



# ENGL1105 - Curriculum Map

This curriculum map outlines major projects recommended for ENGL1105. If you have questions about the curriculum map, please contact [jmengert@vt.edu](mailto:jmengert@vt.edu).

Instructional staff can create alternatives to the projects listed here provided that

1. the program and course objectives operate clearly and explicitly in alternative projects, and
2. all students in the class complete at least three major written projects

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**Figure One:** Image of custom VT edition of *Everyone's an Author*

Please see the following sections for the chapters that align most closely with the major projects in 1105. Note that you aren't required to assign each chapter and that you can also supplement with other readings. Again, this map provides just

some options that you can adapt in your classroom.

**Project One:** Literacy Narrative or Digital Literacy Narrative 15%

**Project Two:** Rhetorical Profile or Reading Spaces 20%

**Project Three:** Rhetorical Analysis or Worknets 25%

**Project Four:** Hokie Pitch 10%

**Project Five:** Course Reflection 10%

**Writing Notebook** (low-stakes writing) 20%

## Project 1 – Quickstart: Literacy Narrative

### Option 1: Literacy Narrative

- Foregrounds literacy and rhetorical vocabulary and constructs writerly *ethos* by examining past literacy experiences
- Focuses on memory work, background with literacy learning, emphasis on scenes and people (as sponsors of literacy), attitudes toward reading and writing, and deliberation on what literacy (in general and in specific situations) is and does
- May include literacies not valued in schools, defining other literacies in relation to how alphabetic literacy works, or acknowledging both literacy successes and struggles

### Option 2: Digital Literacy Narrative

- Foregrounds literacy and rhetorical vocabulary and constructs writerly *ethos* by examining past digital literacy experiences
- Focuses on experiences and habits of reading and writing in digital environments, background with digital and multimodal literacies, emphasis on scenes and people (as sponsors of literacy) and also on platforms and networks, and some unpacking of print versus screen literacies
- May also explore what constitutes literate citizenship in a digital age

### Details

- Length of formal written product: approximately 4 pp. narrative, not including other shorter informal responses throughout the project
- Length of unit: approximately 2-3 weeks; suggested to collect this project no later than the end of the fourth week
- Conferencing with students upon returning Project 1 is a recommended option

### Key Concepts

Literacy, reading, writing, literate activity, literacy sponsor, alphabetic literacy, digital literacy, literacy habits, rhetorical situation, writing identities, memory

### Questions for Students

- 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 not (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? To 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 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?

### Recommended Readings

- *Everyone's an Author* VT Welcome
- *Everyone's an Author* Intro.: Is Everyone an Author?
- *Everyone's an Author* Chapter 4: Language, Power, and Rhetoric
- *Everyone's an Author* Chapter 5: Understanding College Expectations
- *Everyone's an Author* Chapter 12: Choosing Genres
- *Everyone's an Author* Chapter 14: Writing a Narrative/"Here's What Happened"
- *Everyone's an Author* Chapter 33: Mixing Languages and Dialects
- *Outside Readings*
  - ["Sponsors of Literacy in Contemporary Culture: An E-Interview with Deborah Brandt"](#) by Buffy Hamilton from the Unquiet Librarian
  - ["The Year of Reading Differently"](#) by Edward Stourton from *Financial Times*
  - ["Who Cares If Johnny Can't Read?"](#) by Larissa MacFarquhar from *Slate*
  - ["Is Google Making Us Stupid"](#) by Nicholas Carr from *The Atlantic*
  - ["Why Can't Johnny Write? Don't Blame Social Media"](#) by Lance Ulanoff from *Mashable*
  - ["The Web Shatters Focus, Rewires Brains"](#) by Nicholas Carr from *Wired*
  - ["Are You Losing Your Memory Thanks to the Internet?"](#) by Evan Ratliff from *Salon*
  - ["Shitty First Drafts"](#) by Anne Lamott
- *Samples of literacy narratives*
  - ["In Love, In Grief, In Literature: A Literacy Memoir"](#) by Devon Bohm from *Spry*
  - ["How to Crow Your Head Off"](#) by Nikolai Kilmontovich, trans. Kate Cook from *The Morning News*
  - ["Music Is My Bag"](#) by Meghan Daum from *Harper's Magazine*

- [“Coming Into Language”](#) by Jimmy Santiago Baca
- [“Learning to Read”](#) by Malcolm X

## **Conferences**

Upon returning Project One, we encourage you to conference one-on-one with individual students. Conferences may stand in for conventional classroom sessions for one week.

## **Project 2 – Intro to Rhetoric**

### **Can be framed as Rhetorical Profile OR Everyday Rhetor OR Reading Spaces**

- The first two options foreground what makes an effective rhetor and how specific rhetorical tactics operate in everyday life
- Options one and two focus on a specific effective rhetor: someone whose language, texts, and actions have made a difference to/in a specific community (e.g., convinced others to work toward change, compelled others to act)
- Should be a lesser-known or everyday person, rather than well-known public figures (historical or contemporary)
- Uses rhetorical vocabulary to account for who the rhetor is (ethos/character), how the person made a difference using language (in specific instances), and how that difference was tangible or verifiable in the world (audience)
- May incorporate evidence from interviews, historical and reference materials, memory and association, and any variety of digital or print texts available
- For Rhetorical Profile option: students can be encouraged to frame effective communication and other actions as heroic qualities
- The third option keys on adapting to reading at university. Upon arriving at university, many students are adjusting to myriad demands of reading for divergent purposes. Anecdotally, faculty report that students are unsure how to read differentially. This project gets students to inventory all of the things they are reading (both for classes and on their own, independent of classes), and to account directly for the materials, devices, scenes, and habits they are navigating now that they have been at VT for more than a month
- Reading spaces emphasizes visual forms of evidence that account for reading scenes, devices, materials, and habits
- Reading spaces acknowledges rhetorical effectiveness as situated engagements with language, though it is tailored to be a continuation of the literacy narrative in the way that it inquires into critical reading upon arrival at university (re-learning to read in first semester)

### **Details**

- Length of formal written product: approximately 5-6 pp., not including other shorter informal responses throughout the project
- Length of unit: approximately 3-4 weeks; suggested to collect this project no later than the end of the eighth week
- If conferencing with students at the end of Project 1, conferences might also include discussing rhetor/spaces ideas for Project 2

### **Questions for Students**

- What makes someone an effective speaker, writer, communicator? What do effective rhetors do? What counts as evidence of effective rhetoric? And how do we recognize everyday rhetors/rhetoric in everyday situations?
- Who is one lesser-known everyday rhetor in a context or community that matters to you? Whether face-to-face or online, past, present, or future?
- In what scenes or contexts does that person write, speak, or communicate? What genres do they use to write, speak, communicate with others using language/texts?
- How did/does that everyday rhetor make a difference? For whom? When and where? Why?
- What larger movements or communities is this rhetor a part of? How does that movement or community shape what they write, say, or do?
- What counts as reading nowadays? What does studying look like? How are mobile devices participating at scenes of studying, whether meaningfully or as sources of distraction?
- What moments of difficulty have you encountered with reading since arriving at Virginia Tech? Why?
- What reading strategies have changed since you started at university?

### **Key Concepts**

Rhetoric, rhetorical situation, audience, purpose, ethos, pathos, logos, kairos, rhetorical effectiveness, genre; scenes, devices, materials, habits, reading strategies, critical reading, annotation

### **Recommended Readings**

- *Rhetoric*
  - *Everyone's an Author* Chapter 1: Thinking Rhetorically
  - *Everyone's an Author* Chapter 2: Engaging Productively with Others
  - *Everyone's an Author* Chapter 3: Rhetorical Situations
- *Reading*
  - *Everyone's an Author* Chapter 6: Reading Rhetorically
  - *Everyone's an Author* Chapter 8: Distinguishing Facts from Misinformation
- *Genre: Reports/Profiles*
  - *Everyone's an Author* Chapter 16: Reporting Information/"Just the Facts" (includes a section and example on profiles)
- *Outside Readings*
  - ["Murder! \(Rhetorically Speaking\)"](#) by Janet Boyd from *Writing Spaces*
  - ["Backpacks vs. Briefcases: Steps Toward Rhetorical Analysis"](#) by Laura Carroll from *Writing Spaces*
  - ["We Should All Be Feminists"](#) by Chimamanda Ngozi Adichie from *Ted Talks*
  - ["Interview with the founders of Black Lives Matter"](#) from *Ted Talks*

- [“How to Read Like a Writer,”](#) by Mike Bunn from *Writing Spaces*
- [“Do Teens Read Seriously Anymore?”](#) by David Denby from *The New Yorker*
- [How Naomi Osaka could change the way we think about tennis](#) by Alex Abad-Santos for *Vox*
- [Greta Thunberg Is TIME’s 2019 Person of the Year](#) by Charlotte Alter, Suyin Haynes and Justin Worland
- [Dr. Anthony Fauci and the Frontline Health Workers Are TIME's 2020 Guardians of the Year](#) by Jeffrey Kluger and Alice Park for *Time*
- [Indigenous TikTok Star Kymon Palau Uses the Platform to Educate](#) by Angie Jaime for *Teen Vogue*
- [What Really Happened When Google Ousted Timnit Gebru](#) by Tom Simonite for *Wired*
- [Anthony Mackie on Representation, Role Models, and Becoming Captain America](#) by Janelle Okwudo for *Vogue*
- [Bowen Yang is defining funny for a new generation](#) by David Canfield for *Entertainment Weekly*
- *Samples of profiles*
  - [“Beyonce’s Fierce Feminism”](#) by Janell Hobson in *Ms. Magazine*
  - [“What Tina Wants”](#) by Maureen Dowd in *Vanity Fair*
  - [“Michelle Obama: A Candid Conversation With America’s Champion and Mother in Chief”](#) by Jonathan Van Meter in *Vogue*
  - [“From Pine Ridge to preacher pedophilia, Lupe Fiasco album aims to incite”](#) by Eliot McLaughlin from *CNN Online*



## **Project 3 – Rhetorical Analysis**

### **Option 1: Worknets: Rhetorical Analysis of an Academic Source**

- Foregrounds distinguishable qualities of an academic article: words, sources, authorship, and surrounding moment
- The four phases build up into an analysis of the focal article that frames it in terms of its audience and purpose, noting, as well, other applicable rhetorical concepts
- Worknets greatly slow down the reader's relationship to the text, thereby fostering more comprehensive understanding of the article and the work it does
- Worknets are also richly multimodal for alternating between images and text through each phase, amounting to a mixed text complete with captions and elaborated academic prose that explains what the images are doing and why

### **Option 2: Rhetorical Analysis: Education Edition**

- Foregrounds an argument, controversy, or persuasive text related to higher education, Virginia Tech, millennials, or a specific aspect of the college experience--and involves students in applying rhetorical concepts and vocabulary to argumentative texts about issues in education that are relevant to them
- Focuses on a reading/text of approximately 5-10 pages that is complex and communicates a clearly discernible rhetorical situation, exigency, and rhetorical qualities
- May include analysis of multimodal elements from online texts (including images, video, podcasts, etc.) that accompany the primary text; should directly reference, summarize, and analyze specific rhetorical moves

### **Option 3: Visual Rhetorical Analysis**

- Foregrounds rhetorical arguments and appeals in images--and involves students in applying rhetorical concepts and vocabulary to arguments in visual texts
- Focuses on comparing two advertisements (either two for the same product/company from at least 10 years apart, or two for a similar product from two different companies) with special attention to rhetorical elements of audience, purpose, contexts, kairos, etc.
- Should select images that incorporate text to provide numerous substantive possibilities for analysis and should directly reference, summarize, and compare specific rhetorical appeals

### **Details**

- Length of formal written product: approximately 6-8 pp. essay/article, not including other shorter informal responses throughout the project
- Length of unit: approximately 4 weeks; suggested to collect this project no

later than the end of the thirteenth week

### Questions for Students

- What does rhetoric look like and do in others' texts? What rhetorically effective moves do writers make to advance specific arguments, perspectives, or viewpoints?
- How (and when/where) do writers provide contextual cues or framing language or signals?
- How do writers use other sources to advance their arguments? What kinds of sources do they rely on? How do they summarize, paraphrase, and/or directly quote from which parts of relevant sources? What is the purpose of using sources in written arguments?
- What kinds of evidence do writers use to advance their arguments? What counts as rhetorically effective evidence?
- How do we identify rhetorical appeals that writers use? What audiences are such appeals intended to influence?
- How can we trace, analyze, and communicate the impact of a rhetorical move or text in a given context/situation for a specific audience?
- How do images function as arguments?
- What visually effective moves do designers make to advance specific arguments, perspectives, or viewpoints?
- How do we identify visual rhetorical appeals that designers use? What audiences are such appeals intended to influence?
- How can we trace, analyze, and communicate the impact of visual rhetorical moves in a given context/situation for a specific audience?

### Key Concepts

Rhetorical moves, kairos, exigence, rhetorical appeals, analysis, summary, paraphrase, source use, documentation

### Recommended Readings

- *Reading for Analysis*
  - *Everyone's an Author* Chapter 7: Annotating, Summarizing, Responding
  - *Everyone's an Author* Chapter 36: Designing What You Write
- *Genre: Analysis and Worknets*
  - *Everyone's an Author* Chapter 15: Writing Analytically/"Let's Take a Closer Look"
  - *Everyone's an Author* Custom Material: Working with Sources—Worknets and Invention
- *Outside Readings*
  - ["Looking for Trouble: Finding Your Way Into a Writing Assignment"](#) by Catherine Savini from *Writing Spaces*
  - ["How to Read Like a Writer,"](#) by Mike Bunn from *Writing Spaces*
  - ["Critical Thinking in College Writing: From the Personal to the](#)

- [“Academic”](#) by Gitanjali Dasbender from *Writing Spaces*
- [“Annoying Ways People Use Sources”](#) by Kyle Stedman from *Writing Spaces*
- [How Generation Z Is Shaping The Change In Education](#) by Sieva Kozinsky for *Forbes*
- *Examples of education articles*
  - Any number of articles from *Chronicle of Higher Education, Eastern Echo, Inside Higher Ed, The Atlantic, The New York Times*, etc.
  - [“Do American Schools Need to Change? Depends on What You Compare Them to”](#) by Wendy Kopp from *The Atlantic*
  - [“The Myth of American Universities as Inequality Fighters”](#) by Derek Thompson from *The Atlantic*
  - [“The Real Reason College Tuition Costs So Much”](#) by Paul Campos from *The New York Times*
  - [“Millennials: The Me Me Me Generation”](#) by Joel Stein from *TIME*

## Projects 4 and 5 – Hokie Pitch (Presentation) and Reflection

### Description

- Students prepare and deliver a three- to five-minute in-class presentation keying on one of the three major projects from the course
- Students may work with a script, note cards, or present extemporaneously, as determined by the instructor
- Students assemble all work from the semester into a single document and then begin that document with a written reflection
- Foregrounds concrete connections between students' projects, class activities, and specific course outcomes
- Focuses on specific revisions, moments of literacy learning, and usefulness of lessons learned beyond the bounds of first-year writing
- May also illuminate current feelings about reading and writing as well as new questions and goals students might have for ENGL1106 (and beyond)

### Details

- **Reflection:** Length of formal written product: approximately 3-4 pp. reflection, not including any shorter informal responses
- **Presentation:** In-class presentation should be three to five minutes, accompanied with a slide deck (Google Slides or PowerPoint) that functions as an authored document (i.e., purposefully developed and using images and text, as appropriate)
- Length of unit: approximately 1-2 weeks; suggested to collect this project no later than the last day of your class

### Questions for Students

- Now that you've reviewed all of your writing from the entire semester, how do you feel about what you've written? Consider both the quantity and the quality.
- What specific course outcomes do you feel as if you have successfully achieved?
- Which specific project do you think helped you meet the specific outcomes you've selected? What specific activities within that project were most helpful?
- Where do you see evidence of the specific outcomes you've selected in your own writing?
- Where in your writing do you see moments of your own literacy learning this semester?
- What lessons have you learned about your writing process, your own literacy practices, or rhetoric in your everyday world? How do you imagine these lessons will be useful to you after you exit this course?
- What writing, literacy, or rhetorical goals might you have for ENGL1106 (and beyond)?

### **Key Concepts**

Learning, decisions and choices, review, organization, presentation, reflection, metanoia, evidence, outcomes

### **Recommended Readings**

- *Everyone's an Author* Chapter 10: Reflecting on Your Writing
- *Everyone's an Author* Chapter 37: Composing and Remixing across Media
- *Everyone's an Author* Chapter 38: Making Presentations
- UWP Course Outcomes (on back cover of programmatic textbook)

If you have any suggestions or questions related to this curriculum map, please contact the Director of the University Writing Program at [jmengert@vt.edu](mailto:jmengert@vt.edu).