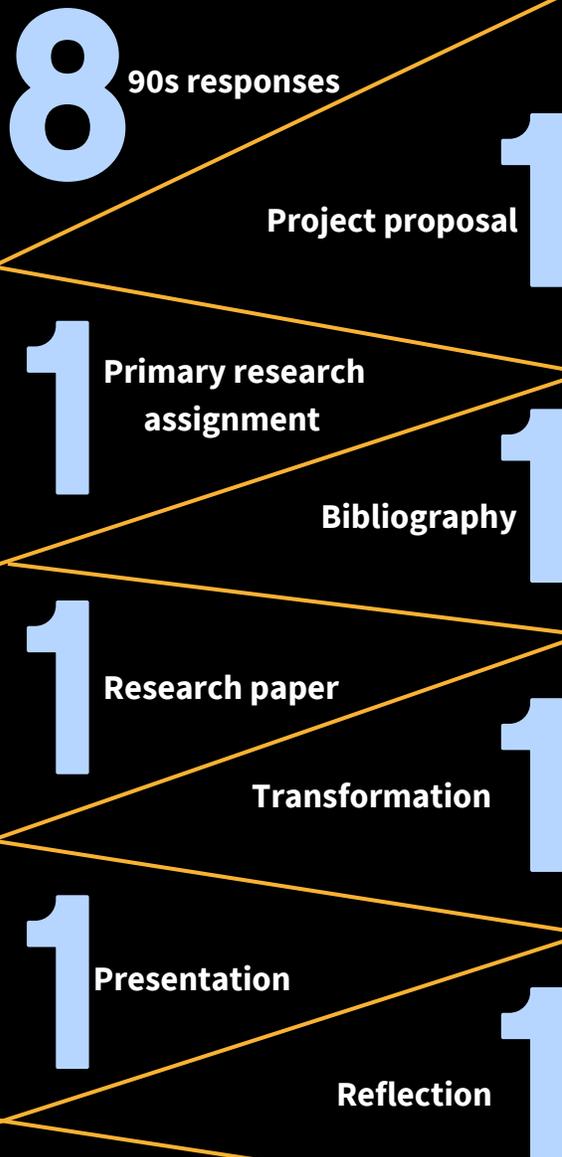
RESEARCH ADAPTATION

From your research paper, you will create an infographic, poster, flyer, or other multimodal resource to make your research accessible to a general audience. You will present this project to your peers.

My primary goals in ENGL 1106 are for you, the student, to gain confidence in your writing, engage with the course materials, and feel safe in our classroom. I recognize and understand that we are all at different levels in our writing and our belief in our writing. Traditional grading, especially in a discipline like English, can feel punitive and reductive. I want to alleviate as much stress as I can in this course, so I am using a contract based grading system. For more information on contract based grading contracts, check out [this link](#) for Asao Inoue's explanation.

Contract based grading involves assessment via completion, with feedback designed to improve your work, rather than numerical points. If you complete all the work that is asked of you in the manner it is outlined (assignment requirements and expectations, timeliness, etc.), you will receive a "B." The default grade for this course is a "B," you can, however, receive a higher or lower grade. **The grading contract is linked here.**

REQUIREMENTS TO COMPLETE ENGLISH 1106



You **MUST** complete this list of assignments in order to be eligible for a passing grade in English 1106.

COMPLETE/INCOMPLETE

All assignments will be evaluated as either Complete—work adheres to the general assignment expectations and requirements including purpose, length/depth, formatting, and timeliness—or Incomplete—work does not adhere to the general assignment expectations and requirements. I may ask you to revisit work for it to be considered complete. If you are confused about assignment expectations, please email me well before the deadline so that I can clarify for you. I'm happy to help!

LATE WORK

Each assignment will have a deadline by which it must be submitted. All of you have TWO 48-hour extensions to use for any projects except for your presentation. When you wish to take the extension, I ask that you send me a brief email letting me know that I should expect your work late, though you do not need my approval to take the extensions. If you take any additional 48-hour extensions beyond two (without prior arrangements from me) your contracted grade will be lower than a "B." If you have already used your two 48-hour extension periods and your "life happens" waiver, work submitted extra late will cause your grade to drop by one letter level (for example, from a "B" to a "C").

MISSING WORK

Work submitted after the 48-hour extension period will be considered Extra Late and will not be eligible for feedback from the instructor. Work that is not completed by 11:59pm the day of the last class meeting on the weekly schedule will be considered Missing. You must complete all required assignments, as outlined in your individual grade sheet, to be eligible for a passing grade in ENGL 1106 by the end of the course.

Despite the grade penalty, you may turn in a project extra late and still receive credit for doing so, up until 11:59 PM the last day of class. If the project is submitted on the last day of class and the project does not meet the complete criteria, you must be willing to revise that assignment within 24 hours from receiving that incomplete comment from me.

Additional Boost Items

In this course, you select the types of assignments you want to complete to earn a desired grade. In order to raise your grade, you may complete as many of the following items as you like. Each completed item will raise your final course grade by a half-step letter grade according to the VT grading scale. For example, completing one item from the list below will raise your course grade from a B to a B+. COMPLETING THREE ITEMS will raise your course grade from a B to an A if minimum requirements are met.

Some boost items are repeatable: for example, every four additional 90s equates to one grade boost.

WRITING CENTER EXPERIENCE

[Assignment Link](#)

EXPANDED PAPER

[Assignment Link](#)

OFFICE HOURS EXPERIENCE

[Assignment Link](#)

ADDITIONAL 90S

[Assignment Link](#)

MULTIMODAL PROPOSAL

[Assignment Link](#)

ADDITIONAL BROOKE NOTES

[Assignment Link](#)

PLAYLIST ARCHIVE

[Assignment Link](#)

EXPANDED REFLECTION

[Assignment Link](#)

In addition, you may propose your own boost assignment with discussion and approval from me.

Grading Chart

Letter Grade	Class Absences	Late Work	Extra Late Work	Missing Work	Additional Boosts
A	≤6	≤2	0	0	See above
B	≤6	≤2	0	0	See above
C	7	3	1	0	See above
D	8	4	2	0	See above
F	**	5 or more	3 or more	1 or more	See above

*If you are working toward a C contract or lower, the same letter grade movement applies by completing additional contract items. For example, if you have three projects submitted late OR eight absences OR an extra late work, then your work is aligned with the C grading contract. Each additional boost would move you up a half-step letter grade (e.g., from a C to a C+, then from a C+ to a B-, and so on).

**The lowest grade you may receive based on the attendance policy alone is a D.

ATTENDANCE

You agree to fully participate in our class sessions and their activities and assignments, including conferences and peer reviews. **To meet the criteria for a grade of “B” or higher, you will have no more than 6 absences (two weeks of class).** Any additional unexcused absences after six will result in a grade penalty of one level: as in, the seventh absence will lower a “B” to a “C.” Any absence due to a university-sponsored activity or military-related requirement will be considered independently of the attendance policy. Missing a required conference (not an office hour appointment) without prior notification, will constitute an absence. Any student who arrives after attendance has been taken (up to 25 minutes late) or leaves early will be marked tardy. Any student who misses more than 25 minutes of class (half of the class meeting) will be marked absent. Three (3) tardies equals one full class absence. Students enrolled in English Department classes are expected to participate in interactive activities. They will, for example, routinely discuss reading assignments, write on impromptu topics, participate in collaborative activities, or engage in peer review of drafts. Students who miss these activities regularly cannot reasonably make them up. As a result, *students who do not participate regularly should expect to receive lower grades in the course, and students who miss more than the equivalent of two weeks of class should consider withdrawing and taking the class in a future semester.* I do not anticipate any of you will be in that position, however, and I would greatly prefer to see everyone become invested in the coursework, learn a lot, and make ENGL1106 a meaningful experience.

"LIFE HAPPENS" WAIVER

Unforeseen issues may come up despite your best efforts to meet the grading contract criteria. **Each student may invoke a “Life Happens” waiver for any reason, but only once during the semester.** The waiver does not allow you to ignore or skip any work expected of everyone in the class; instead, the waiver allows you to continue making progress toward the grading contract without penalty for an assignment/absence. For example, you might choose to invoke a “Life Happens” waiver to move an assignment from the Extra Late category to the Late category. Alternatively, you might ask for a single absence to be waived from your attendance record. Ultimately, you and I will discuss the arrangements of the “Life Happens” waiver being invoked for your individual circumstance.



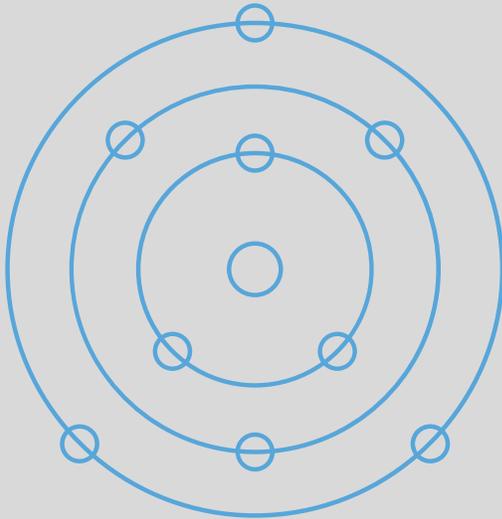
TECHNOLOGY REMINDERS

I am an advocate for using digital tools that help you learn, communicate, and collaborate.

- Though we are not in a computer lab, I highly encourage you to bring a laptop or other device to participate fully in digital/online class activities.
- All tech use during class time should be course-related and not a distraction to yourself or others.
- You are responsible for backing up all of your digital work. Save your work frequently, make backup copies, and plan your projects with extra time allowed for unexpected challenges.
- Please silence your phones, or place them on vibrate if you have a specific need to do so.
- Plan ahead when using digital documents and unfamiliar formats. Approach me with questions about file formats and the submission process, well in advance of the due dates.

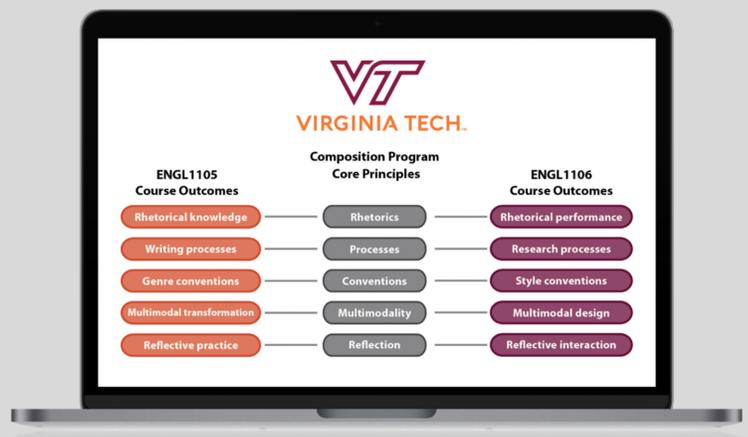
What is the University Writing Program?

I'm glad you asked! Here's a quick overview.



In the solar system of the university, the University Writing Program (UWP) exists like a planet orbiting the central "sun" of Virginia Tech's mission and curriculum. In other words, it's a part of the relationship between all the colleges that make up Virginia Tech....

But, the UWP plays an important role in the lives of Virginia Tech college students by introducing them to the core principles and outcomes listed to the right. It also feeds into all the programs, majors, colleges, etc. and acts kind of like the connective glue between them all in its objectives.



The UWP is made up of a **leadership team**, a **committee**, and a **huge body of staff**. It's connected to the English department, but it also has a certain set of tenets and objectives that relate more to the university landscape on a large scale.

The UWP also fulfills the role of Virginia Tech's pathways concepts, listed to the right.

Pathways Concept	Outcome Description
Discourse 1 (sources)	Discover and comprehend information from a variety of written, oral, and visual sources.
Discourse 2 (sources)	Analyze and evaluate the content and intent of information from diverse sources.
Discourse 3 (rhetorical situation)	Develop effective content that is appropriate to a specific context, audience, and/or purpose.
Discourse 4 (audiences)	Exchange ideas effectively with an audience.
Discourse 5 (genre uptake)	Assess the product/presentation, including feedback from readers or listeners.
Intercultural and Global Awareness 1	Identify advantages and challenges of diversity and inclusion in communities and organizations.
Intercultural and Global Awareness 2	Interpret an intercultural experience from both one's own and another's worldview.

Google Drive

We will be using Google Drive to submit work for this course. Each of you has a class folder, created by me, clearly labeled. This is where you will submit your work and I will provide commentary. Your grade sheet will also be housed in your individual folder, which you may refer to at any time.

- All work must be submitted via your Google My Drive Class Folder, in the appropriate place, by the date and time indicated for the draft to receive credit. This policy applies whether or not you are present in class on a given day.
- If you have to miss class for any reason, you are responsible for staying on schedule to complete all work required.
- In the event of an emergency that prevents you from attending class, you must still submit work to me via Google Drive by the due date indicated for the assignment.

If you have any concerns or issues about being able to complete an assignment on time, contact me as soon as possible—well in advance of the due date. If you have any questions or concerns about privacy online, or about sharing your in-class writing with others, please let me know privately, as soon as possible.

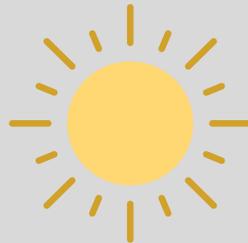
I highly encourage you to make a shortcut on your Google Drive in order to keep track of your folder. It is your responsibility to ensure you have turned in your work at the correct location.

Create a shortcut

1. On your computer, go to drive.google.com.
2. Right-click the file or folder where you want to create the shortcut.
3. Click Add shortcut to Drive.
4. Select the location where you want to place the shortcut.
5. Click Add shortcut.

My Classroom Approach

Research writing, and writing in general, can be intimidating! As your instructor, I want to clearly outline what my approach is to this course in order for you to feel safe, successful, and confident.



Student Centered Learning

I am committed to teaching this course for you and with you, not "to" you. You are the learners, and my role is to enhance your existing knowledge, rather than act as a dominating critic in the classroom.

Empathy

Being a student is tough in more ways than one. My approach to teaching is always empathy-based, and I truly care about each of you as people, not just as students. I am fully committed to supporting you in every way that I'm able.

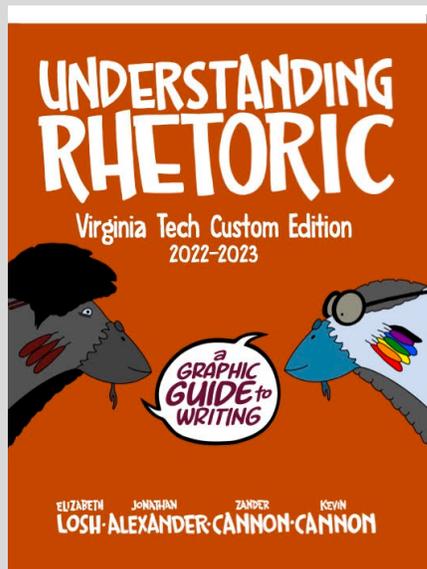
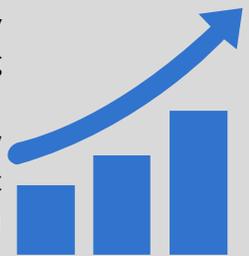


Growth and Confidence

You are already a capable writer. You would not be here at Virginia Tech if you weren't! Rather than working in a deficit mindset of criticism, I embrace a growth mindset to help you gain skills and confidence.

Positivity

I believe this class should **enhance** your existing plans of study, not detract from them. I'm committed to a low stress environment in my course, and ask for feedback from you throughout the semester to make sure you have the support you need.



Required Text

In addition to *Understanding Rhetoric*, we will investigate a variety of research-oriented texts, provided to you via PDF.

Losh, Elizabeth, Jonathan Alexander, Kevin Cannon, and Zander Cannon, with the Virginia Tech English Department. *Understanding Rhetoric* (VT Custom Edition). Bedford St. Martin's, 2022. ISBN: 978-1-319-448646

HOW MANY ABSENCES CAN I HAVE?

To achieve a B or higher, you may have six total unexcused absences.

CAN I TURN IN PROJECTS LATE?

You have two automatic 48 hour extensions you may use as necessary. I do not allow this for presentations due to the closeness to the end of the semester. The 48 hour extensions also apply to 90s, though I encourage you to take the extensions for projects (because there are multiple opportunities to complete the minimum 90s requirement throughout the semester, including during class).

WHAT ABOUT THE "LIFE HAPPENS" WAIVER?

If you turn in a project late and you've already used your 48 hour extensions, you may use your "life happens" waiver to avoid losing further credit. You might also use it to eliminate an additional absence from your attendance.

ABOUT COVID...

Please, above all else, if you have COVID-19 or symptoms of COVID-19, do not come to class. As always, I ask that you communicate with me, so I can help you get in contact with the Dean of Students to verify your absence, or provide any other assistance you might need.

WHAT IF I HAVE AN ISSUE THAT ARISES?

Above all, I want you to be successful in the course. If you have an issue, I'll do everything I can to help you complete the course. But, I can't help you if you don't communicate with me. I'm your instructor, but I'm also here to be your advocate and someone to offer support. Please, if you have a concern, come and talk to me.

HOW DO I EARN A "B" IN CONTRACT BASED GRADING?

It's pretty simple. Complete your work, according to the criteria, by the due date (unless you're using an extension or the life happens waiver). Do not miss more than six classes.

HOW DO I EARN AN "A" IN CONTRACT BASED GRADING?

Complete your work, according to the criteria, by the due date (unless you're using an extension or the life happens waiver). Do not miss more than six classes. Complete three additional boosts - for example, two office hours experience assignments and four extra 90s.

WILL THERE BE TIME IN CLASS TO WORK ON ASSIGNMENTS?

YES! I am a big believer in using time effectively, and I am NOT a big believer in a lot of homework. I'll give you ample time to work in class, get feedback from me and your peers, and make progress on your assignments. You all have lives outside of this class, and I want to be understanding of that!

Virginia Tech Grading Scale

A = 100-94%	B+ = 89-87%	C+ = 79-77%	D+ = 69-67%
A- = 93-90%	B = 86-84%	C = 76-74%	D = 66-64%
	B- = 83-80%	C- = 73-70%	D- = 63-60%
			F = 59% and below

University Policies

Policy on Harassment, Discrimination, and Sexual Assault

Virginia Tech is committed to supporting students and upholding the University's Policy on Harassment, Discrimination, and Sexual Assault. Under Title IX, discrimination on the basis of sex is prohibited. If you experience an incident of sex discrimination (such as sexual assault, sex- or gender-based harassment, intimate-partner violence or stalking), we encourage you to report it. You may obtain confidential support from the Title IX Coordinator Katie Polidoro (polidoro@vt.edu; 540-231-1824). As Virginia Tech faculty member, I serve as a Title IX Responsible Employee and thus must report any incidents of sexual misconduct and interpersonal violence involving Virginia Tech students, faculty and staff to the Title IX Coordinator regardless of whether the incident occurs on or off campus. If you wish to discuss an incident confidentially without notifying the Title IX Coordinator, you may contact the Cook Counseling Center (240 McComas Hall, 540-231-6557). For more information visit [the Title IX Coordinator site to request assistance](#).

Honor Code and Plagiarism

The Undergraduate Honor Code pledge that each member of the university community agrees to abide by states:

"As a Hokie, I will conduct myself with honor and integrity at all times. I will not lie, cheat, or steal, nor will I accept the actions of those who do."

Students enrolled in this course are responsible for abiding by the Honor Code. A student who has doubts about how the Honor Code applies to any assignment is responsible for obtaining specific guidance from the course instructor before submitting the assignment for evaluation. Ignorance of the rules does not exclude any member of the University community from the requirements and expectations of the Honor Code. Plagiarism occurs when a writer passes off another's words or ideas without acknowledging their source, whether intentionally or not. For example, turning in another's work as your own is plagiarism. If you plagiarize in this class, you will likely fail the assignment on which you are working and your case may be passed to the university for additional disciplinary action. Because of the design and nature of this course, it will take as much (or more) work for you to plagiarize in it than it will to actually complete the work of the class.

University Services (Including Links)

Principles of Community

This course adheres to Virginia Tech's Principles of Community. If you have any questions, please speak with me or consult the Principles of Community website at <http://www.diversity.vt.edu/principles-of-community/principles.html>.

VT Women's Center

The Virginia Tech Women's Center (Yellow House at 206 Washington Street; 540-231-7806) works to foster a campus community where every person is supported and feels safe. Their counselors and advocates support students through all types of trauma including but not limited to sexual assault and other types of interpersonal violence and host many different types of programming and events to support the campus community. Follow them on Twitter and Instagram @vtwomensctr.

LGBTQ+ Resource Center

The LGBTQ+ Resource Center (227 Squires Student Center) works to strengthen and sustain an open, supportive campus community at Virginia Tech. It offers a space where LGBTQ+ and all students can come together to work across our differences via education, information, and advocacy. All students are welcome in this space where you can be yourself and support diversity, equity, and inclusion.

Office of Veterans Services

The Office of Veterans Services (130 Student Services Building; 540-231-5815) collaborates with other student services on campus to provide academic and personal support, tailored to address the unique needs of Virginia Tech veterans, including building a resume, navigating through the VA Healthcare system, and identifying education benefits. The staff are committed to helping military and veteran students, their spouses, and their dependents achieve their educational goals.

Services for Students with Disabilities (SSD)

Virginia Tech welcomes students with disabilities into the University's educational programs. The University promotes efforts to provide equal access and a culture of inclusion without altering the essential elements of coursework. If you anticipate or experience academic barriers that may be due to disability, including but not limited to ADHD, chronic or temporary medical conditions, deaf or hard of hearing, learning disability, mental health, or vision impairment, please contact the Services for Students with Disabilities (SSD) office (540-231-3788, ssd@vt.edu, or visit www.ssd.vt.edu). If you have an SSD accommodation letter, please meet with me privately during office hours as early in the semester as possible to deliver your letter and discuss your accommodations. You must give me reasonable notice to implement your accommodations, which is generally 5 business days and 10 business days for final exams.

Writing Center

The Writing Center (Newman Library 2nd floor, Learning Commons; writingcenter@vt.edu, (540) 231-5436) offers one-to-one consulting for both undergraduate and graduate students. Students can make appointments or drop in between the hours of 10 a.m. and 8 p.m. on Mon.-Wed., 10 a.m.-6 p.m. on Thursdays, 10 a.m.-4 p.m. on Fridays, and 6-10 p.m. on Sundays. Students should bring a draft of what they're working on and their assignment.

Counseling and Psychological Services

The Cook Counseling Center (240 McComas Hall, 540-231-6557) is dedicated to addressing the mental health needs of Virginia Tech students, providing individual counseling, group counseling, and psychiatric services. Learn more about their services online at <https://www.ucc.vt.edu/>.

Dean of Students

The office of the Dean of Students is committed to your overall well-being at Virginia Tech, related to a wide variety of issues, including personal or family hardship, instances of bias or discrimination, extended absences, and any other matters in which you need support and advocacy. The office assists students with adherence to policy, conflict resolution and prevention in resolving both academic and non-academic matters, providing an informal and neutral place for students to come to express any concerns. If you notice that one of your peers is struggling somehow but you're not sure how to handle it, consider contacting the Dean of Students for suggestions. The Dean of Students helps students resolve concerns, problems, or conflicts so as to assure the best possible university experience for everyone.

The Market of Virginia Tech

The Market is designed to provide food assistance to students who, for whatever reason, have a hard time obtaining regular, healthy meals. Such a situation could be the result of a short-term disruption in finances, residing in a food desert, or a lack of access to other financial assistance. To sign up for assistance visit foodaccess.vt.edu, email themarket@vt.edu, or call 540-231-3787.

Cultural and Community Centers

VT offers several cultural and community centers to support underrepresented and underserved students' well-being, academic and professional development, as well as their sense of belonging. The centers can be found in Squires Student Center and include Intercultural Engagement, LGBTQ+, Hispanic and Latinx, Black, Asian, American Indian and Indigenous spaces.

Exploratory Proposal

Developing our Curiosity About Research

Rationale: To practice proposing a topic and design of research in a friendly, supportive environment prior to embarking on the journey of writing an academic research paper.

Assignment description: In either a written format (500-800 words) or multimodal format (slide deck or infographic), you will (1) articulate the area of interest you intend to explore for this course, (2) define the conversation your research will enter, and (3) draft your preliminary research question your paper will interrogate. This proposal sets in motion your semester-long research project that culminates in an academic research paper, a visual text, and an oral presentation. Approach the project proposal with not only what you already know about a particular topic, but also with a genuine openness in what you want to learn, why you want to learn it, and why that learning will matter for you. **There are no limits here, I truly want you to design your dream project!** Any and all topics are welcome, as long as they interest you.

What am I looking for? Your proposal will contain four sections:

1

Context

What topic do you want to explore this semester? What is a question you have, a conversation that intrigues you, or something that you care about in your life at this moment? Alternatively, what is an area of interest you see yourself exploring in the next five years? Set the scene for me. Show me why this matters to you.

2

Research Question

What questions do you have about this topic? What is guiding this line of inquiry you have? What are you curious about in this conversation, or what would you like to know more about? You should be as specific here as possible. A research question will be an integral part of your academic research paper.

3

Research Design

My hope is that this semester-long project can be personal to you. What methods of research are intriguing or generative to you? How do you plan to go about researching this topic? What do you think are important steps to take as you investigate this question? What sources, if any, do you have in mind?

4

Questions You Have

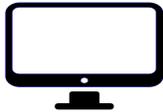
This proposal is not intended to be a perfect summation of a project. I want you to think boldly and exploratorily, to foster your curiosities. In turn, I want to ensure that your project is producible, possible, and smart in scope. If you have questions for me, or other information you'd like me to know about your project, include it here.

How do I get started? In thinking about your topic, I recommend the following steps:



Brainstorming and Freewriting

Start by writing down a few parts of your life, right now, that matter to you, or that you'd like to make better in some way. What patterns do you see? What topic seems like something you might want to write about?



Investigate

Do a quick search - I recommend via Google Scholar, **and** regular Google. What is the current conversation around your topic? What work is being done? Who's talking about this?



Consider the Why

Remember - the focus of this course is developing work in an area we *care* about. What are your reasons for choosing this topic? Why does this topic matter?

Formatting: To receive complete credit for this project, you have three choices. You may choose a written option, a slide deck, or an infographic. Regardless of your choice, your proposal should meet the following formatting requirements:

- Your proposal includes **a thoughtful title related to the topic.** (As in - something other than “proposal” at the top of the page. Think about this as a way to help me, the instructor, understand your thinking!).
- Your proposal **follows MLA, APA, or Chicago formatting**, as appropriate for your field.*
 - *if your field has a citation style other than the previous three, be sure to note this on the proposal.
- Your proposal is **thoughtful, inspired, and matters to you.** I do not want to waste your time, or mine, with a topic that doesn't matter to you or that you don't care about. I want you to care about what you're writing about! I am less interested in perfection and far more interested in you discovering something you'd like to write about.

For the written option:

- Your proposal must be 500-800 words

For the slide deck option:

- You must have 10 slides, including a title slide

For the infographic:

- You must have one 8 by 11 page of graphic information.

To receive complete credit:

- The proposal has a **clear file name: LastName_ExploratoryProposal**

- The proposal **is 500-800 words (written option) 10 slides (slide deck) or a full graphic page (infographic)**
- The proposal **has an interesting and engaging title.**
- The proposal **has the organizational structure as directed.**
- The proposal **follows the directed formatting including engagement with the topic.**
- The proposal is **submitted on time, in the correct folder, in your Google Drive.**

Submission: Submit your document as a single Google Doc in your Google Folder in the “Exploratory Proposal” folder.

Due Date: February 5th, 2023 at 11:59 PM.

Creating a Visual Abstract

Sharing our Research with a Broad Audience

Rationale: To practice reorienting our research writing for a public audience and in accordance with multimodal trends in the greater genre of academic work.

Assignment description: You will transform your academic research paper into a visual abstract that you will present to your peers. The intention of this assignment is two fold: **1) to introduce your research to a public audience in a way that is accessible, and 2) to explore composition in digital genres beyond writing.** Your visual abstract will consist of one (1) slide, with up to three panels, constructed within the definitional template below. In addition to translating your research to a broad audience, this genre allows for considerable self-expression: in other words, your choice in visual design, color, typography, etc. can reflect your personality and identity if you choose.

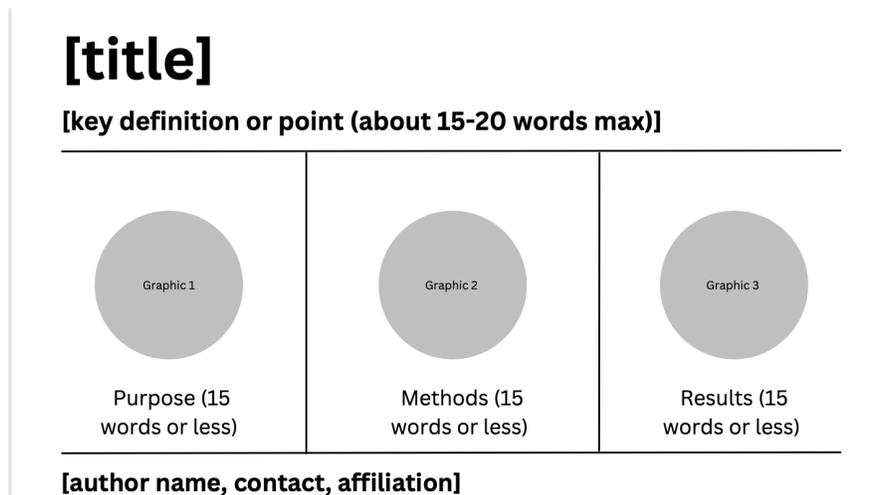
How do I design my visual abstract?

A relatively new genre in the academic world, a visual abstract transforms the abstract or summary of your research paper into a graphic form. Visual abstracts consist of the key aspects and takeaways of the research portrayed through images rather than words.

Design considerations:

1. Clear identifiers (title, author, affiliation, key terms)
2. Summarized purpose or inquiry
3. Identified process or methods
4. Visual elements for each process/purpose/inquiry
5. Consideration of visual rhetoric

Sample template:



What elements are required? Your visual project should have the following elements:

1

A Visual Summary

This visual summary should explain to me, using the **rhetorical terms** learned in this course, how you designed your abstract. In addition, I'd like you to consider the situation for your visual - where do you see this visual being incorporated?

2

The Visual Itself

Your visual element will be presented to the class during your presentation. In accordance with our course theme, I encourage you to think creatively and critically about the best visual representation of your research.

How do we create a visual? You are welcome to use any digital platform you like to create your visual. Please do not pay for any software. I highly recommend Canva, PowerPoint, or Google Slides for creating your project - all have templates and easy to use features to help you.

Recommended approaches to the visual:



Pull your key information first

I recommend going back through your research paper first and creating a separate document, no more than a page long, of the key takeaways. This might include your research question, your key findings, and your future implications. This is the information you'll include in your visual.



Choose your scenario

I recommend thinking about a specific scenario for this visual. Would you find it in a campus residence hall or dining hall? Would you present it at a research symposium? Would you place it somewhere outside of the university sphere?



Strive for creativity, not perfection

While I expect you put time and effort into creating your visual, I do not expect an artistic masterpiece. This assignment, like our course, is meant to be exploratory, brave, and generative. I encourage you to be bold and try new approaches in this project, I am here to support you.

Your visual summary format: use the following headings and prompts, in this order, to guide your response.

- **Scenario:** what is the situation you imagine for this visual? Where do you see it doing this work? Be as specific as possible.

- **Rhetorical choices:** what rhetorical strategies does your visual employ, **and in what way?** I am less concerned with perfect answers here and more concerned with thoughtful use of terminology. For example, if your infographic establishes logos, is logos established through the order of the information, the choice of font or headings, etc.? How does this visual abstract honor your identity or personality as a researcher?
- **Design process:** walk me through your design choices. What methods did you use to create this project and why did you choose them? What did you find straightforward about this process, and what was more challenging? Would you attempt this visual again, or try another type? Why or why not?

Formatting: To receive complete credit for this project, please ensure the following:

- Your visual summary is between **300 and 600 words and answers the prompts.**
- Your visual summary **follows the template formatting.**
- Your visual is **carefully constructed, creatively produced, and summarizes your research.**

To receive complete credit:

- The visual summary **is 300-600 words.**
- The visual summary **is correctly formatted with the directed headings.**
- The visual **shows effort appropriate to the scope of the project, including thoughtful writing and engagement with the topic.**
- Your multimodal transformation is turned in on time, in the correct Google Drive folder.**

Submission: Submit your document as a single Google Doc in your Google Folder in the “Multimodal Transformation” folder.

Due Date: April 24th, 2023 at 11:59 PM.

2022

Curriculum Vitae



2023

MOLLY RYAN

181 Turner Street NW, 424 Shanks Hall (0112), Blacksburg, VA 24061

Email: mollison@vt.edu | Phone: 540-922-9065 | Website: mollison1.wixsite.com | LinkedIn:/mollisonryan

INTERESTS

Composition pedagogy | queer rhetorics | research methods in rhetoric and writing | WPA work and graduate mentorship | rhetorical pronoia, metanoia, and eunoia | *eros* and *agape* in teaching practices |

EDUCATION

Ph.D. Rhetoric and Writing

Department of English, Virginia Tech, expected May 2028

Certificate: Future Professorate

Certificate: Inclusion and Diversity

Certificate: Higher Education

M.A. English, Rhetoric and Writing Track

Department of English, Virginia Tech, May 2023

Thesis: “With Hope: A Model of Student-Centered Critical Pedagogy for First-Year Writing”

Director: Dr. Megan Weaver | Committee: Dr. Carolyn Commer, Dr. Derek Mueller

B.A. Department of English, Virginia Tech, May 2017, *summa cum laude*

Professional and Technical Writing | Creative Writing

Phi Beta Kappa

TEACHING EXPERIENCE

Graduate Instructor of Record, Virginia Tech, 2022–Present

ENGL 1105 Introduction to College Composition (Fall 2022)

- Created digital infographic syllabus
- Implemented a critical pedagogy lens on curriculum
- Designed original scaffolding assignments
- Received consistently favorable feedback from students throughout the semester

ENGL 1106 First Year Writing, Writing from Research (Spring 2023)

- Created digital interactive syllabus
- Theorized course through rhetorical pronoia
- Designed original methods-based scaffolding assignments
- Received specific course requests from students from Fall 2022

Graduate Teaching Assistant, Virginia Tech, 2021–2022

ENGL 3804 Technical Editing and Style (Instructor of Record: Dr. Carolyn Commer)

- Participated in curriculum design
- Created and assessed two course projects
- Designed and implemented midterm and final exam based on course pedagogy
- Assisted in all aspects of class preparation
- Updated course Canvas site
- Graded homework assignments, projects, and exams

ENGL 2534 Survey of American Literature (Instructor of Record: Dr. Tyechia Thompson)

- Taught two full class sessions (1 hr 15 min) virtually via Zoom
- Assessed and graded student writing
- Prepared independent lesson plans
- Assisted in syllabus development
- Designed multimodal activities
- Created group assignments

PUBLICATIONS

Peer-Reviewed Journal Articles

Ryan, Mollison. “Stepping Outside the (Straight) Box: Queering Literacy in the First Year Writing Classroom.” *Outside-the-Box: Short Papers, Big Ideas*. Community Literacies Collaboratory. May, 2023.

Ryan, Mollison. “Writing on Riding: The Value of Experiential Learning and Multidisciplinary Experience.” *About Campus*, vol. 22, no. 3, July 2017, pp. 13–20, doi:10.1002/abc.21291.

Peer-Reviewed Book Chapters

Ryan, Mollison. “A Found Family: Queerness, Becoming, and Methods of Care in Rhetoric and Composition Studies.” *Radical Transparency: Perspectives on Graduate Education in Rhetoric and Composition*. Ed. by Justin Cook and Skye Roberson. (Accepted, publication forthcoming, expected 2024).

Ryan, Mollison. “Coaching Queerly: Embracing the Joy of Creating Safe Spaces in Writing Center Work.” *Where Have We Been, Where Are We Going? Stories About Writing Center Labor*. Ed. by Genie Giaimo and Daniel Lawson Jr.. (Accepted, publication forthcoming, expected 2023).

Clary-Lemon, Jennifer; Grayson, Samira; Mueller, Derek; Pantelides, Kate; Rogers, Christopher; **Ryan, Mollison**. "Methods in Dialogue." *Evolving Writing Studies: Sustainable Graduate Education in the 21st Century*. Ed. by Sarah Henderson Lee and Kirsti Cole. (Expected 2024).

Ryan, Mollison. "Missing the Mark." *With Hope: 18 Inspiring Interviews on Higher Education in America*. Ed. by Frank Shushok. SAGE. (Accepted, publication forthcoming, expected 2024).

Ryan, Mollison. "Rhetorical Pronia." *Constructing the Threshold: A Reference Work of Concepts between Teaching for Transfer and Teaching Writing*. Ed. by Tom Skeen, Mona AlQadi, Allison Ellsworth, and Duane Roen. WAC Clearinghouse. (Accepted, publication forthcoming, expected 2023).

Peer-Reviewed Online Publications

Ryan, Mollison. "The Queer Coach: Affirmation and Discovery of Scholarly Identity Through Writing Center Work." *Another Word*. Ed. by Ellen Cecil-Lemkin and Jenny Conrad. University of Wisconsin. (Accepted, publication forthcoming, May 2023).

INTERNATIONAL AND NATIONAL CONFERENCE PRESENTATIONS

"All Eyes on Abstracts: Forging the Pronoic Possibilities of Teaching the Visual Abstract in the Composition Classroom." International Writing Across the Curriculum (IWAC) Conference. Clemson University. June, 2023.

"Wicked, Messy, and Queer: Building a Pedagogy of Compassion and Radical Accompliceship in First-Year Writing." Women and Gender Studies Conference, Virginia Tech. April 14, 2023.

"Queering Through the Screen: Rhetorical Strategies to Foster Care and Confidence in Virtual Writing Center Environments." Online Writing Center Association (OWCA) Annual Conference. Virtual. April, 2023.

"A Pedagogical Hauntology: Queerness, Graduate Study, and a Rhetoric of Past Traumas." Trauma and Nightmare 6th International Interdisciplinary Conference. InMind Support, University of Gdańsk, Poland. March, 2023.

"Scholarly Soulmates: Connection, Kinship, and Placemaking through Mentorship in Rhetoric and Writing Studies" Coast to Coast Connections 2023 Conference, University of California Davis and University at Albany. March, 2023.

“With Hope: Rhetorical Pronoia, Multidisciplinary Research, and Empathetic Teaching in the First Year Writing Classroom” GPSS Annual Research Symposium, Virginia Tech. March, 2023.

“Accessibility, Identity, and Expression: Breaking Binaries and (Re)Inventing the Vision of Research Summary Through the Visual Abstract.” Conference on College Composition and Communication (CCCCs) Chicago, Illinois. February, 2023.

“Home in the Liminal: Queerness, Pronoia, and Finding an Imaginative Future in Rhetoric and Writing Studies.” SESA Symposium 2022 – Transcending Boundaries: Finding Hope in the Now. California State University. December, 2022.

“Rewriting our Future: Pronoic Storytelling Approaches to Teaching Research Writing in First Year Composition.” Media, Culture, and Society: The Inaugural International Academic Conference of UP Education (Australia and New Zealand), Yoobee College of Creative Innovation, Auckland, New Zealand. December, 2022.

“Rhetorical Pronoia: Speculative Futures in the Composition Classroom.” Corridors, The Blue Ridge Writing and Rhetoric Conference, Virginia Tech. October 2022.

“Queering Invitational Rhetoric: Possibilities for the Composition Classroom.” Politics, Pedagogy, and Performance: Women and Gender Studies Conference, Virginia Tech. April, 2022.

***Recipient of Outstanding Graduate Student Research Award.**

ACADEMIC EMPLOYMENT

University Writing Program Graduate Assistant, May 2022 – August 2022

English Department, Virginia Tech. Blacksburg, Virginia

- Implemented changes to blueprint Canvas course for entirety of the University Writing Program
- Synthesized curriculum according to program guidelines
- Collaborated with team partner to efficiently update information
- Applied suggestions from University Writing Program instructors
- Cataloged edits made for ease of communication
- Recommended changes for increased accessibility
- Corresponded and worked closely with program director to fulfill leadership team expectations

Writing Center Coach, 2021 – 2022

University Writing Center, Virginia Tech. Blacksburg, Virginia

- Coached a variety of levels of writers, from first-year undergraduates to final year PhD candidates in a variety of WAC and WAD-aligned fields
- Selected specifically by visiting professors and scholars at Virginia Tech to review journal and conference submissions for grammar and clarity

- Employed a variety of pedagogical strategies according to the client situation
- Assisted Writing Center director with orientation for incoming GTA coaches
- Worked with clients in-person, virtually, and asynchronously
- Received consistently exemplary feedback from clients
- Selected out of the entire staff for summer employment by the Writing Center director

Project Coordinator for Vice President of Student Affairs, 2017 – 2021

Division of Student Affairs, Virginia Tech. Blacksburg, Virginia

Project Highlights:

- COVID-19 Prevalence Testing
 - Generated a wide variety of professional correspondence communications distributed university-wide
 - Managed large-scale data analysis with complex contextualization
 - Processed hundreds of student exemption request forms (Excel)
 - Performed job-training for new incoming team members
 - Communicated directly with students regarding prevalence testing process
 - Collaborated with administration and small team group to design the testing process
 - Demonstrated proficiency in Excel and Banner systems
 - Handled confidential information
 - Generated detailed analysis report to be shared with administration outlining process
- Data Analysis: Report on Incidents during New Cadet Week, Corps of Cadets
 - Synthesized data report of combined incidents in cadet residence halls in 2019 and 2020
 - Compiled in-depth spreadsheet of incidents with extensive analytical information
 - Summarized incidents in written format
 - Identified trends between current and prior year
 - Analyzed confidential information according to protocol
- Taskforce on the Future of Student Governance at Virginia Tech
 - Assisted taskforce chair members in writing formal report with key recommendations for student governance at Virginia Tech
 - Compiled and facilitated discussion between taskforce members
 - Created a collaborative Google Drive account and managed resources for team members
 - Demonstrated knowledge of policy contexts and nuances in report generation
 - Wrote detailed notes during each meeting and collected key ideas from members
- Book Chapter: Faculty Incentives in Living-Learning Communities
 - Collaborated with chapter authors throughout the drafting, editing, and submission process
 - Compiled list of references in appropriate style
 - Wrote review of literature for authors to incorporate in chapter
 - Researched complex sources on Living-Learning Community faculty incentives
 - Responded to critical editor feedback
 - Stylized chapter according to publisher guide
- Commission on Fraternity and Sorority Life at Virginia Tech
 - Assisted commission chair in writing formal report with key recommendations for fraternity and sorority life at Virginia Tech, distributed university-wide and to national media
 - Drafted numerous rounds of feedback from commission members

- Synthesized ideas from commission meetings
- Generated and articulated drafts of recommendations
- Collaborated with a variety of university bodies to facilitate ease of process
- Managed Google Drive with key resources for members
- Compiled detailed notes at each meeting responsible for recommendations at conclusion of commission
- Administrative Support
 - Managed schedule, phone, and appointments for executive assistant to the Vice President of Student Affairs during extended medical leave
 - Received calls from students, parents, outside vendors, governing bodies, and administrators
 - Handled office dining card and coordinated lunches
 - Scheduled appointments and coordinated office activities
 - Temporarily served as receptionist for Dean of Students Office, fielded calls from students, staff, and parents during interim office transition, assisted in contacting appropriate officials to de-escalate conflict
 - Handled confidential information according to protocol
 - Ensured order in the office, including locking and unlocking for the day
 - Demonstrated professionalism with noted acknowledgment from other office staff
 - Ensured scheduled appointments were made on time and schedule was maintained
 - Proven general office skills, including printing, mailing, filing, and organization
 - Composed dozens of recommendation letters over time for students, faculty, and staff
 - Tracked deadlines and admissions requirements for tens of students
 - Stylized and collaborated on edits to major university communications
 - Contextualized resumes and CVs
 - Solicited and compiled letters of recommendation for high-profile university awards for students, staff, faculty, and administration
 - Assisted administrative recommenders in draft writing

Editorial Team Member, *About Campus* Academic Journal, 2017– 2018

Virginia Tech, Blacksburg, Virginia

- Collaborated on editing process with editorial team from first draft to publication
 - Communicated directly with authors in writing and over the phone
 - Handled submissions to the journal with other team members
 - Assisted authors in completing their drafts by offering feedback
 - Documented detailed notes at editorial team meetings, including formal recommendations for authors
 - Created content for social media presence
 - Generated acceptance and denial correspondence for authors
 - Provided technical editing on publication proofs
-

TEACHING RECOGNITION

Fellow, Virginia Tech Graduate Academy of Teaching Excellence, 2023

- Selected for highest level of membership by other fellows, Dean of the Graduate School, and faculty for excellence in teaching practices and outstanding student evaluations
- Collaborated with other fellows to bring multidisciplinary programming to GTAs
- Began mentorship program with other fellows

COLLABORATIVE RESEARCH EXPERIENCE

Research Team Member, Academic Impressions: Proactive Strategies Managing Diversity and Inclusion Related Incidents, 2019.

- Collaborated with small team to generate materials for international conference
- Wrote case studies with detailed and nuanced analysis of diversity and inclusion related bias incidents on college campuses
- Assisted in preparation of presentations for conference
- Demonstrated in-depth knowledge of university policy and response to bias-related incidents, including assessment of Dean of Students processes, Hokie Handbook, and Student Code of Conduct
- Reported on example incidents with in-depth analysis from cited sources
- Compiled analyses based on multi-media sources with appropriate citations and drew analytical conclusions from sources

Research Team Member, Office of the Senior Associate Vice President for Student Affairs, 2017-2018.

- Personally selected for membership on small team including Senior Associate Vice President for Student Affairs, Director of Student Conduct, and other administrators
- Collaborated on grant writing with the research team
- Participated in publication process for book project
- Coordinated interviews, chapter introductions, and discussion questions from a variety of sources
- Served as point-person for team, managed drafts, and assisted with editing
- Stylized final draft in accordance with publisher style guide
- Edited interviews and introductions extensively in multiple drafts
- Compiled all resources for publication

INVITED PRESENTATIONS

Invited Speaker, International Graduate Student Orientation, Virginia Tech, 2022.

Invited Speaker, Writing Center Orientation for Incoming GTAs, Virginia Tech, 2022.

HONORS and AWARDS

Barbara Ellen Smith Award for Outstanding Graduate Student Research, (\$350), Virginia Tech, 2022.

- Selected by a multidisciplinary faculty panel for outstanding achievement in research writing. Topic of essay was invitational rhetoric and the composition classroom.

2022 American Horse Publications (AHP) Equine Media Awards, Feature Single Article, 2022.

- Received 2nd place out of hundreds of entries in a nation-wide competition for feature articles in print and online by national publication. Selected for nomination in the contest by the publisher of the submitted article.

Outstanding Achievement in Fiction, English Department, Virginia Tech, 2017.

- Selected as singular recipient of award out of entire English major, as reviewed and discussed by English faculty, recognizing outstanding effort and achievement in fiction.

Top 3 Finalist, Hollins National Literary Contest, 2017.

- Selected as finalist out of hundreds of national entries, then awarded top-3 final honors.

Recipient of the Robertson Scholarship, 2016.

- Recognizing achievement in academics, as well as extracurricular activities and community service.

Phi Beta Kappa, 2017

Phi Kappa Phi, 2017, 2023

Sigma Tau Delta, 2015

Dean's List, 2013-2017

GRANTS

Graduate Student Researcher. (2022). "Developing Transcultural Competence through Undergraduate Research in ENGL 1106." Pathways Grant, Virginia Tech. \$10,000. With Dr. Megan Weaver and Dr. Shakil Rabbi.

Principal Investigator. (2022). "Assessing Pathways Outcomes in English 1105." Pathways Assessment Mini-Grant. Pathways Program, Virginia Tech.

PROFESSIONAL DEVELOPMENT

Inclusive Teaching Pathways (2022-2023), Virginia Tech.

*In process of earning Inclusive Excellence Certificate

Fostering an Inclusive Classroom Environment Online Course (2022), TLOS, Virginia Tech.

* earned digital achievement badge

Inclusive Pedagogy Online Course (2022), TLOS, Virginia Tech.

*earned digital achievement badge

Antiracist Teaching (2022), TLOS, Virginia Tech.

*earned digital achievement badge

WAC Faculty Reading Group (2022), University Writing Program, Virginia Tech.

INVITED INTERVIEWS AND MEDIA

WSLS 10 News, Virginia Regional Division of NBC. Televised and in-print interview, 2022.

Summary: Invited to speak about the 2022 overturning of Roe v. Wade and its effects on queer populations, as well as the potential fall of Obergefell in 2023, and advice for young queer people in Virginia.

Featured interview, *The Chronicle of the Horse*, print and web. 2022.

Summary: Invited to speak on queer culture in the upper echelon of horse sports, the importance of representation, and the fall of Roe v. Wade.

SERVICE

Professional

Member, Diversity Committee, Writing Program Administrators Graduate Organization (WPA-GO), 2022.

Invited Reviewer, Proposal Review Committee, National Conference on Peer Tutoring in Writing, 2022.

Publication Coach, *About Campus*, 2017-2018.

Institutional

Elected MA Representative, Executive Board, English Graduate Student Organization (EGSO), 2022-2023.

Member, Taskforce on the Future of Student Governance, Virginia Tech, 2020-2021.

Member, COVID-19 Testing Taskforce, Virginia Tech, 2020-2021.

Member, Interview Committee, Search for Vice President for Student Affairs, 2019.

Member, Commission on Fraternity and Sorority Life, Virginia Tech, 2018-2019.

Member, Selection Committee, Writers' Retreat, *About Campus*, hosted at Virginia Tech, 2017-2018.

PROFESSIONAL AFFILIATIONS

Online Writing Center Association (OWCA)

National Center for Faculty Development and Diversity

Coalition of Feminist Scholars in the History of Rhetoric and Composition (CFSHRC)

National Council of Teachers in English (NCTE)

Conference on College Composition and Communication (CCCC)

Fluid VT: Professional Growth for LGBTQ+ Students

Writing Program Administrators Graduate Organization (WPA-GO)

Writing Across Virginia (WAVa)

English Graduate Student Organization (EGSO)

Sigma Tau Delta

Phi Beta Kappa

SKILLS and RELEVANT COURSEWORK

Program Skills & Certifications

Microsoft Word (advanced)
Microsoft Excel (working)
Microsoft Powerpoint (advanced)
Outlook (advanced)
Canva (advanced)
Google Groups and Google Drive (advanced)
Microsoft Teams (advanced)
Zoom and meeting interfaces (working)
Canvas (working)
Banner (working)
EMS Systems (working)
Creative Suite (basic)
Web Design/Graphic Design (working)
FERPA Training Certified
Title IX Training Certified
HIPPA Training Certified
CITI (Human Subjects Protection) Certified

Relevant Coursework (Graduate)

Research Design in Rhetoric and Writing
Modern Western Rhetoric
Theory & Practice of Writing Instruction
Critical Theory
Composition Theory
Contemporary Pedagogy

Relevant Coursework (Undergraduate)

Acts of Interpretation
Science Writing
Human Sexuality
Technical Editing and Style
Designing Documents for Print
Writing and Digital Media
Professional and Technical Writing
