

THE SAME BUT DIFFERENT

Theming First-Year Writing Courses
to Build (Rhetorical) Programmatic Consistency

UNIVERSITY
of HAWAI'I

WEST O'AHU

HISTORICAL CONTEXT

UHWO's FYC 5-YEAR ASSESSMENT CYCLE

PLO #1: Strategies for composing in genres associated with college-level writing

PLO #3: An understanding of composing as a recursive, social, and collaborative process

PLO #5: Knowledge of conventions



PLO #2: Critical thinking, reading, and composing strategies

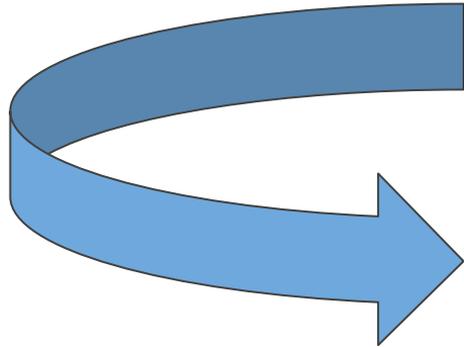
PLO #4: Rhetorical awareness

FOCUS ON PROGRAMMATIC CONSISTENCY

PLO 1 Assessment (2014/2015)

“Strategies for composing in genres associated with college-level writing”

1. Shared Programmatic Outcomes
2. Common Assignments
3. Shared Syllabus Elements
4. Textbook Options



PLO 1 Feedback Loop (2016/2017)

How can we create consistency across our program’s sections WITHOUT limiting instructor’s curricular agency?

1. Reviewed (and updated) PLOs
2. Surveyed and discussed example FYC 2-semester sequences
3. Revisited our 200 common assignments
4. Specified differences between research skills *introduced* in 100 and *reinforced* in 200
5. Collaboratively created the CORE model
6. Reviewed and shared samples of course themes
7. Discussed and shared themed textbook options
8. Piloted new themed sections in SPRING 2017
9. “Best Practices for Multimodality” SPRING 2017
10. Rolled out and advertised themes FALL 2017

CORE RHETORICAL FRAMEWORK

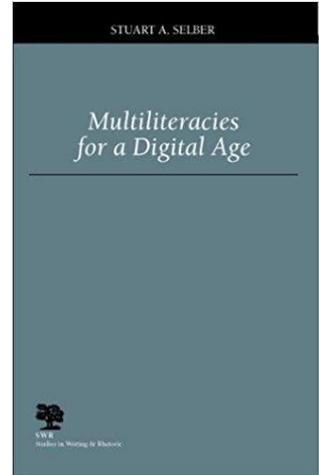
Consistent Rhetorical Framework

CORE MODEL

(Curricular Outcomes-Based Rhetorical Explorations)

All sections of ENG 200 at UHWO now have their own unique theme but share an aligned project sequence based on a remix of Stuart Selber's model of multiiteracies.

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1. **User/Consumer**
in own life
 2. **Critical Analyzer**
of other's work
 3. **Rhetorical Producer**
of own unique
message



UHWO's CORE MODEL

Project 1

In their first projects, student are **functional users or consumers** making personal connections to the course's theme/topic in an array of forms (personal narratives, creative pieces, analyses, multimodal pieces, etc.)

Project 2

In their second projects, students are **critical analyzers** creating formal, academic research papers that require them to critically investigate, analyze, and make an argument about concepts/topics encompassed within the course's theme

Project 3

Finally, in their third projects students are framed as **rhetorical producers** composing their own unique messages about the course's theme and creating (*multimodal*) texts that communicate those messages

THEMED EXAMPLES

Writing About Media

Andrew Burgess

PROJECT 1: Media Snapshots

- Students write a series of snapshots in close detail about different important and pivotal moments in their media lives.

PROJECT 2: Rhetorical Analysis

- Students choose any advertising example, and rhetorically analyze it, answering the questions 1) what is it doing, 2) how is it doing it, and finally, 3) why does it matter?

PROJECT 3: Countermesssage Campaign

- Students create their own set of multimodal texts that challenges and pushes back against problematic media messages.

(Re)imagining Hawai‘i

Tiare Picard

PROJECT 1: : Language as a Va‘a, Wa‘a, Waka

- Write a creative piece that explores the language of a culture. Choose an excerpt from *Sista Tongue* by Lisa Kanae, and use it to frame the theme of the paper.

PROJECT 2: What They Sell - Images of Hawai‘i

- Discover the rhetorical appeals used in an ad about Hawai‘i. Develop an argumentative thesis that discusses **at least one element that the ad makes “invisible”** in order to meet its objective – what is the visual medium NOT revealing about Hawai‘i?

PROJECT 3: Hawai‘i (Re)imagined - Multimodal Composition

- Get the Word out!
- [Jack - Pollution levels at surfing locales](#)
- [Sasha - Tweet for Mauna Kea](#)
- [Melanie - Education in Hawai‘i](#)

The American Dream

Robyn Nelson

PROJECT 1: Literary analysis/explication

- Students read and analyze the American Dream as imagined in Horatio Alger's *Ragged Dick*.

PROJECT 2: Historical narrative

- Moving the course from the American Dream of the late 1800's into discussions of the Dream in the 20th century, students investigate a specific historical event/figure and explore the changes which occurred within the American value system.

PROJECT 3: American Dream? project

- Students critique and/or produce their own version of the American dream in a multimodal project in which they research, interpret, and add to/push back against interpretations of the American Dream to create a "textual" argument.

The Rhetoric of Graphic Novels

Kari Clements

PROJECT 1: The Invisible Art

- Students select a comic and write an analytical essay investigating the specialized, rhetorical tools utilized by the author and artist in representing a specific theme.

PROJECT 2: Research Paper

- Students research a topic of their choice and develop an argumentative or analytical scaffolded investigation of the topic.

PROJECT 3: Reframing Research

- Students incorporate a concept (argument, source, factoid, complex idea) from Project 2 into a comic of their own design. Accompanying this comic is an essay in which students explain their rhetorical decisions for the comic.

Food Composition

Jade Sunouchi

PROJECT 1: Rhetorical Analysis Essay

- Deconstructs a food ad or campaign; applies rhetorical concepts/awareness and media literacy

PROJECT 2: Argumentative Research Essay

- Articulates a food-themed, issue-based argument and counter-argument(s); incorporates peer-reviewed and CRAAP-tested research

PROJECT 3: Multimodal Media Campaign

- Translates a research essay message into another mode for a target audience; includes the mock-up of a media message, detailed process paper, and informal presentation

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