

## Supplemental Materials for Epic Learning in a “Jumbo” Writing Course

**Welcome to Academic Writing “Jumbo”!**

In this course, we will be learning and developing our skills in analytical thinking, reading, writing, and research that are central to meaningful public and academic work. Our texts will cover a range of cultural objects and local/global issues. In addition to your own experience, we will also consider the perspectives and concepts that other writers bring to the conversation. Through your dedicated work this semester, you will find yourself well prepared to participate in the forms of thought and expression that build communities and advocate for change.

In this "jumbo" section of Academic Writing, we will work in a social and collaborative fashion (you, me, your peers, and your peer mentors) on projects related to "human rights." We will think and write together about the meanings and practices of human rights in both global and local contexts, asking when and why human rights matter, what's at stake when they are violated, and how we might advocate for change.

**Class Readings**

Cumming-Bruce, Nick. “Taking Migrant Children from Parents is Illegal, U.N. Tells U.S.” *The New York*

*Times*, 5 Jun. 2018, [www.nytimes.com/2018/06/05/world/americas/us-un-migrant-children-families.html](http://www.nytimes.com/2018/06/05/world/americas/us-un-migrant-children-families.html).

Garcia, Jalileh. “Lives in Limbo: Immigration as a Human Rights Issue.” *RightsViews: Opinion and research*

*from the human rights community at Columbia University*, 30 Jul. 2018, [blogs.cuit.columbia.edu/rightsviews/2018/07/30/lives-in-limbo-immigration-as-a-human-rights-issue/](http://blogs.cuit.columbia.edu/rightsviews/2018/07/30/lives-in-limbo-immigration-as-a-human-rights-issue/).

Hernandez, Tim Z. *All They Will Call You*. The University of Arizona Press, 2017.

*Humans of New York*. Refugee Stories. [www.humansofnewyork.com/tagged/refugee-stories](http://www.humansofnewyork.com/tagged/refugee-stories).

Shire, Warsan. “Home.” 2015, [www.poemhunter.com/poem/home-433/](http://www.poemhunter.com/poem/home-433/).

United Nations High Commissioner for Refugees. Stories. [www.unhcr.org/stories.html](http://www.unhcr.org/stories.html).

*Universal Declaration of Human Rights*. United Nations, 10 Dec 1948, [www.un.org/en/universal-declaration-human-rights/](http://www.un.org/en/universal-declaration-human-rights/).

**Course Assignments****Reading Responses (6 total)**

Reading Responses (RR) demonstrate your response to a specific text and/or prompt. Prompts will be posted on our site the week before they are due. RRs are all about amplifying your voice and "take" on what we're reading/watching together. They are an opportunity for you to think about what a particular text is arguing and how its ideas relate to other texts we've read, your experiences, and/or current happenings in the world. RRs might also ask you to try out one of our analysis tools. The first several RRs are composed independently, but as we read Tim Hernandez's *All They Will Call You*, we will shift to group prompts so that your small group or workshop can share how you're collectively processing or reading the book.

RRs are graded full (15), partial (8), or zero credit. Partial credit will be assigned to RRs that do not fully address the prompt or are significantly underdeveloped in ideas. Please read your work over before submitting (and have an outside reader take a look!) to help identify areas that need further explanation or sentences that might be confusing to read.

***Sample Reading Response prompts:***

*First be sure you've read over the Universal Declaration of Human Rights. In several paragraphs composed in a Google doc, tell us what you make of it. Does it seem complete, or are some possible 'rights' not discussed? Who seems to be included in the different rights explained here? Is anyone left out? What rights do you find odd or surprising? Which do you find most valuable or important? What can you imagine might be different now if it were written this year?*

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For this next Reading Response, we will work in small groups. Your task is to make a text *responding to the book* that you feel will help spur people to action or impact their thinking—think of it in terms of a tribute, a teaching tool, or a resource. You might choose to trace one particular story or thread in the book, highlight a key concept, or reframe some issue related to the book in a way that's meaningful to you. Where possible, the piece you create should reflect your growing understanding of the event and the book itself. Consider: Who do you want to reach with your text? What purpose might your text serve beyond our classroom? What skills or interests can you bring that you haven't had a chance to try out yet? Possible ideas include a children's book, image essay, a more fitting memorial for the plane crash victims, infographic highlighting key info, resource page for readers or teachers, skit or short screenplay, teaching "lesson plan"/activity (for any age group)...

### **Review Board**

For the first half of the semester, a student from each workshop section will be invited to participate in the class Review Board. Members of the Review Board do not have to complete that week's Reading Response; instead, as Board members you read your peers' work and nominate writers to be featured in class. The student work you select will be shared on our class website. Back in the large class, your job is to present the writing, talk about why you think it represents some of the best thinking that week, pose questions to the featured writer about her choices, and celebrate your peers.

### **Advocacy Analysis**

One of the approaches we'll practice in Academic Writing is a kind of close reading or analysis. We'll pay attention to how texts are crafted and what makes them effective (and to whom and under what circumstances). We'll be unpacking writer's/designer's choices and making meaningful choices of our own. The Advocacy Analysis is your chance to demonstrate your analytical chops! In this essay, you'll be noting patterns, contrasts, and/or rhetorical choices on a human-rights text of your choosing (part of a Website? Video? Poster? Image series?). Use strategies from class to construct an evidence-based argument about how the text

attempts to persuade viewers/readers to think about or take action on a pressing human rights issue. A successful Advocacy Analysis:

1. focuses on a carefully chosen textual object that relates to a human rights issue
2. forwards an insightful argument (beyond summary) to think about how advocacy works
3. seeks to understand how the chosen text functions by way of analysis
4. is written and organized with an awareness of audience and for a broad readership

### **Emerging Issue Project: Resource List**

The Resource List is a running compilation of sources you find interesting, provoking, or potentially useful for your Emerging Issue Project. Think of it as a cross between a reading journal and a bibliography, in which you write about what you're reading/watching and consider what those texts have to offer. Your Resource List should include an introduction (2-3 paragraphs), in which you outline your interest in the topic, your reasons for selecting it, and what you hope to contribute to the conversation about it. You should then list some of the potentially interesting/useful sources you've been looking over. Each source listing must include access information, either in MLA or APA (if you want practice with citations), or with a direct link. In addition, include a several-paragraph write-up for each source, in which you explain:

1. How you found the source (Google? Library database? Referenced in another text you were reading? Recommendation from a friend?)
2. What the text is about
3. What you find interesting or useful about it
4. Questions or concerns you have about the piece (confusing to read? not saying anything "new"? making unsupported claims?)
5. Connections (or important differences) between this text and others you've read.

### **Emerging Issue Project: Advocacy Piece**

Your advocacy piece is the culmination of your research, thinking, writing, and discussions with peers on an emerging issue you're invested in. The final piece could take a range of different forms (newsletter, Web site, video, essay, letter to the editor, Twitter campaign, campus or community event...) but whatever you choose should be based on the nature of the human rights issue itself, the specific audience you want to reach, your skills and interests, and especially the purpose or goal of your advocacy. What do you want to accomplish? Who needs to take action, and in service of what goals? We'll share our finished advocacy pieces at a Gallery Walk during our final exam time.

You can work on your own or with a small group. Because you'll have time to work on this project in the workshop, I highly recommend any group members you choose are also part of your workshop. Your advocacy piece will be evaluated based on criteria determined in class for your chosen genre (the features we decided are most important in an effective podcast, for example).

### **Final Project Reflection**

The Final Reflection is where you describe and reflect on the choices you made in your Emerging Issue Advocacy Piece. It offers insights into your decision-making, as well as your sense of how the piece is intended to work. (This can be especially helpful if it didn't go all as planned.) Think of this as a behind-the-scenes look at your final project that helps readers

understand your designed piece, your intentions or your "why," and the challenges you experienced. A successful Final Reflection discusses the following:

1. **Situation:** What's happening in the world that requires advocacy about this human rights issue?
2. **Purpose:** What is your piece trying to accomplish? Do you think it has more than one purpose? Put another way, what rhetorical action do you hope to spur? To raise awareness? Persuade? Call to action? Encourage a new way of thinking?
3. **Audience:** Who is your intended audience, specifically? Why this group over any others? What would these people need to know or believe in order to follow and be persuaded by your piece? How do you hope to reach them?
4. **Genre and arrangement:** Why did you select the genre or form that you did? And more specifically, what choices did you have to make about design and arrangement within that genre? (In a video, for example, you might have cuts and timing, transitions, color/framing/angles, and sound/audio.) Talk through a few key elements of your piece.
5. **Process:** How did you get to the final version of your advocacy piece? What pivotal changes or decisions did you have to make along the way? What worked? What didn't work? If you could do it again, what would you do differently? If you had more time, how would you develop it further?

### Weekly Schedule

Readings are listed on the date we will discuss them in class. \*Note: This schedule does not include the weekly two-hour workshops led by writing mentors.

#### Week 1

Day 1 Welcome! Intro to the course, workshops/workshop leaders, and one another  
Class activity defining what we think "human rights" means

#### Week 2

Day 2 Universal Declaration of Human Rights (link [HERE](#))  
Class activity paraphrasing, defining, and updating articles in UDHR (Google doc)

**Reading Response (RR) 1 due**

Day 3 "Home," by Warsan Shire (read and/or listen to it [HERE](#))  
Class activity practicing analysis and reading the poem as a human rights text

#### Week 3

Day 4 *Humans of New York (HONY)* "Refugee Stories" (link [HERE](#))  
Class activity on HONY's genre and approach to human rights issues

**RR 2 due**

Day 5 Practice with "arrangement" and "audience"; begin Advocacy Analysis

#### Week 4

Day 6 UN High Commissioner for Refugees (UNHCR) - Stories (pick 2 [HERE](#))  
Class activity on visual analysis and comparing UNHCR to HONY

**RR 3 due**

Day 7 Class activity researching your chosen advocacy text's background/context

**Week 5**

- Day 8 Writing Studio: Consider form & arrangement  
Class activity determining feedback norms for workshops
- Day 9 **Advocacy Analysis draft due for peer response**

**Week 6**

- Day 10 Begin *All They Will Call You (ATWCY)* in class  
Class activity examining book's cover, front matter, foreword, etc.  
**Advocacy Analysis due**
- Day 11 *All They Will Call You* (pp. i-22)  
Begin RR 4 (group task) in class

**Week 7**

- Day 12 *All They Will Call You* (pp. 27-78)  
**RR 4 due**; each workshop shares what they produced for RR 4
- Day 13 *All They Will Call You* (pp. 81-122)  
Class activity reflecting on group process for RR 4; begin working on RR 5

**Week 8**

- Day 14 *All They Will Call You* (pp. 125-168)  
Class activity on rhetorical situation of *ATWCY*  
**RR 5 due**
- Day 15 *All They Will Call You* (pp. 169-202)  
Gallery Walk of RR 5 texts (practice for final!)

**Week 9**

- Day 16 "Taking Migrant..." ([NYT article](#)); "Lives in Limbo" ([blog post](#))  
Begin "Emerging Issue" Advocacy Project (2 parts)  
Class activity reflecting on hometown, families, jobs, hobbies, etc. and their connection to human rights  
**RR 6 due**
- Day 17 Discuss Resource List; try out library research tools  
Class activity seeking and sharing feedback on potential emerging issue

**Week 10**

- No Class: Cesar Chavez Day
- Day 18 Research day; drafting intro for Resource List  
Class activity grouping topics under umbrella headings to share resources/ideas

**Week 11**

- Day 19 Writing Studio: Join one of three writing 'stations': independent writing/research; peer-to-peer; seeking support from instructor/writing mentors
- Day 20 **Resource List draft due for peer response**

**Week 12**

- Day 21 What does “advocacy” mean? Discuss possible audiences and genres  
**Resource List due**
- Day 22 Writing Studio: Identifying the rhetorical situation for our advocacy pieces

**Week 13**

- Day 23 Writing Studio: Finish and share rhetorical situation work
- Day 24 Writing Studio: Genre activity in which we identify key features

**Week 14**

- Day 25 Writing Studio: Join one of three writing ‘stations’: independent writing/research; peer-to-peer; seeking support from instructor/writing mentors
- Day 26 **Emerging Issue Advocacy Piece draft due for peer response**

**Week 15**

- Day 27 Writing Studio; introduce Final Reflection
- Day 28 Writing Studio; plan Gallery Walk

**Finals Week** **Final Reflection + Emerging Issue Advocacy Piece due for Gallery Walk****Rethinking Participation: A Memo For the Writing Mentor Team**

In our time together, we will think carefully about the idea of participation. I invite you to read a short piece about course design, which includes some thoughts about participation: “Rescuing Student Participation Through Digital Platforms.”

<https://clalliance.org/blog/rescuing-student-participation-digital-platforms/>

We can use Etienne Wenger’s participation framework (which you worked with in the tutoring course) and consider how students can be active participants—members of a classroom community—and shape identities in relation to that community. We could see the following structures (below) as potential roles: a variety of ways students can become members of our class. Note: these roles should emerge as organically as possible, meaning that they are offered up and then taken up by students. We will not keep track of “how many times they tweet” in a semester, for example. We can return to our roles and platforms/tools every few weeks to consider if they are still working for us.

**Creating small groups and group norms.** We will create teams that serve as working partners for the semester. We’ll spend time thinking about the conditions that support groups and we’ll create “norms” (rules to live by in the groups).

**Twitter “leads” in each of the small groups.** One student in each team is responsible for tweeting out what is happening: interesting conversations, links people are finding, questions their conversations are raising, etc. Hashtags: #ourclass #groupnumberorname Note: this role should emerge from someone who already uses Twitter. There is no requirement for someone to join this platform. If no one in a group uses Twitter, then we can think about other ways to make ideas public.

**Twitter “leads” for large class.** During whole class conversations, a handful of students are responsible for tweeting the conversation and supporting the “backchannel” (“7 Things”). See note above as well about Twitter accounts.

“7 Things You Should Know About Backchannel Communication.” *Educause Learning Initiative*. 9 Feb.

2010, [library.educause.edu/resources/2010/2/7-things-you-should-know-about-backchannel-communication](http://library.educause.edu/resources/2010/2/7-things-you-should-know-about-backchannel-communication).

**Review Board Member.** (see description above)

**Lexicon Teams.** We might decide to take turns defining and connecting key terms from readings each week in an ongoing Google Doc.

**Visual & Textual Notetakers.** A handful of students can be responsible for keeping notes and/or creating a mindmap of whole-class discussion using a common Google Doc (or Piktochart).

**Workshop groups lead off discussions of reading.** Teams *rotate* the responsibility of developing key questions about the readings. These guiding questions are posted by the end of the week so other students can use them as a guide to the reading. This group also leads off the conversation about the reading in the next week’s large class.