Introduction

Learning is the lifelong expression of our wonder and worth.
– Roland S. Barth

Figure I.1. Hiking Colorado's Fourteeners.
Credit: David Badias at Pixabay (adapted)

Climbing Colorado's Fourteeners

"You look like you're in decent shape. How would you like to go hiking the backcountry with me this weekend?" Glen, my ruggedly outdoorsy teacher-friend cornered me in a hallway after classes.

"It's all coffee and caffeine-induced energy," I replied, holding up my mug as evidence.

He persisted, "Really, I have to log 200 hours before getting certified."

"Certified?"

"Mountain Search and Rescue. Hey, let's climb the fourteeners!" He made it sound like a pleasant prance through Denver's Wash Park, but because Colorado contains more than fifty mountains rising over 14,000 feet, so climbing those would prove no small feat. "I can log my hours, we'll catch some world-class scenery, and we'll get to sign the National Geological Survey registries, too! You know, the NGS papers stashed inside weatherproof tubes that were metal-gauge-stapled at the peaks of Colorado's tallest mountains," he continued, responding to my puzzled stare.

"No technical climbs? No ropes or crampons or axes?" I recalled his lounge talk of mountaineering exploits, particularly the time he'd kept himself from somersaulting off an ice floe by jabbing into it with an ice axe to check his descent, and then chopping niches step-by-step to ease his way off: "Man, no ice axe, and there wouldn't be no Glen here today. That's a fact!"

"*Any* Glen here," I righted his double-negative.

"Right, no technicals, only traipses," he promised.

"Cool, I've always wanted to go up Mt. Evans and Pike's Peak."

"Mt. Evans? Nah, that's all tourists and townies. We'll start up the Universities and then continue down in the Sawatch Range. We can hit the trailhead after sunrise if you pick me up at, let's see, 6:30 …, 5:30 …, 4:30 Saturday. That gets us off the peaks before any late afternoon mountain thunderbumpers spring up. Your wagon has at least a 12-inch ground clearance, no? It's a 5-speed stick, right? And take along your 3-man tent and sleeping bag, too, in case, OK? It is rated below freezing, isn't it?"

Not until we were well on our way west, passing through the Front Range toward the University Peaks of Colorado did I ferret out Glen's intentions to climb and camp the backcountry in a succession of overnight excursions. Although not a 4-wheel drive, my subcompact car stood high enough, and weighed little enough when the transmission was juggled from first gear to neutral, to reverse, and then hop-out and push to traverse the two-track Jeep route he'd chosen for our trip. He held all the maps and plans. Clearly, I was along for the ride. In fact, these rides with Glen invariably led to spectacular journeys, creating hiking memories of sloshing through mountain streams, crossing saddlebacks of snow between peaks, sighting vistas of snow-capped peaks extending to every horizon – even the pictures of Glen snooping around each peak for those ever-elusive NGS tubes that I've cherished ever since.

A Step Back – Seeking the Big Picture

Not unlike my own introduction to climbing the majestic fourteeners of Colorado, most college students appear ready for college composition class: they generally seem game

for what may be termed a *moderate* workout, with maybe a few memorable writing experiences, as long as they require no attendant demands to train, condition, or plan. At one extreme, some arrive outfitted as if for an expedition with all the technological and academic paraphernalia they can possibly anticipate needing stuffed into an oversized backpack, sometimes equipped with food enough to sustain a week's hike in the backcountry. Still others slip in presuming little more than a casual amble, slap slapping flip-flops and empty-handed except for a phone and maybe some sunglasses or a water bottle. And always there are some who arrive scared.

As their guide, I want to allay any fears and replace them with courage. I want to lead my students into a writing program which ensures that all of these students get introduced to and equipped for the rigors of college writing ahead. I hope to convince them of the necessity of writing well to acquiring a career and succeeding in the workforce. In addition, I want to acquaint them with the value of writing to communicating not only with peers and colleagues, but to wider and diverse audiences. I'd also like to familiarize them with the benefits and beauties of writing for themselves; of crafting expressions; of playing with words and ideas; and of thinking through processes, implications, ramifications (Bean, 2011; Carroll, 2002; Graff & Birkenstein, 2012; Graves, 1984; Michigan State University School of Journalism, 2016). And I want to share the sometimes cathartic experiences of writing down items to get them out and let them go and so release those thoughts and feelings that can clog and drain psyches and spirits. Finally, I hope to inspire them to climb new heights, explore different paths, befriend new walking companions, risk new approaches, and see loftier and broader vistas.

I don't want to teach merely to disseminate data, simply to inculcate knowledge, only to instill fact. No, I want to inspire (Kezar & Maxey, 2016; Palmer & Zajonc, 2010). I want to share my love of learning, to walk alongside my students in every class meeting and see their dreams as well as obstacles, and maybe even assist through writing, thinking, and language in planning a pathway towards their overcoming and achieving their visions. More, I want the freedom to share my own convictions and interests – hiking naturally scenic and urban places, experiencing coffee shops and breweries, discovering and experimenting with creative approaches to teaching and writing. I hope to keep moving and never get stuck. This is my pursuit of happiness in writing and in the classroom.

What is yours? Do you want to share with students your love for learning? Your love for writing? And maybe your love for hiking and nature and the environment, too? Are you eager to connect beyond covering material and marking papers to genuinely attempting to make a difference in your students' thinking, language, and writing skills? Maybe as important, are you willing to share your own stories and experiences as well as listen to theirs – both good and bad – in other words, to walk alongside them as they work through the struggles and successes of college composition?

If so, I invite you along on this, my journey as an adjunct instructor.

Adjunction – Teaching English Composition on the Run

Adjuncts scramble. I like to call it *adjunction*, doing your best to cobble a career or add a class from the conjunction of all the commutes and schedules, colleges' policies and expectations, students' postures and stances, colleagues' conciliations and contentions, curricular shifts and standards, as well as the (occasionally comical) anomalies

of the characters and situations that can and do accrue in English writing departments. *Adjunction* is the merger of all the pathways that intersect behind us and before us as we teachers guide our fledgling writers in the college composition classroom.

➢ **My adjunction story is also the origin story of this book.**

One semester, I found myself assigned to teach six writing courses for three different colleges on four separate campuses. I was commuting among three cities in West Michigan: Grand Rapids, Muskegon, and Holland. In the fall, I called it my Golden Triangle, as the beechwood and maples' greens began to glow red, red-orange, orange-red, and golden yellows. When the brilliant reds, red-browns, and finally the white oaks' rich browns all dropped, and nothing clung but clusters of white pine needles, clouds of snow began to float and blow. As every one of my six courses required a 30-minute or more commute on a clear day, the time could quickly triple when Lake Michigan's prevailing westerlies blew frozen precipitation sideways. Then my sometimes slippery, occasionally blinding, commutes could seem more like a northerly Bermuda Triangle.

Each of my six classes had between 22 and 34 students enrolled, and every one had a different textbook and set of student learning goals. As that semester progressed, I acquired a collection of different-colored canvas shoulder bags and open cartons to accumulate files and folders. This course-sorted gear commandeered my car's trunk and began making incursions onto the back seat, too, as I continued my campaign to keep all of those courses organized. Finally, however, the mass of papers – my shoulder bags stuffed with weeks' accumulations of assignments and the cartons of files crammed and overflowing – could no longer be contained. One evening I found myself out in a parking lot standing in a snowstorm digging in my trunk through drifts of loose papers, struggling to keep them from blowing out or getting wet.

➢ **I wanted a useful series of classroom writing assignments and activities that were contained and packaged.**

At one campus, the teachers' parking lot was the equivalent of two city blocks away from the office which housed the mailboxes, itself two lengthy hallways from my first class. Another parking ramp necessitated lowering a window in whatever weather, then swiping an access-badge to raise the yardarm before gaining access to the reserved, underground level for staff, who upon surfacing had to skip across a commons to enter the classroom building. A third had a serpentine layer of parking spots snaking alongside student commuters' parking, winding for miles along North Campus, South Campus, West and East Campus Drives, forming concaved and sometimes puddly foot-commutes from vehicle, to department, to office, to classroom, to computer lab, normally all in separate buildings. While logging so many distances, often in inclement weather, toting an ever-increasing pile of resources, I resolved to downsize my teaching gear.

➢ **I wanted a streamlined writing program, one that traveled light.**

From term to term, I am assigned different writing courses. It may be developmental or remedial writing, standard or traditional first-year college writing, or themed composition, such as Writing for Nursing Students or Writing for Business Majors. I might be asked to teach an integrated reading-and-writing course, fast-tracked high school with college merger, or combined developmental with first-year college piggybacked together.

- **I wanted a comprehensive college-level writing program that could be adapted reasonably within diverse writing courses.**

Once, I taught a class at a satellite campus located in the upstairs hallway of a city high school. While both the college and its site's support staff were especially accommodating and helpful, the classroom's technology glitched with gremlins. On top of that, the college's add-on program continually froze up or shut down. Another room where I was occasionally reassigned whenever the high school schedule fluxed had neither a classroom projector nor student computers. In fact, its instructor's desk computer wouldn't grant me access beyond the high school's log-in page. Not until I had passed the high school's succession of internal IT screenings was I granted access to the school's technology and log on – requiring three weeks to complete. In another of my classes, fewer than 30% of my students indicated on a beginning-of-term survey that they owned personal computers, and only 6% owned a printer. The rest were dependent on the availability of college PC's and printers, and the attendant log-in's and fees per page. At another of the colleges, students were required to take their own personal computing devices – purchased from a list of stipulated brands, models, capabilities, and software – to every class.

- **I wanted a user-friendly writing program that could be used with technology but wasn't dependent on it.**

Course textbooks also vary. One of mine included an ample appendix of readings to illustrate the various genres that students were asked to compose: narrative, a personal essay, a profile, a review, a research essay. Another made meticulous distinctions among reports, essays, and papers. Others focused on styles and patterns of writing to match the variations in different subjects areas. All of them accentuated writing as a process and suggested idea-generating activities. Most of them suggested a dialogical or dialectical approach, in other words, a conversational tone to writing style and peer review. Many were publisher-college collaborations containing a hodgepodge of chapter excerpts, topical essays, and departmental guidelines and policies. One was comprised solely of former students' sample essays. The differences, as it seemed to me in my attempts to distill them down to commonalities, lay mainly in the approaches they suggested to students: model your compositions upon some exemplary samples, build upon your own self-generated ideas, or ponder and respond to some others' claims.

- **I wanted a writing program that, without repeating any of the contents of writing texts, could supplement them all.**

While classes, campuses, colleges, and texts were diverse, the students themselves whom I encountered were probably more so, as many others have found (see, e.g., Delpit, 2006; Gamel, 2019; Inoue & Poe, 2012; Severino, Guerra, & Butler, 1997; Tatum, 2007). Students at the downtown campus of one college included significant numbers of African Americans (varying from 33%–50% of the classes during my five years teaching there); Hispanics (up to half a dozen from Mexico and any of the Central American countries); and one or two students each of Asian (usually Chinese, Korean, or Vietnamese), African (often Ethiopian, Eritrean, Sudanese, or Kenyan), or Eastern European (Bosnian, Albanian, Serbian) backgrounds. At the southern satellite campus, students were predominantly U.S.-born and white, with a handful of African American, Hispanic, Asian American, and Eastern European students. On the western campus, the class populations were largely U.S./white, with a Hispanic population (mostly Mexican American) approaching 50%, and one or two Asian Americans and African Americans.

- **I wanted a writing program that could meet the learning needs of all learners, often from diverse backgrounds.**

Alongside their ethnic diversity, I like others who have written about the college-student population, discovered other kinds of diversity. As much as 33% of my classes' membership was made up of "non-traditional" college students; in other words, as many as eight students in each class were older than age 24 (Drago-Severson, 2004). Up to two-thirds worked full-time hours or more (Carter & Thelin, 2017). One to four of the students were veterans or serving in the military (Doe & Langstraat, 2014). Up to three students had a diagnosed learning disability that required teaching accommodations (Gerstle & Walsh, 2011; Oslund, 2014). Between two and eight were retaking the course – a few for the third or fourth time – after dropping out or failing it before (Powell, 2013). Up to four students were second language learners (Ferris & Hedgecock, 2014). One or two were dually enrolled in both high school and college, and another one or two were dually enrolled in both a two-year community college and four-year college or university. As many as half of them had taken precollege, developmental, or remedial writing classes or were currently enrolled in one. Up to three drove farther than 35 miles to attend class. Up to two were taking it as a condition of parole or continued employment. On average, two-thirds of the students in any class were planning to complete a four-year degree, with one-third targeting an associate degree or trades certificate.

- **I wanted a writing program that fostered and motivated everyone's success.**

More than merely catering to their learning needs and career pursuits, I wanted a program that inspired students by sharing with them the joys and beauties of the English language. I wanted one that entertained with wordplay and humor. I wanted one that introduced them to some creative nuances and the dexterity of language, and that encouraged them to write experimentally and not fear trying some new approaches. I wanted one that caused them to think deeply and broadly, as well as converse openly and forthrightly. And I wanted one that involved them in writing regularly and frequently. In other words, I wanted a writing program that could do it all: if it were a multiple-choice test, it would include an Option D. *All of the Above*.

All of these features I wanted for my own course are those I have built into the *Guidebook*. In this guide, I aim to:

- **Offer reflections based on my varied experiences as a first-year writing instructor that together comprise a philosophy of teaching and offer guidance for effective practice in the college context;**
- **Present a sequential collection of ready-made, go-to lessons that can be adapted to any writing course's textbook and student learning goals;**
- **Suggest activities that allow for and dignify the diversity of every unique participant because so many of those that are otherwise available seem aimed at a rather specific, "standard" type of student;**
- **Unite the various approaches of effective English instruction into a compassionate, humane, and ethical praxis;**
- **Provide anecdotes from my experience as a way to entertain and hopefully also enlighten readers by making connections to a different context, that of hiking, and by relating stories about encounters with colleagues and students;**
- **Package everything into one appealing and convenient handbook-sized guide.**

The *Guidebook* is intended to be a field guide for first-year college English composition. It's a how-to book and in this sense a handbook. It's a full semester of incrementally and chronologically arranged course plans that I've evolved over many years of teaching writing and honed over many conversations with colleagues – over many mugs, cups, pints, and pitchers in coffee shops and other watering holes. It includes instant lessons ready to teach tomorrow. It contains a plethora of ideas and activities about college writing that are practical and applicable to teaching students, for conferring with colleagues, and for explicating to administrators. It is moreover a guide or handbook for first-year writing teachers in the sense of offering them a way to think about what they do, how they want to present themselves as teachers and professionals, and how they want to treat students.

Although primarily addressed to the beginning adjunct instructor of first-year college composition, any teacher of English writing may benefit from this backpack-, handbag-, or briefcase-ready field guide. First-year instructors as well as teaching assistants and teaching associates in colleges and universities could find particularly helpful the accessible, pre-packaged activities and assignments to launch and sustain a full 15-week semester, while a seasoned teacher might welcome the practical suggestions to bridge theories with classroom practices to ensure students' deeper learning and collaborative engagement. Some high school students and their teachers as well as college-bound homeschoolers may welcome these lessons to prepare for college-level writing. Finally, those who are looking for a fresh approach to teaching or taking the first-year college composition course could benefit from this guide as well.

Along for the Ride – Teaching English Composition on Demand

For years, I have met new composition instructors, graduate teaching assistants, and professors of English who are introduced to teaching their first college writing course by getting handed a textbook and told they are expected to cover its content. Or they are assigned a syllabus template and told to sequence together a 15-week semester, 10-week quarter, or 7-week half-semester term, and have a go at it. Unfortunately, course assignments and textbooks often arrive a mere week or weekend before the term begins. Have you experienced this scenario? Have you ever had a class that you had planned for weeks beforehand switched for another at seemingly the last minute, as I did when a full-time professor whose section didn't fill was bumped into teaching my class, which in turn bumped me into another? My most curtailed preparation was as a graduate teaching associate receiving a class assignment and textbook at the dismissal of a Saturday afternoon seminar before facing my first English composition class meeting the following Monday morning. I had one harried and abbreviated weekend in which to plan that course. Can you identify with that experience? If so, this book is for you.

Have you ever been hired to cover an unexpected, last minute surge of enrollees in English Composition 1, or as a temporary or tenured professor wrangled into adding the first-year writing course to your normal literature or creative writing assignment, but realize that you probably will never teach that new course again – once-and-done? How much planning time can you invest or spare for this added course? For the short-term composition teacher whose studies were literature, second language, or creative or

business writing, maybe you have had no training in Education, pedagogy, or rhetoric – not to mention classroom management. This book is for you, too.

The *Guide* is written for a part-time college instructor, but it could be of value to an experienced professor who may seek some reassurance to attempt a new classroom practice or risk reconsidering a cherished tradition or assumption. An instructor untrained in composition or classroom teaching, a teacher of developmental or underprepared college students, a graduate teaching assistant, a high school college-preparatory writing teacher, or even a college student who seeks a writing prep or refresher could derive some benefit from this book. Primarily, I wrote this *Guide* for adjunct or part-time English composition instructors. You are my *compadres*. This is my humble attempt to help you survive (and possibly even thrive) in your own first-year college classrooms. Finally, it is my heartfelt thank-you to all my colleagues, mentors, and friends who have walked alongside me helping me advance my stride.

For you, this is a guide to college writing: a comprehensive collection of a full semester's worth of plans, lessons, classroom activities and writing assignments to copy, project, or upload for immediate use in a classroom, along with a concise rationale and undergirding theory. It is a ready-to-implement course package that can be taught as one complete semester's program of study. It is also readily adaptable to supplement or complement another first-year college composition course's design and materials. It can function as a stand-alone course, and it can be used alongside any number of other textbooks and established curricula. An incremental succession of lessons, which I have taught successfully in composition classes at a two-year college, a four-year college, and a liberal arts university, is included.

Whether you choose to implement its pre-packaged composition course ready to teach tomorrow, dip into its material to complement or supplement your course textbook, or consider its philosophy and practical ideas in reflecting on your own teaching and for potential future application, I hope you find the *Guide* helpful, challenging, and possibly even inspiring.

Topography – Teaching to Adjust

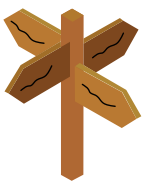
Teaching writing is like guiding a hike. We college composition teachers often blaze new trails as we seek to connect our students with their course contents. In every course, from class meeting to meeting, we encounter many surprising situations en route, as well as intriguing individuals who cross our paths. A student downloads a Hollywood movie on a tablet to stream beneath the desk during class. A small group decides during break to reconvene at a pizza parlor instead of returning for the second half of the class. A veteran asks for a permanent seat against the classroom's back wall to avoid triggering PTSD by any unexpected noises. Wheeling an oxygen tank as well as a medicinal drip bag still connected to an arm port, a student arrives late, explaining graphically an escape from the hospital ward. Dumping a mound of barbecue potato chips from an already opened bag onto the group's table upon arrival, a student announces, "Help yourselves: I'm already full." Another student arrives with two covered pans of steaming, homemade enchiladas, along with three two-liter bottles of soda pop, disposable plates, cups, utensils, and napkins, for the whole class to celebrate the passage of mid-semester. A final essay is turned in, printed all in purple ink. Another final essay is formatted impeccably in American Psychological Association (APA) style when the

assignment called for Modern Language Association (MLA) format. These are but a few of the unanticipated surprises I've encountered in the last several years.

With all of their various backgrounds and differing predilections which students take to our college classrooms, we need to ask ourselves some questions before we set out to guide them: At what point do we intervene and redirect behaviors or speech? When is it better just to go along and get along? Situationally, is it fair to curtail an activity in one class but go along with it in another? Is it OK to allow in our class what other colleagues would not? When should we simply ignore a student's behavior and hope it goes away? Might disregard be misinterpreted as approval or equivocation, and if so, what might be any possible ramifications? All of the decisions we make – and choosing to do nothing is itself a choice – is like approaching a crossroads; and every path we select leads to new junctions that may branch out across all different terrains and new topography, like a walk in the park or maybe a climb up a ridgeline. All have their risks and advantages, from the leisurely strolls to climbs up mountain peaks of fourteeners. And all can lead to discoveries of grand new vistas – and the occasional saddleback connecting to yet another pinnacle beyond with its own glorious lookouts.

This *Guidebook*'s Trailhead & Topography

Before setting off, you'll want to spend a little time at the book's trailhead, which gives an overview of its three main sections and a brief description of the *Guidebook's* topography, the terrain covered within each of these sections. Like a field guide or travel guide, the *Guidebook* is intended to be used as a reference, so each section is color-coded for convenience. In addition, *Signposts* in blue text, such as this one, indicate classroom applications of theories and explanations.



Signposts

Signposts connect you quickly to related class activities. Look for **Signposts** to point out where you can find more information about the topic.

Accentuated in blue boxes like this one, the signposts are directional signals to help direct you to related activities or examples in another section of the *Guidebook*.

Section 1. Trailheads & Companions
– Premises, Implications, and Applications for Teaching College English

Section 2. Paths & Maps
– Praxis, Processes, Protocols, and Possibilities in the First-Year Writing Classroom

Section 3. Backpacks & Supplies
– Essay Materials and Classroom Activities

In the first section, **Trailheads & Companions**, I introduce a few theorists and practitioners who have shaped the ideas that influence and shape my approaches to teaching college writing, and I look at many of the sometimes surprising and other times counterintuitive implications for writing instructors and our students. The second

section, **Paths & Maps**, sets out the rationale for this *Guide* and the implications for teaching first-year writing. **Backpacks & Supplies**, the third section, is a semester's collection of lessons, activities, assignments, and forms ready to go in a first-year college composition class.

Distributed among these three main sections are seven chapters, each with its own separate focus. In **Section 1. Trailheads & Companions**, I compare teaching college writing to coaching a team and leading a hike, along with some seeming paradoxes that actually result in quality leadership and learning in *Chapter 1. Coach*. In *Chapter 2. Collude*, I indulge in a little purposeful fun stepping through 10 Commandments of Constructive Collusion (i.e., What Not to Do), or going against the grain to produce gains in students' writing and adjunct instructors' success. *Chapter 3. Construct*, is a more serious look at a few of the theorists whose ideas should inform the composition classroom's practices and their applications to writing classrooms and teaching.

Section 2. Paths & Maps, begins with *Chapter 4. Collaborate*, which points out the necessity of assigned small groups for students' planning, discussions, peer writing and review, and other in-class activities. *Chapter 5. Corroborate*, introduces the in-class activities of sentence combining and sentence surgery to target and strengthen composition skills, along with writing warm-ups and individual reflections on what has been learned in each class. The students' writing process and the teacher's evaluation of the product are the subjects of *Chapter 6. Compose*. *Chapter 7. Confab* takes a bit of a breather after all the classroom jaunts, meanderings, and traipses with students for a little mindful reflection on collegial interaction.

Section 3. **Backpacks & Supplies**, is a set of four Appendices that contains a collection of a 15-week semester's worth of essay assignments and forms, along with daily and weekly in-class activities that are ready to copy, hand out, project, or post – however they best meet your teaching needs. They can easily be adopted and adapted to fit your own composition classes.

Three sets of References are provided, one for the Epigraph Quotations for Chapters and Appendices, a second for the Motivational Quotations for Sentence Surgeries, and a Third set of General References for in-text sources referred to in discussion.

The *Guide's* chapters all follow the same basic format, with the following sections: *Coffee Klatsch Collegial Conversation*, *Chapter Trailhead*, *Top 10 List*, *Lingo*, *Q's*, *Chuckle*, *Quotation with Sentence Surgery*, *Closing Conversation*, and *Trail Marker*.

Coffee Klatsch Collegial Conversation

Every chapter begins with a brief **Coffee Klatsch Collegial Conversation**, marked by the silhouette of a steaming coffee cup.

It seems my teaching output is directly proportional to my caffeine input. Before leaving home, I fill a travel mug or two for the commute. Midmorning, I often duck out to one of the two on-campus or three off-campus coffee shops that lay within three city blocks of my current shared adjunct office. Usually, I am successful in cajoling a colleague to come along for the coffee and conversation. Admittedly, sometimes I have to prime the pump by promising to pay. Does coffee fuel your mornings, too? Does your coffee mug appear fused to your fingers whenever teaching those morning classes?

Besides reviewing professional titles on our English department blogsite, four friends and I take turns reviewing the coffee spots where we meet to plan, so with every new book review comes its attendant java shop, many of which are within walking distance

Table I.1. Coffee Klatsch Collegial Conversations

List of Coffee Klatsch Collegial Conversations	Page
Such Attitude: Jeers!	19
Developmental Syllabus	37
Hallway Hang Time	46
Writing Referees	54
Bonus Lecture	61
Call Out Cookie Cutters	73
Kidding	87
Sepulchral	105
Pepperoni Pinwheels	130
Scraped PBJ	146

of our downtown campus. Sometimes, I suspect that as many blog readers visit for the coffee shop reviews as for the book reviews. I know for myself – and I think I'm safe in making the same claim for my colleagues – that our caffeinated conversations seem many times more animated, nuanced, and insightful than the conversations we have when confined to a dry office or meeting room on campus.

You can eavesdrop on some excerpts of these collegial conversations liberally lubricated with all manner of roasts, perks, pour-overs, and refills. I imagine that you'll see yourself settling in beside us, mug in hand, ready to participate – at least, in your mind's eye.

Chapter Trailhead

The **Chapter Trailhead** provides a short list of each chapter's topics, as a sort of mapped outline to orient you beforehand. There are also Section Trailheads and Appendix Trailheads which map their topics. Like the map boxes posted near the entrances to hiking trails, these trailheads are included to provide a succinct overview of each chapter's contents.

Look for the hiker consulting a directional sign with the dotted directional arrow.

Top 10 List

Next comes a **Top 10 List** of related applications, suggestions for you to try with your own students in your college composition classroom. You'll find a list in every chapter beside this to-do checklist and pencil with the signifying "Top 10" at top.

Table I.2. Top 10 Lists

Top 10 Lists	**Page**
First Day	41–42
In-Class Small-Group Conferences	66–67
Theoretical Applications and Implications	81–82
Group On!	99–100
Sentence Surgery & Writing Warm-ups (Top 5 + 5)	124–126
Student Essay Revisions	141–142
Confabulate	152–153

Lingo

Then look for some **Lingo**, signified by a word bubble, with samples of classroom expressions, suggestions, icebreakers, and responses you may find helpful to initiate, continue, or conclude your own conversations and interactions with students.

Q's

Next, **Q's** indicate some thought-provoking questions – sometimes leading to higher-order reasoning and possibly meta-cognitive analyses or syntheses as well – to open or continue conversations, spur ponderings, or invite ruminations and reflections.

Chuckle

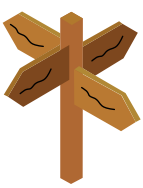
There's a brief **Chuckle**, too, mostly for fun. Often, it's good to lighten up the classroom atmosphere, and on occasion, humor can also be used to refocus or reboot the direction or tone of a discussion.

Quotation with Sentence Surgery

A motivational **Quotation with Sentence Surgery** follows. I collect quotations that relate to language, writing, thinking, and motivating college learners. I promise students to supply them one in every class meeting, and I encourage them to select one or two to post on their fridge, monitor, or dashboard to motivate them as the demands of a course increase or the semester's pathways grow more difficult. In addition, I ask students to help me spot suitable, robust and motivational quotations to add to my collection.

Typically, I begin by projecting one of these quotations to inspire, challenge, or simply open our studies with a motivator. Then I lead students through a step-by-step deconstruction of its components – which I call *Sentence Surgery*, to practice identifying the parts of speech and to assist in labeling clauses as well as types of sentences. As we practice sentence surgery on the quotations, I like to rearrange and replace some components to practice constructing several different sentence structures, in effect reconstructing the quotation. Before deconstructing and reconstructing a quotation, sometimes I quip, "With apologies to the author, let's have some fun playing with this quotation a little bit."

Signpost – Motivational Quotations



Thirty **Motivational Quotations** – enough for a 15-week semester if you use two each week – as well as suggested **Sentence Surgeries** for each one can be found on pages 194–208, ready to project in the classroom. Another page of the same dimensions immediately follows with the completed Sentence Surgery.

Besides the motivational quotations, Appendix 3, beginning on page 190, includes directions and an explanation of how I often use these quotations with my classes. You may prefer to demonstrate the Sentence Surgery yourself with the whole class, call on individuals or groups to respond to questions as you guide them through the Sentence Surgeries, or ask students to try Sentence Surgery on their own or in groups, checking themselves afterwards using the answers provided.

Closing Conversation

I offer a **Closing Conversation** to add a concluding point for reflection at each chapter's end.

Trail Marker

As an added feature, **Trail Marker** signals applications for you to try applying a chapter's topic to your thinking and planning about your own classes and teaching practices. Each Trail Marker section includes suggested reflective exercises, marked Easy, Moderate, and Difficult, for you to consider after reading about a topic in the *Guidebook*. You may select just one exercise or may want to do all three. In addition, you just might feel compelled to share your responses with those of your colleagues, comfortably cocooned in overstuffed chairs of the corner coffee shop with brimming cappuccinos.

I begin every chapter with a memorable hiking experience that I can recommend to any reader who may wish to take the *Guide's* extended metaphor a step further by discovering and exploring some memorably scenic hiking spots yourself.

The pictures scattered throughout the *Guidebook* are of my first-year college writing students, and all were snapped with their permissions.

Table I.3. Trail Markers – Chapter Application Exercises

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Thank-You

Thank-you for joining me on this jaunt, traversing the field as we blaze a path together through a semester of teaching writing. I hope you find the conversations and suggestions cordial and beneficial. You're welcome to adopt the whole kit and caboodle, using the complete *Guidebook* program exactly as packaged, or you may prefer to scout out those portions of this field guide that support your own classroom practices or supplement your own writing syllabus. You shouldn't lose a thing by cherry-picking only those pieces that fit into your own kitbag.

Table I.4. Hiking Trails – Introductory Vignettes

Ultimately, of course, this book reflects my explorations and discoveries of classroom practices and activities, all of which were tested and refined with students in my own first-year writing courses over more than a decade. Like me, you may want to test and tailor the fits of these activities for yourself. While I've tried and found them workable, on odd occasions they flail and founder as does any purported "best" or even "good" practice, so each may need to be adopted by you the practitioner and adapted to your own students, settings, and teaching styles in order to be successful. It is my hope that you find this field guide helpful and practical at this "adjunction" in your own English teaching and learning career.

Figure I.2. Welcome to College Composition

Figure I.3. Getting Started