Writing at UCF:
Expectations and Outcomes of First-Year Composition

Matt Bryan
Co-Coordinator, First-Year Composition
Matthew.Bryan@ucf.edu
What do we expect students to be able to do as writers when they enter UCF?
FYC @ UCF

Philosophy
What can’t a writing class do?
It can’t teach someone how to write
It can’t teach someone how to write for every situation and community, in every genre she’ll ever encounter in only 15 weeks.
Particular genres are best learned in the contexts where they mediate activity.
What can a writing class do?
It can teach someone about writing.
An example...
Authority
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<th>Philosophy</th>
<th>Outcomes</th>
<th>Practices</th>
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2. Writers need to engage in sustained drafting and revision in order to write most effectively.

3. Writers write most effectively when their writing is purposeful, transactional, communicative, contributive, and rhetorical.

4. Writing instruction should strive to teach transferable practices and concepts.

5. Particular genres are best learned in the contexts where they mediate activity.
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<td>1. Writers need both declarative and procedural knowledge about writing.</td>
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<td>2. Writers need to engage in sustained drafting and revision in order to write most effectively.</td>
<td>2. Students will demonstrate an awareness of rhetorical situation and acquire strategies for writing in different writing contexts.</td>
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<td>3. Writers write most effectively when their writing is purposeful, transactional, communicative, contributive, and rhetorical.</td>
<td>3. Students will demonstrate their capabilities as readers of complex texts.</td>
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<td>4. Students will demonstrate an awareness of the relationship between discourse conventions, lexis, genres, and their related communities.</td>
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4. Students will demonstrate an awareness of the relationship between discourse conventions, lexis, genres, and their related communities.
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<td>write most effectively.</td>
<td>research process.</td>
<td>concepts.</td>
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<td>3. Writers write most effectively when their writing is purposeful,</td>
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<td>3. Students will develop flexible strategies for revising, editing, and</td>
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<td>proofreading writing.</td>
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Outcomes

1. Students will demonstrate an awareness of the dynamic relationship between rhetorical situation, discourse community, genre, and inquiry.

2. Students will engage in a meaningful, dynamic, and inquiry-based research process.

3. Students will read, analyze, and synthesize complex texts and incorporate multiple kinds of evidence purposefully in order to generate and support their writing.

4. Students will produce complex, analytic, persuasive arguments that matter in academic contexts.

5. Students will develop flexible strategies for revising, editing, and proofreading writing.

Composition II
Philosophy

1. Writers need both declarative and procedural knowledge about writing.

2. Writers need to engage in sustained drafting and revision in order to write most effectively.

3. Writers write most effectively when their writing is purposeful, transactional, communicative, contributive, and rhetorical.

4. Writing instruction should strive to teach transferable practices and concepts.

5. Particular genres are best learned in the contexts where they mediate activity.

Outcomes

1. Students will demonstrate an understanding of writing processes and how writing processes change depending on context.

2. Students will demonstrate an awareness of rhetorical situation and acquire strategies for writing in different writing contexts.

3. Students will demonstrate their capabilities as readers of complex texts.

4. Students will demonstrate an awareness of the relationship between discourse conventions, lexis, genres, and their related communities.

Composition I

Practices
2 examples
Example 1
Major Project 2: Autoethnography

Problem: While teachers and researchers have been meticulously studying the writing process for decades, there is a field of research that is beginning to develop as writing students research and write about their own writing processes. Allowing a researcher to write about her own writing can obviously provide valuable perspective. While some of the research in this area is quite thorough, there are still many gaps in the conversations and room for many more contributions as the research community tries to come to a better understanding of how students write for different situations and audiences, what factors help and/or hinder student writing success, how and why student writing processes differ, how technology affects student writing process, and how any of this information can be used.

Your Task: First, collect some data about what you actually do when you write. Then, write an article for Stylus: A Journal of First-Year Writing that presents and organizes this research and analysis into a compelling researched argument about your own writing processes, habits, and idiosyncrasies. Your research should join and add to the existing research conversation about student writing processes (think CARS). Also, think about how you want to specifically focus your research.

Workshop Draft due: Tuesday, October 23
Initial Submission Due: Thursday, October 25
Final Draft due: Final Exam Period in ePortfolio (50% of course grade)

Explanation of Process and Some Advice (Or, How We'll Do This):
Collect data: Two research methods we'll try include a think-aloud study and a writing log. Remember: the more data you collect, the easier it'll be to write the autoethnography. You'll learn more about your writing process, too.

A. Perform a Think-Aloud Study
For this part of the project, you'll need to have access to some sort of recording device, preferably with both audio and video, so make sure you know how to use your computer or phone’s recording device, if it has one, or make arrangements to borrow a camera or recorder.

As you work on the Metaphors for Writing (see p. 3-4) assignment, you'll need to think out loud the entire time and record yourself. Just speak whatever is going through your head as you’re writing, even if it seems odd or random. This will feel strange, and it will take some effort—few people are able to do this right away—but, if you stick with it, it’ll become easier.

Before you begin, take a look at WAW p. 286-90 for an example of what a think-aloud looks like on paper. This will help. Also, be sure to save any notes, drafts, plans, etc. you create in the process of writing your reading responses.

B. Create a Writing Log
The writing log is a method of capturing data about your writing habits that your think-aloud recordings might miss. Use it to make a record of the times you write—for any purpose, whether it's this class, Facebook, email, etc.—between Thursday, September 20 and Thursday, October 11. Be sure to record those times in which you’re planning, brainstorming, or revising, too. You might try dividing your log into the following sections, but other forms can work, too:

<table>
<thead>
<tr>
<th>Time</th>
<th>Record the date and the start and end times for the writing session</th>
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<tr>
<td>Location</td>
<td>Record where you actually wrote and any important details that might help you describe what that setting was like</td>
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<td>Goal</td>
<td>Write down what you were trying to do while writing, even if it’s as simple as something like “Come up with ideas”</td>
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<td>Accomplished</td>
<td>Record here what writing you actually got done</td>
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Example 2
Major Project 3: Online Discourse Community Ethnography

**Problem:** You choose. For this assignment, you'll need to identify and investigate one or more problems in an internet discourse community of your choosing and, based on the reading and research you've done this semester, use writing to address and/or solve these problems. Create a text in an appropriate genre (this might be an article, a narrative, a video, a website, or something else entirely) for an appropriate audience that might have some stake in the problem(s).

**Your Task:** You'll need to create two texts here:
1.) The appropriate genre for an interested audience that addresses/solves some of the writing-related problems of the community, using the research we've been doing all semester.

2.) Some sort of reflective statement written to your instructor that explains how your text addresses/solves some problem(s) for the community, why this is the best genre to accomplish that task and how you've made smart decisions in crafting this genre, and why this audience will care about what you've written. In other words, this is a chance to explain some of your decisions to me and demonstrate just how much you've learned about this particular discourse communities, concepts related to discourse communities, and writing in specific rhetorical situations.

As you should be able to see, both of these texts are rhetorical.

**Workshop Draft due:** Thursday, November 15
**Initial Submission Due:** Tuesday, November 20
**Final Draft due:** Final Exam Period in ePortfolio (50% of course grade)

**Explanation of Process and Some Advice (Or, How We’ll Do This):**
**Brainstorm Some Internet Discourse Communities to Research**
While there are a number of ways to define discourse community, for our purposes, you can think of it as a group with some common goals that uses specialized communication to achieve these goals. It's usually a specific subculture with means of intercommunication between members.

Examples of internet discourse communities might include a message board dedicated to a specific football team, an online art community where members share and comment on each other's work, a social network site for knitters, and much more. The key criteria for us are 1.) The group has some specific goals (this means Facebook and Twitter aren't discourse communities, though some discourse communities might use them as a means of communication) and 2.) Members of the community can communicate with each other (this means that a website promoting an upcoming movie without any sort of communication between fans isn't a discourse community).

You have many, many options for this project, so choose something that interests you. If you're unsure whether it'll work, just ask. Remember, too, that researching a couple of discourse communities and seeing how they compare can be an effective way of going about this project. You might, for instance, look at the similarities and differences of two Orlando Magic online communities. At least one of the discourse communities you choose to research should be one to which you don't already belong or even know that much about.
FYC @ UCF

Philosophy

Outcomes

Practices
So, what do we hope students take with them?
So, what do we hope students take with them?

• Meta-awareness
So, what do we hope students take with them?

- Meta-awareness
- Transferable knowledge about how writing works
So, what do we hope students take with them?

- Meta-awareness
- Transferable knowledge about how writing works
- Practical heuristics for applying that knowledge to new writing situations
What do we expect students to be able to do as writers when they enter UCF?
Where do students often struggle upon entering FYC @ UCF?
Where do students often struggle upon entering FYC @ UCF?

• Synthesizing and *using* sources
Where do students often struggle upon entering FYC @ UCF?

- Synthesizing and using sources
- Understanding writing and writing conventions as situational
Where do students often struggle upon entering FYC @ UCF?

- Synthesizing and *using* sources
- Understanding writing and writing conventions as situational
- Seeing their academic writing as transactional and contributive
Throw the Notebook at the Wall: What Writing Can Do to the Average Student
AUSTIN LEMASTER

Fanfiction, Poetry, Blogs, and Journals: A Case Study of the Connection between Extracurricular and Academic Writings
MARISSA PENZATO

The Genres of Chi Omega: An Activity Analysis
VICTORIA MARRO

Volume 3 | Issue 1 | Spring 2012
The Journal of the First-Year Writing Program at the University of Central Florida

Historical and Institutional Literacy
Sponsors: A Love Story
ADRIEN PITCHMAN

Through a Microscope, Darkly: Students’ Perceptions of What Scientific Communication Is and What It Achieves
DYLAN LANSER

Personality and Its Effects on Facebook and Self-Disclosure
LINDSAY SCHMIT

The Effects of Double Consciousness
LATRICE STIRRUP

Volume 3 | Issue 2 | Fall 2012
The Journal of the First-Year Writing Program at the University of Central Florida
Historical and Institutional Literacy Sponsors: A Love Story

ADRIEN PITCHMAN
Produced in Angela Rounsaville's Fall 2011 ENC1101

Sponsors are a tangible reminder that literacy learning throughout history has always required permission, sanction, assistance, coercion, or, at minimum, contact with existing trade routes. Sponsors are delivery systems for the economies of literacy, the means by which these forces present themselves to and through individual learners. (167) —Deborah Brandt

In the realm of education on any particular literacy, history does not act solely as a sponsor, but rather as a foundation for instruction by institutional sponsors on contemporary literacy practices. Professor Deborah Brandt defines literacy sponsors as "agents, local or distant, concrete or abstract, who enable, support, teach, model, as well as recruit, regulate, suppress, or withhold literacy—and gain advantage by it in some way" (167). In the context in which they are used both in my life and in my paper, history and institutions fall under that definition of literacy sponsorship. Furthermore, institutional sponsors of literacy can be divided into either the formal or informal sub-classification. Moreover, both of these institutional divisions play a cohesive role with history as sponsors in the teaching of any given literacy. Specifically, theatre history, functioning alongside both my high school's drama department as a formal institutional sponsor and my mother-son relationship as an informal institutional sponsor, facilitated the creation of a personal literacy history that unquestionably shaped my theatre literacy. Through analyzing my personal literacy practice of bringing a character out of a script and onto the stage, I argue that history influences literacy practices both directly and indirectly. History directly impacts literacy practices when the performer of that literacy draws directly from historical precedent. It also indirectly influences literacy practices utilizing the mediums of formal and informal literacy sponsors. Therefore, through exploring any particular literacy's history we can better understand the origins of why and how that specific literacy is used and taught today.

History as a Direct Literacy Sponsor

When examined as a sponsor for acting literacy—and, specifically, my practice of bringing a character from text to life—theatrical history provides great insights into how I learned and exercised characterization. Theatre has existed, in one form or another, since the time of ancient Egypt (about 4000 B.C.) and has developed into hundreds of different forms and practices. Each development and change of dramatic era has lent itself to the next, creating an "evolution" of theatre, both in its presentation and its training. Just as theatre in general has changed and progressed from era to era, the actor's practice of bringing a character off of the page and onto the stage has shifted as well, undoubtedly altering how I personate today.

The classical period was the age in which actors first became important in theatre. Likewise, it is also the first place that I can directly link some of my literary practice to history. No matter

Personality and its Effects on Facebook and Self-Disclosure

LINDSAY SCHMIT
Produced in Katherine Curtis's Spring 2012 ENC1102

Multiple researchers have looked into the effects of personality qualities and their effects on self-disclosure on the Internet. All such research has been based off of the Five Factor Model of personality and how the aspects of openness, conscientiousness, extraversion, agreeableness, and neuroticism impact an individual's tendencies to self-disclose on social networking sites like Facebook. This article aims to expand that research by looking for impacts of personality factors derived from the Myers-Briggs Type Indicator. Researchers have claimed the test is merely a cognitive assessment and isn't intended for use in research, thus discrediting the MBTI test as a whole. However, this study found that the dimensions represented in the MBTI (extraversion and introversion, intuition and sensory, thinking and feeling, and judging and perceiving) do, in fact, account for patterns in self-disclosure on Facebook.

This research is a mere beginning of the plethora of studies that could branch off and expand the conversation of personality and self-disclosure.

Introduction

Facebook is an ever-growing social networking website through which millions of people share information and interact with others on a daily basis. The publicness of a site like this raises concerns and questions relating to self-disclosure and how much one should or shouldn't share on the Internet. Additionally, with the social nature of the site, personality comes into play in how individuals portray themselves and use the different arenas of Facebook on a regular basis. Researchers have started to look into these two aspects together to see if personality and self-disclosure have any relationship on Facebook usage. There have been many agreements and disagreements regarding which personality tests are valid, which personality traits attribute to different Internet usage, and whether or not extraversion or introversion play the biggest role in self-disclosure.

The Five Factor Model of personality is used repeatedly in every study pertaining to personality and Facebook usage that I have reviewed. However, the Myers-Briggs Type Indicator has been used as a valid personality assessment for other relational purposes throughout the years. I have personally seen it prove effective in leadership environments as it helped mobilize a team with different strengths, helping them figure out how to best work together. I have also seen it aid in personal relationships, giving the individuals more insight into the other's perceptions and how to better communicate. Kelly Moore and James C. McElroy specifically state that the Myers-Briggs Type Indicator was an unreliable and irrelevant test of personality when pertaining to Facebook.
was limited to only sixteen subjects over a two-week span of time. I also didn’t have every single personality type represented in my study, with some types only being represented by one person, limiting my ability to make assumptions. With greater research tools and a broader collection of people, I believe significant attributions of Facebook behavior could be connected to the Myers-Briggs Type Indicator.

The MBTI has been discredited for use in scientific studies in the past, but I argue that it does have a place in the research world, and therefore should be researched on a more complex level. In order to have a complete conversation and database of research, researchers need to recognize that there are more attributes to personality that aren’t accounted for in the Five Factor Model, but are in other tests like the MBTI. More research could also branch into other factors such as gender, culture, and age groups and correlate those with MBTI results.

**Works Cited**


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**Lindsay Schmit**

Lindsay Schmit is a sophomore at the University of Central Florida. Her major is Pre-Clinical Health Sciences and she plans on going to graduate school to pursue a degree in physical therapy. She is a member of UCF’s Christian sorority, Sigma Phi Lambda, where she serves as the Events and Worship Chairs. In 2011, she was recognized as one of UCF’s First-Year Scholars. Her hometown is Fort Myers, Florida, where she lives with her parents, two brothers, and sister, and is very active in her church’s leadership teams.
Thanks.