

# Frequently Asked Questions about the 1007 Transition in ECE English

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ENGL 1007: Seminar in Writing and Multimodal Composition is an evolution of UConn's First-Year Writing courses. ENGL 1007 introduces a required one-credit studio pedagogy component, which emphasizes collaborative problem-solving composing with a range of tools and technologies, and it puts emphasis on the wider rhetorical impact that such work can have. Studio work necessitates a critical awareness of composing practices and tools, and its focus on audience and practical effects encourages creativity, flexibility, and experimentation. Students in ENGL 1007 produce writing in many modes and genres, and they are supported in their development as real world, deep writers, not just writers fluent in academic language.

The following FAQ is designed to provide some answers to questions that come up about the transition to the 1007 curriculum. For much more about these courses, see the ECE English website ([ece.english.uconn.edu](http://ece.english.uconn.edu)) and UConn's First-Year Writing website ([fyw.uconn.edu](http://fyw.uconn.edu)).

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## Part One: Intrinsic to the Course (curriculum shifts)

1. **What carries forward from 1004, 1010, and 1011 courses?** [[Current Guidelines for reference.](#)]
  - a. student-driven, inquiry-based work
  - b. cross-disciplinary in approach (not just preparation for English courses)
  - c. major projects that go through cycles of circulation and review/revision
  - d. information literacy (linked to UConn's evolving Gen Ed guidelines)
  - e. reflective writing
  - f. multimodal composition
  - g. assignment guidelines [[link](#)]
  - h. yes, literature can provide some (even most) of the assigned reading in a 1007 section, although the course will have to abide by 1007 goals, methods, and practices
  
2. **What is new?** (these get explained more fully below)
  - a. studio component
  - b. course moves
  - c. wider rhetorical emphasis (more than academic audiences)
  - d. sharpened focus on course inquiry
  
3. **What gets "left behind"?**
  - a. FYW courses are not "coverage" courses (they never were, though); assigned readings should not be surveys or the "subject" of the course but, instead, informing parts of a course inquiry or course ecology, materials for use by student writers/composers
  - b. rather than exclusively focusing on conventional academic prose, ENGL 1007 complements rigorous academic inquiry with a wider exploration of audience, writing technologies or tools, and rhetorical impact

4. **How should multimodal composition be included in course design?**
    - a. multimodal composition should be threaded throughout the course in basic ways, such as always asking *what else (beyond the written word) is possible?* or raising questions of rhetoric and audience: *how might we most effectively reach this audience?* AND
    - b. at least one major project should center multimodal composition
    - c. multimodal composition is not an alternative to writing—it is writing (composing).
    - d. students can and should still write sentences, paragraphs, pages, essays in prose
  
  5. **What writing/composing is required? (Also, how much?)**
    - a. “30 pages” has not been the standard for some time, even as a measure of *equivalent* work. See [this old post](#).
    - b. a 1010/1011/1007 course will have several (at least three) major projects that require multiple and significant moments of writing/composing with at least one major assignment (per unit) requiring sustained writing/composing that goes through stages of draft, circulation, review, and revision. In 1007, it’s even more likely that various units will work together in complementary ways.
    - c. Students in 1007 compose in multiple genres and modes.
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## Part Two: Issues beyond the Classroom

1. **When will the 1007 be implemented and the 1010/1011 courses be discontinued?**
  - a. UConn’s regional campuses, which will use the same 4-credit model as ECE, will be adding 1007 over the next year (2021–22).
  - b. **At this point, 2022–23 is the appropriate time for ECE to move to 1007.** But, even before then, teachers can import 1007 goals, terms, and practices into 1010 and 1011. *Anything that works in 1007 can “count” as 1010/1011 work. (That is, 2021–22 1010s and 1011s can essentially be 1007s in all but name, if teachers want to do that.)*
  - c. It needn’t be a total changeover right away. Some schools may want to continue with 1010 and 1011 for a small window of time (one year?) after the changeover.
  
2. **Is ENGL 1004 affected by this shift?**
  - a. Yes and no. First, the ENGL 1004 course remains as a course students (can) take before ENGL 1007, and there are no plans to eliminate ENGL 1004. But the 1004 courses should in time develop to better anticipate the 1007 course. See revised [Course Goals](#) at the FYW website.
  
3. **What carries forward from 1004, 1010, and 1011 courses (beyond shifts in curriculum)?**
  - a. four credits and one instructor per section (not divided, as in the Storrs model)
  - b. yes, AP courses (and other HS courses) can be entwined, if the 1007 goals and requirements are met.

- c. the course cap will likely remain as is: 20 students per section.
- 4. What changes must be made?**
- students cannot take 1007 twice, so schools that use a 1010+1011 sequence will need to shift to another model.
  - 1011 has never been a literary studies or survey of literature course, and 1007 will have even less room for traditional literary studies (although “writing through literature” still seems very possible in 1007).
- 5. Will the studio or emphasis on digital literacy and technologies be possible with my school’s resources?**
- Mostly, yes. The studio can take place within the typical classroom, and the digital tools or technologies usually have an associated free app (e.g., Audacity or Canva). Teachers will have flexibility about the precise tools and technologies that get used in the courses.
  - a studio approach is more a methodology or stance toward writing/composing than a specific place or apparatus for doing this work.
- 6. Will a separate, non-FYW ECE English course with a focus on literary studies be developed?**
- Our COVID year has prevented us from advancing this plan, but schools can likely continue to offer 1011 in addition to 1007, at least for a year or two.
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### **Part Three: What do teachers (and administrators) need to know (and when)?**

- **Is ENGL 1007 is a brand new course?**
  - No, it is a revision of the ENGL 1010/1011 option into a single course. Boards of Ed/ Districts/ Buildings are therefore not “approving” a new class, they are accepting a revision of courses that are already running.
- **Can 1007 courses be combined with AP courses?**
  - AP/1007 sections of both flavors (Lit and Lang) can be offered as soon as 1007 is “live.” The issue breaks into two potential problems: 1.) can a lit course in fact cover all it needs to in the shell of a 1007? Some will decide that, no, it cannot. 2.) a student cannot take more than one 1007, which makes a sequence of two 1007s (perhaps an AP Lang and AP Lit sequence) impossible.
  - Schools may make the decision to phase out one or the other, and will need time to implement that. It’s not likely that they’ll have trouble merging 1007 and AP Lang.
- **What might a 1007 aligned with AP Lit look like?**
  - AP Lit and 1007 *can* be joined, but this would have to be a thoughtfully constructed hybrid because there is tension between the two.
  - Reading is just a portion of the course content in FYW. The learning objectives and the writing itself can happen almost regardless of what

reading is assigned, although each reading will provide its own contingent possibilities. Literature can fit very well with 1007's learning objectives in a number of ways.

- **How much digital/technological literacy will teachers need in order to tackle the studio component?**
  - We are developing a stack of templates or modules that can be used (in any order) for a one- or two-class “studio session.” This will make implementing the studio component much easier for most. These pieces can be modified or developed in whatever way works best for the teacher.
  - Levels of teacher and student tech engagement (access to and facility with hardware and software) is going to vary widely across districts, and state and district rules for what software is allowed in schools is also going to differ from what software UConn makes available to students. Schools that have technology coaches may be able to request instructional resources.
  - Studio work includes (or can include) non-digital work and more “hands-on” approaches like makerspace projects or designing a performance.
  
- **What are the required programs/apps?**
  - The studio component is less about specific technologies than habits of mind, design principles, and reflection on rhetorical considerations (affordances and constraints) of digital tools and literacies. Teachers may find they have favorite genres, modes, or apps. But there won't be a program-wide requirement for any specific tool or technology.
  
- **How should multimodal work be assessed?**
  - We'll have to continue to address the question of assessing multimodal work. But it may help to think of mode as an important part of the writer's rhetorical work, or, in the terms of the course moves, as an issue of “circulation.” Most (all?) writing assignments in FYW courses have evaluative criteria that include rhetorical considerations: *who is this composed for and how well does its design, mode, presentation, execution, etc. meet the expectations and needs of that audience?* Multimodal composition isn't a freestanding or separate category requiring entirely new assessment models. Multimodal composition is a widening of rhetorical possibility, but not usually a major change in goals or intellectual work.
  
- **How can a multimodal project carry the same “weight” as a more traditional essay? How do we take this from the theoretical to the practical, and find a way to help students understand that multimodal composition is still composition—still an academic project requiring academic and intellectual rigor?**
  - Selecting the best mode of presenting an idea—text, graphic, audio, etc.—is a critical decision that students should be challenged to make. So in the end, the same richness and complexity (weight) of ideas can come across, but in different ways.