Our Philosophy: Teaching Students to Write Effectively,
Not Obediently

As a department, we see our writing program as a program in rhetoric, not just composition (hence, the title of our 101 and 102 courses). This shapes our ideas about teaching in many ways.

We believe our writing courses should focus on more than “basic skills.” For this reason, we do not adopt textbooks with a building-block approach to writing (such as *sentences to paragraphs to essays*). This is not to say that skills like paragraphing are not important, but just that they should be subservient to a larger goal: writing effectively for an audience. We believe that this kind of rhetorical awareness lies at the heart of effective writing.

Teaching rhetoric implies teaching sophisticated cognitive “skills” like analyzing a writing situation, exploring one’s own beliefs about a topic, and anticipating the needs and responses of an audience.

As a whole, our department rejects current-traditional rhetoric because we believe it emphasizes form over purpose and product over process. One aspect of current traditional rhetoric that we want to get away from is the teaching of “rhetorical modes” – narration, description, exposition, argument, definition, comparison/contrast, etc. While all of these things are very important in almost any writing situation, we believe that teaching them separately stresses form at the expense of purpose; students tend to think “I’m supposed to write a descriptive paper now” instead of analyzing what the writing situation calls for and understanding why and when a writer would want to be descriptive. See Brad Nadziejko’s related handout on page 147.

Another aspect of current traditional rhetoric that we want to move away from is the idea that there is some universal correct “form” that student writers should follow: Introduction, Body, Conclusion, a thesis sentence in the first paragraph, a topic sentence at the beginning of each of the body paragraphs, etc. Again, the problem with this approach is that it substitutes form for purpose in the students’ minds. They don’t know why they have to have thesis statements and topic sentences; they just obey the rules and fill in the blanks. We believe that writing requires more critical thinking than that.

Instead of prescribing forms and modes for students to follow, we want to give students experience making the difficult rhetorical choices writers always have to make: How can I best arrange these ideas to facilitate my readers’ understanding? What style would be most effective for this writing situation? How much detail might my audience want? What kind of evidence should I introduce, and why? Should I include stories, anecdotes, or hard empirical research?

The sooner students start asking and answering these questions for themselves, the sooner they will be real writers. Giving them authority over the choices they need to make is the best way for us to help them. This does not mean that we will leave students to figure everything out for themselves; we should certainly guide their choices, provide them with examples and models, and give them opportunities to receive helpful feedback from their instructor and their classmates. In short, we do not want to make the choices for them. Our goal should be to help students learn how to think independently -- to write effectively, not obediently.
Assignment Design

Because teachers and students have different expectations for assignments, we need to be clear in our assignment design, and we need to put it in writing, whether in a hard copy handout or on a web page. As teachers, we want interesting, original, creative papers that are enjoyable to read. We also want to see that students focus on the rhetorical strategies delineated in the assignment. Giving students a clear description of what we expect from them (beyond the ubiquitous concern of “how long?”) and the criteria for evaluation will give them a point of reference as they develop their papers, and it will provide some comfort and security, as they will not have to guess at what we expect from them. This practice also helps in handling issues surrounding grading: if a student does not comply with the expectations of the assignment, we can simply point to the written criteria on the assignment prompt.

As individuals, instructors value different aspects of the writing; some are very concerned with style, some with development, some with problem solving. We may also shift our emphasis from assignment to assignment, sometimes focusing on one rhetorical strategy more than another. It’s imperative that we consistently create a specific purpose for each assignment, however, because purposeful writing is rhetorically effective writing. The purpose may be to analyze, to inform, to persuade, to evaluate, but we should be clear about the purpose and should anticipate questions students will (or should) have about the form of the paper, the context, the amount of detail, the audience it will address, the tone or voice it will project.

Students commonly believe the teacher to be their only audience, and very often we are. But students need experience in writing for a wider and more complex audience, since they will be asked to do this in the workplace. Assignments should strive to make students habitually aware of audience so that they can make effective rhetorical choices about focus, format, tone, and the amount and level of information necessary for clarity. Scheduled peer response workshops can increase audience awareness in students as well.

Because writing is a recursive process, our assignments should include opportunities for pre-writing, writing, revising, and editing. It’s certainly useful to the student and for us to build those methods into our assignments as much as possible, most often by having a set of due dates for the various stages. We may begin with clustering or freewriting strategies, then move to writing a first draft for peer response, then a second draft either for peers or the instructor. These activities encourage more effective writing, cut down on plagiarism, and prevent procrastination.

This instructor’s guide contains several examples of carefully designed assignments. Feel free to use and/or adapt any of them. They are tried and true. For additional help in assignment design:

1. Traci’s List of 10 (#34) – a set of questions Traci Gardner uses as she develops prompts.  
http://www.tengrrl.com/tens


Using Reading in the Writing Classroom

So why read in a writing course? Simply put, writing emerges from other writing. Writing researchers such as Sally Barr-Reagan (1986), Marilyn Sternglass (1988), and June Cannell Birmbaum (1982) have stressed the importance of combining reading and writing instruction in the classroom. Students who learn to read – and think – critically engage in the creation of focused, critical writing. Although this particular research is not recent, composition journals like College Composition and Communication and the Journal of Teaching Writing regularly feature articles that assert that critical reading helps to make one a better writer. Reading inspires students, introducing them to great ideas and improving their ability to think critically and analytically.

Bruce Ballenger, in his book Beyond Notecards: Rethinking the Freshman Research Paper (Boynton/Cook, 1999), has written about some of the intellectual qualities that thoughtful writers demonstrate. In Ballenger’s words, those qualities include:

1. the willingness to suspend judgment
2. the ability to tolerate ambiguity
3. the understanding that inquiry is driven by questions, not answers
4. the recognition that writing is a mode of thought, that writing can make meaning rather than simply report it
5. the belief that meaning-making is a dialectical process              (Ballenger 75)

Each of these qualities can be strengthened through reading assignments that require thoughtful analysis, and the intellectual growth that students achieve in those activities will usually be reflected in the writing they produce.

Using readings from texts (verbal or visual) also centers a class discussion, giving students something to talk about beyond their own personal experiences. Finally, reading illustrates models of truly excellent writing, thereby offering students instruction in voice, organization, syntax, language, and so on. Both reading and writing are complex cognitive processes that involve three similar strategies – planning (prewriting or pre-reading), drafting (writing or guided reading), and revising (modifying and extending, or post-reading).

Readings can be used in a variety of ways in the composition classroom, but three methods represent the most common uses of texts: (1) responding, (2) analyzing, and (3) modeling. Often readings are used as a method of engaging students in response work. Reading critically involves examining an author’s ideas and the evidence the author has supplied in support of those ideas. We want our students to recognize the difference between reasonable, logical support and weak, illogical development. Thus, students can use a reading to discuss the validity of a particular author’s argument or focus.

Another way of incorporating readings into composition instruction is to encourage students to go beyond a simple written response and, instead, analyze a specific text or issue. In such an activity, students will carefully examine readings by first summarizing an author’s focus and development and then considering the validity or significance of the author’s assertions.
Encourage students to assess the validity of an argument by examining the evidence the writer presents to support the position. An analysis can go a step further via a synthesis – students can consider multiple readings on a single topic while integrating these differing viewpoints into their own unique perspectives.

A third use of readings is to serve as models of both “good” and “bad” writing. Most texts can serve as examples for students to consider any given author’s use of language, logic, or development. These models can go beyond the texts included in a composition reader. Many writing instructors, for example, use peer evaluation workshops in which students share copies of their own work with the other members of the class. Their colleagues are then encouraged to carefully read the draft and then specifically respond to rhetorical issues such as the author’s focus and development (see the section on “Peer Response” in this guide). Further, instructors can provide examples of “real” student work (as opposed to the “student texts” often included in readers) that illustrate the actual problems and/or successes of former students. (Make sure to get permission from students to use their work, with or without a name. Written permission is preferable.) If you give students a not-so-good reading, be sure to talk about what makes it not-so-good and compare it with other, “better” texts.

In order to make sure that reading and writing are working together effectively in your classroom, you might wish to consider the following suggestions:

- Limit the amount of reading assigned so that students have time to devote themselves to their writing (i.e. avoid literature in ENG 101 and 102).
- Create at least one writing assignment in which students are asked to analyze how an argument is constructed in a particular essay, rather than focusing exclusively on the content.
- Offer students a forum in which they can respond to or analyze reading assignments (e.g., journal, WebCT discussion board, face-to-face discussion in class, etc.).
- Provide students with models of good writing, taking time in class to talk with students about what, exactly, makes the writing so good.
- Provide students with models of weak writing, taking time in class to talk with students about what, exactly, makes the writing ineffective.
- Create handouts that list the qualities of good writing in college English (i.e. SWIC English Department standards, which can be found in this guide), and ask students to evaluate a piece of writing according to these standards. (For this exercise, consider breaking students down into small groups and then reconvening to compare observations.)

No matter how you ultimately choose to use readings in your class, find a way of showing students how to engage with these readings as discussion points or models in order to make their own writing more focused and, thus, stronger. Paying attention to the varied ways that different writers use language, structure, and development helps students learn valuable lessons that they can then bring to their own writing processes. Above all, emphasizing writing for real purposes and audiences encourages genuine motivation and, most importantly, true and authentic engagement with critical reading and writing.
Approved Textbook Choices

After much discussion, the Writing Committee approved the textbook selections listed below. You are encouraged to not only study the list below, but seek additional information (or even free exam copies) from the publishers’ websites.

*The St. Martin’s Handbook (6th ed.) with Comment is required for English 95, 96, 101 and 102*. It is also suggested that you require it in any other English or Literature course.
- resources page: [http://bcs.bedfordstmartins.com/smhandbook6e/Player/index.aspx](http://bcs.bedfordstmartins.com/smhandbook6e/Player/index.aspx)

You may also choose, for 95, 96, 101, or 102, as a supplemental text:  
*The Craft of Revision, 5th ed.*, by Donald Murray; Thomson Wadsworth, ISBN 0838407153  

For English 95, the required texts are:  
*A Student Guide to the Portfolio for English 95/96* (distributed in class by faculty)  
and  
or  

You may also pick up as a supplemental text (if you have not chosen the supplemental Murray book):  
For English 96, the required texts are:
A Student Guide to the Portfolio for English 95/96 (distributed in class by faculty)
and
The Curious Writer, by Bruce Ballenger, custom edition; McGraw Hill
or
Patterns and Themes, by Rogers, Rogers, and Mincey; Thomson / Wadsworth ISBN: 0-1550-4583-0

For English 101, choose as your required text one of the following:


- information and exam copy: http://www.ablongman.com/catalog/academic/product/0,1144,0321276019,00.html

- information and exam copy: http://www.ablongman.com/catalog/academic/product/0,1144,0321291514,00.html

For English 102, choose as your required text one of the following:


- information and exam copy: http://www.ablongman.com/catalog/academic/product/0,1144,0321175212,00.html
Default texts

Because of the time crunch, the bookstore has to go ahead and order books for all sections after a certain point. That means that for sections that haven’t been staffed yet, and for sections for which the assigned instructor hasn’t made an order, the department chair has to make a blanket order of default texts. **Instructors who end up with those sections have to go with the defaults, and must not direct their students to pick up books other than the defaults!** The default texts are:

All courses: *St. Martin’s Handbook with Comment*

English 95 and 96: The Student Guide is handed out in class by faculty.

English 95: *Process of Discovery*

English 96: *The Curious Writer*

English 101: *Seeing and Writing 3*

English 102: *Fieldworking*

Note: Even if you use a supplemental text, such as *The Craft of Revision* or *Patterns and Themes*, you must still use any required texts for a course. Likewise, in 101 or 102, where you have a choice of two or three texts, you must choose one of them. There is not an option to go with none. **Your students must actually buy the book, and you are expected to teach from it. Please do not instruct your students to skip the purchase of the book or to refund it.**
Critical Inquiry: 
Using Supplemental Texts in the English 101 Classroom

Provided by: Alicia M. Middendorf

Below you will find the handout that I use to introduce the concept of critical inquiry and to explain the structure of my English 101 course to my students.

Course Structure

English 101 asks you to explore reading and writing in two ways. First, it asks you to do a fair amount of both. You’ll be reading and rereading several challenging texts, and you’ll be writing and revising a significant number of responses to these texts. We will focus on reading as well as writing because almost all academic work is in one way or another a response to, as well as a call for, reading: we write in response to what we have read, and we expect others to read what we have written and to write in response to us. Second, because how you read and write affects how and what you learn and know, in this course, you’ll be asked to reflect on your habitual reading and writing practices, try out new reading/writing strategies, and revise these practices in light of your own reflections and experimentations so that your writing can contribute to your learning and your learning can contribute to your writing.

This course is intended to operate as a seminar with a relatively small group of students working together to develop ideas about a particular subject through reading, writing, and discussing what they have read and written about that subject and then revising their ideas in light of what others have said. While our primary focus will be your writing and reading, we’ll pursue the focus through exploring the meanings of certain terms found in our reading assignments. Unlike some of your other courses, our concern will not be to master a body of information about these terms or the ideas of established authorities about them. Instead you yourselves will be attempting to develop ideas about them actively and critically. At the same time, you’ll be reflecting on the ways in which your reading, writing, and discussions operate to develop your ideas. In other words, you will be engaged in and will be reflecting on the academic process of interpretation and intellectual inquiry—what we will call, for short, critical inquiry.
The texts you’ll be assigned to read may be difficult. But, you are given difficult texts to read because beginning college writers can learn to make good sense of such texts and need to become adept at doing so in their reading and writing. In fact, the texts you will be reading are challenging to all readers, novice or experienced, who are interested in learning something through reading and writing. Your responsibility in this course is to discover strategies for successfully tackling the difficulties the texts present, grow more confident in your ability to handle them, experience the learning that comes from doing so, and learn how to use your instructor as a resource or guide through these discoveries.
Research in the Writing Class

We have an obligation to teach students how to choose an interesting topic for inquiry, gather material from a variety of sources, and incorporate it effectively into their writing. Students should do increasingly more source-supported writing the further they advance through our writing program.

Course Progression

ENGLISH 95 AND 96: We expect 95 and 96 students to do little or no formal research. At most, you might ask students at this level to read an essay from their assigned textbook, or something you’ve photocopied from the newspaper, and write a response. Process of Discovery, one of the books we use in 95, includes a sample student response to such an assignment on pages 223-6. Although teachers of 95 and 96 will face more pressing issues than the intricacies of MLA style documentation, 95 and 96 students who choose to use source material in their papers should be encouraged to at least acknowledge their sources in a general way, with an eye toward establishing a credible relationship with their readers. Something like the following might suffice: “According to a recent article which I read in Newsweek, global warming has the potential to . . .”

ENGLISH 101: We expect students to be introduced to the process of using source material and following MLA documentation guidelines sometime during English 101. One way to do this is to start the semester with a personal essay (with no source material at all) and move toward a research essay (with source material used for support) at the end of the semester. For such an assignment, you might consider one of the following:

- a critical analysis of one or more of the essays in the required textbook
- a rhetorical analysis of an advocacy website
- a personal essay or argument paper supplemented with some support from sources
- a first-person research project like those listed on the following page

ENGLISH 102: This is the course wherein students are expected to do the most work with sources. Most, if not all, of the writing you assign at this level should require support from some type of source material. See the separate section on English 102 for the expectations about this course.

Types of Research

As a department, we share a broad conception of what “research” means. Library research (print sources, subscription services, CD-ROM databases, and periodicals) is certainly one important type—but not the only one. We would like to move away from the traditional concept of “The Research Paper” (which consists of “digging up bones from one place and burying them in another” according to one recent composition theorist). In other words, we would like students to do primary research and investigations and analyses, rather than just regurgitating other people’s ideas.
Here are some other kinds of research you might consider having students engage in:

**Interviewing**: this is a very important job skill, and an important research method for scholars in most disciplines.

**Observation**: Direct, methodical observation of nature (collecting or counting species, documenting seasonal changes, etc.) or human behavior (dynamics of public space, language use, personal interactions, etc.).

**Archives**: Collecting data from public archives (census data, government reports, genealogical records, historical societies, etc.)

**Internet as artifact**: In addition to having students look for traditional sources online (news reports, scholarly articles, etc.), consider having them study the internet itself. Here are some examples:

- review and evaluate the effectiveness of some website
- examine the rhetoric used by hate groups online
- analyze the relative behavior of men and women online
- explore the culture and value system of hackers
- explore the way the internet is used in third world countries
- study how the internet is used as a political tool (by candidates, governments, or revolutionary groups)
- trace the evolution of a website (e.g., whitehouse.gov) using the “Wayback Machine” at the Internet Archives: [http://www.archive.org/index.php](http://www.archive.org/index.php)

**Career research**: Consider asking your students to investigate some career they might be interested in. They could interview people in the field, conduct observations of a workplace, and do library research about the profession (its history, outlook for the job market, statistics about average salary, etc.). This assignment often engages students because they learn about something they have a direct stake in, while they learn all the kinds of research methods and writing that are important to us.

**Service Learning**: Research writing instructors are also using service learning. Their students serve, for approximately one, ten, or thirty hours, people in unequal society like children, the disabled, the elderly, etc. through a non-profit agency or personal contact. (They might also produce some “literature” for the agency with which they worked.) Students research issues affecting those they serve, exploring situations that arise, for example, out of latch-key programs, group homes for the developmentally disabled, eldercare, etc. and then reflect in writing about their primary service and secondary research.

A reason for using service learning in the composition classroom is that it gives students experience outside the classroom. Some experiences can still be on campus, reading books to children in Kid’s Club, assisting with the campus library book sale, or helping to maintain the campus nature preserve. Others take them into the larger community coordinating sports in an
after school program, giving a presentation at a public library, or interviewing residents at a nursing home.

In coordinating their service learning, either on or off-campus, and reflecting upon their experience and research, students clearly see the value of rhetoric, both spoken and written. Where a classroom instructor might emphasize rhetorical context, students who give their own presentation, complete with visual handouts, on setting up a free email account to a group of senior citizens at a public library learn to internalize purpose, audience, and voice through their service.

Further, while volunteering, students naturally do primary research like interviewing and observation. For example, a group of students who volunteered at an area food bank asked their contact who qualified for food assistance. Then, the students noticed aspects, like the clothing and automobile, of the people who came for food. Using either Seeing & Writing 3 in English 101, where observation is emphasized, or Fieldworking in English 102, where primary research is, service learning works well to underscore the emphasis of the texts and courses.

An English instructor, and currently the service learning coordinator for SWIC’s Liberal Arts division, who has used service learning in composition is Alicia Middendorf on the Belleville campus (ext. 5152, BC-MC 2201). For sample service learning assignments, a list of places where students have volunteered, examples of student reflections, and/or service learning literature, contact Alicia. A service learning assignment is also included in this guide.

**Ethnography:** Many teachers in the department are now having their 102 students conduct ethnographic research (a comprehensive study of a culture or subculture). Subjects of ethnographies might include groups like bikers, cheerleaders, hackers, religious groups, housing project residents, enlisted people, etc. Ethnographies are usually assigned as semester-long projects, and might include interviewing, observation, archives, internet as artifact, career research, and/or service learning.

Borrowed from the social sciences, primarily anthropology, the ethnographic method compels students to do their own primary research as well as synthesize and analyze it in a meaningful way.

Like Shirley Brice Heath’s book *Ways with Words*, a study that many compositionists consult, ethnographies qualitatively research a culture or subculture. To validate this research, it must be triangulated, that is verified in three different sources. For example, if a student interviews a biker who claims tattoos are required to join his/her culture, the student must validate this through two other methods like observing bikers’ tattoos and noting the number of biker tattoo magazines before it becomes a fact. This compels students to synthesize information they are gathering from several different sources.

Further, an ethnographer must analyze his/her research. Clifford Geertz, an anthropologist whose book *The Interpretation of Cultures* many compositionists consult, describes this analysis as “thick description.” The analysis, then, should not just superficially describe a culture but rather make meaning of the culture. This meaning should not only be a fair representation of the
culture, members of whom may read it, but also be clearly understood by those outside the culture. In other words, students must have a supportable, controlling idea for writing and clearly express it to multiple audiences.

Because an ethnographer must get so close to a culture to synthesize and analyze it, he/she becomes a participant observer. This, then, raises questions of objectivity that he/she must address. Further, this provides the opportunity for students to explore their writing voices. Writing an ethnography requires them to relate personal experience with the culture, as well as objectively analyze the culture.

Therefore, using an ethnography in English 102 meets the course objectives of analyzing and synthesizing sources; finding supportable, controlling ideas; considering multiple audiences; and developing a multifaceted writing voices.

For examples of ethnographies and its various research methods, consult the textbook *Fieldworking*, its teacher’s guide, or an instructor who has taught ethnography before, or this guide, which includes several sample assignments.
A Note about Electronic Sources

You’ll probably find that most of your students will prefer using electronic sources over traditional print sources. There is a very good reason for this—the internet contains more information than all the libraries of the world, in a more accessible format. We do believe it is important to teach students how to use the library (and not just the CD-ROM databases either—they have to learn how to browse the shelves, and flip through tables of contents and indexes of good old musty paper BOOKS). However, this doesn’t mean we should discourage the use of electronic sources.

A big issue with electronic sources is reliability. There definitely are lots of internet sites with bogus, unsubstantiated, or downright false claims. But the same is true of print sources (look at the Weekly World News). We cannot dismiss the validity of the entire internet because of flaky websites like “Joe’s Conspiracy Theory Homepage.” The key is to teach your students how to evaluate the reliability of electronic sources.

Just like with print sources, the key to reliability is authorship. Sites with a clearly indicated and reputable author or organization behind them are obviously the most trustworthy. The legitimacy we come to expect from news services, government agencies, and academic journals functions exactly the same way online as it does in print. Something from the Journal of the American Medical Association online is every bit as legitimate as something in their print journal. In fact, news agencies often give more information in their stories online than they do in their traditional outlets.

Navigating the internet effectively is a challenge, of course, both for our students and for us. There is help available though. There are many published guide books designed to help students research online. And of course, many websites exist to help scholars learn to navigate the internet and evaluate its content.

As a starting point, here are a few sites with lists of the “best research sites” on the Web:

Best Reference & Research Sites:
http://www.wheretodoresearch.com/Reference.htm

Writers Digest’s 101 best sites for writers:
http://www.writersdigest.com/101sites/

Cornell’s guide to effective library research
http://www.library.cornell.edu/okuref/research/tutorial.html

Recently Google has added a feature that permits students to limit their search to scholarly texts. They can access this search engine at http://scholar.google.com.
Plagiarism

Writing instructors know what plagiarism is: the use of another person’s ideas or researched information in your own writing without giving credit to that person in accordance with a standard system of documentation. (The English Department at SWIC uses the Modern Language Association – MLA – style of documentation.) Our students, unfortunately, do not always seem to understand the concept. Most seem to understand that if they use an author’s exact words, they must use quotation marks, but many believe that as long as they change a few words here and there, the text will “belong” to them, and there is no need for citation. It is our job to teach them that even the use of another’s ideas without proper documentation is plagiarism, and that it will not be tolerated.

This type of plagiarism is inadvertent, but still unethical, and it is quite common. It can be frustrating because students must learn not only to write effectively, but they must also master the difficult task of incorporating other people’s ideas to support their own. This necessarily involves an ability to thoroughly understand the other person’s ideas – to paraphrase and summarize, to analyze, synthesize, and use those ideas to support the student’s own original work. This requires critical thinking and a greater sense of authority than many of our students have been permitted. They often feel that they have little to say in comparison to the “experts.” We need to help students learn to paraphrase, summarize, analyze, and synthesize, and we need to stress that they are the author, an author who is merely using sources as support for their own rhetorical purpose. One good way to achieve this kind of critical thinking – and to avoid intentional plagiarism -- is to require an annotated bibliography for an upcoming research paper. (This also cuts down on procrastination if you have an earlier due date for the bib.) Students’ annotations can include not only a short summary of the source, but also a sentence or two on how they plan to use the source to support their argument.

We also encounter intentional plagiarism. This form includes the following:

- Copying and pasting a text or collection of texts from websites or other online media
- Transcribing a text or texts from any printed material, such as books, magazines, encyclopedias, or newspapers;
- Making minor changes in another writer’s text, such as changing or rearranging words and sentences;
- Turning in another person’s work as one’s own, whether or not that person has given permission, such as buying or borrowing a paper from another student or a college paper website;
- Using a paper written for another class and simply turning it in for the current assignment.

These examples all have one thing in common: deception. The student is attempting to pass off someone else’s work as his or her own, or the student is attempting to pass off an old paper as original work. Intentional plagiarism is a serious offense and should be dealt with accordingly. At the least, a student should certainly receive a failing grade for that particular paper. You may
decide that the student should fail the entire course and be reported to the Dean. This is up to you as an instructor. Repeated offenses would warrant this action.

You may wish to refer students to the “Student Regulations” section of the 2004-295 Student Handbook (pages 18 and 19), where plagiarism is defined as “the act of representing the work of another as one’s own. Plagiarism may consist of copying, paraphrasing, or otherwise using written or oral work of another without proper acknowledgement of the source or presenting oral or written material prepared by another as one’s own.” This section also outlines the possible sanctions for such academic dishonesty and other violations of the Student Conduct Code. (During 2007-08, a committee will review, and possibly clarify, SWIC’s plagiarism policy. Your recent experiences in dealing with plagiarism may be useful to the committee as it goes about its work. Contact the chair of the committee, Tom Lovin, if you wish to discuss particularly egregious examples of plagiarism.)

The best way to deal with plagiarism, however, is to design assignments that will prevent it from happening in the first place. In English 102, where plagiarism is more likely to occur, you can assign an annotated bibliography prior to the research paper and/or you can require students to turn in drafts and copies of research documents along with final drafts of research papers. In the event that you do suspect a student of intentional plagiarism, you can fairly easily track down papers on the internet. The same technology that has made it easier for students to plagiarize has made it easier for instructors to detect plagiarism. Some services require a subscription, but www.google.com is free and requires only the entry of a suspicious phrase (sometimes in quotation marks) to bring up possible matches on submitted papers. You can then print the plagiarized sources and retain for documentation purposes.

Nick Carbone, of Bedford/St. Martin’s, suggests that faculty use Internet paper mills such as schoolsucks.com, echeat.com, and cheathouse.com to their advantage. Instead of merely wishing that such sites would just disappear (an unlikely event!), Carbone encourages teachers to show students how poorly written many of the essays on such sites really are. The class can visit echeat.com, copy and paste one of its free essays into a Word document, and use the essay for a peer response session. Not only will students realize that their teachers are on top of the papermill game, but they’ll also learn to appreciate their classmates’ advice and understand why active participation in the writing and revision processes offers them a better chance of success than reliance on Internet essays.

Finally, the Internet offers a number of guides and tutorials designed to help students understand the forms plagiarism can take and how they can avoid plagiarizing. Early in the semester, you may wish to have students examine a site such as those listed below:

How to Avoid Plagiarism: A Student’s Guide (from Steve Moiles)
http://fac.swic.edu/moilessd/antiplag1.html

Avoiding Plagiarism (from Purdue University’s OWL)
http://owl.english.purdue.edu/owl/resource/589/01/

Plagiarism: What It is and How to Recognize and Avoid It (from Indiana University)
http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml
Teaching at SWIC in the last several years has meant exposure to terms like Academic Quality Improvement Program (AQIP) and Outcomes Assessment. Rather than pursuing a traditional accreditation through North Central, where experts from outside SWIC come in to evaluate the institution, we are now using AQIP to internally design our evaluation of outcomes/student learning. To that end, a few years ago, faculty were surveyed about what skills SWIC graduates should have. Several of the language arts—reading, speaking, and writing—were amongst the top choices.

In order to evaluate where current graduates are in regards to these and other highly rated competencies, initial focus groups were formed. After two years’ deliberation, the Writing Focus Group, comprised of representatives from each of SWIC’s instructional divisions, designed the following rubric. Like the English 95/96 holistic portfolio assessment, this rubric was used with samples of student writing. In this case, the samples came from assignments imbedded in classes across the curriculum/disciplines. When assessed, the samples were assumed to be written by graduating SWIC students. While each area of writing, numbered below, was rated, the overall rating was most important. For this assessment a 1.5 equals competence for a graduate.

### Southwestern Illinois College Writing Assessment Rubric

1. The writing connects with the audience through **quality of thought**.
   
   Rating: ______

<table>
<thead>
<tr>
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</thead>
</table>
   a. The main purpose of the writing is clear and worthwhile. |   |   |   |   |
   b. The writer demonstrates thorough understanding of the subject. |   |   |   |   |
   c. The work includes convincing evidence and/or examples to support all conclusions. |   |   |   |   |
   d. The writer anticipates and addresses potential concerns of the audience. |   |   |   |   |

2. The writing connects with the audience through **purposeful structure**.
   
   Rating: ______

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</tr>
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</table>
   a. The introduction orients readers to the main subject being discussed. |   |   |   |   |
   b. The writing moves from one idea to the next effectively. |   |   |   |   |
   c. All parts of the work relate to each other and to the main idea. |   |   |   |   |
   d. The work concludes in an effective manner. |   |   |   |   |
3. The writing connects with the audience through appropriate **style/expression**.
   Rating: ______

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>a. The style holds the reader’s interest.</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>b. The tone is appropriate to the audience and purpose.</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>c. The writing is clear and avoids vague, empty, or ambiguous statements.</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>d. The vocabulary and sentence structure are appropriate for the audience and purpose.</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
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</table>

4. The writing connects with the audience through **appropriate conventions**.
   Rating: ______

<p>| | | | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>a. The work is edited for correct spelling.</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>b. The work is edited for correct grammar and mechanics.</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>c. The writer effectively integrates and cites source material where necessary.</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>d. The writer addresses the particulars of the assignment and follows directions.</td>
<td>0</td>
<td>1</td>
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</table>

**Overall Rating: ______**

The initial Writing Focus Group that designed this rubric included English faculty Tom Lovin, Dan Cross, Winnie Kenney, Cory Lund, and Jerry Ross. In the Writing Focus Group’s initial assessment, SWIC graduates were found to be competent writers. During 296-07, another Writing Focus Group (chaired by Cory Lund) conducted several in-depth group interviews with SWIC students about their experiences with writing across the disciplines. During Fall 2007, a report will be issued on what has been gleaned from those interviews.

Anyone interested in learning more about SWIC’s Outcomes Assessment Activities can, from a campus computer, log onto [www.snet](http://www.snet) and click on the Outcomes Assessment link.
Portfolio Grading

While portfolio assessment is required in English 95 and English 96, many instructors use it in English 101 and English 102 as well because they find that it gives students a sense of authority about their writing, and it encourages meaningful revision by allowing students to take advantage of skills learned later in the semester and to apply this “new” knowledge as they revise earlier papers. Portfolio assessment also causes students to look critically at their own work.

Typically, an end-of-semester portfolio will include a selection of papers and a metacognitive reflection of the student’s growth as a writer. Most often, this reflective essay will involve discussion of rhetorical awareness, using the papers and revisions contained within the portfolio as evidence of the application of rhetorical strategies. For example, a student may talk about audience awareness by referring to a revision of a paper which had not originally taken into account the possible expectations and/or objections of the reader. In this way, students are able to talk about general principles of writing by pointing to specific areas of their own writing. Researchers such as Anne Beaufort have shown that this kind of metacognitive reflection increases the probability of a transfer of learned skills to future situations.

Having students select from their work, rather than including all papers written during the semester, has some benefits both for students and instructors. It allows students to assume greater ownership of the body of work produced in a semester, since the decision of what to include is theirs to make. They learn to prioritize, deciding which drafts have more potential for further revision and which may not. In this way, they take responsibility for their work, and they can devote more time to meaningful revision of the chosen papers. This selection process also requires critical thinking because the students should include drafts to which they can refer in the reflective essay. Figuring out which papers to include as evidence of writing progress can serve as a valuable lesson in itself.

More importantly, since no draft is “final” until it appears in the portfolio, students can apply strategies learned later in the semester to papers written much earlier. This emphasizes the idea that writing is indeed a process, and students seem to appreciate having the option to revise and improve particular papers.

Although many instructors fear that a deluge of lengthy portfolios at the end of the semester will place a large burden on their already heavy grading load, most practitioners of portfolio grading find that the opposite is true. Since there is only a selection of papers in the portfolio, and the instructor will have already read and commented on the earlier drafts (and these marked drafts can be included), grading can go rather quickly, especially because the drafts are truly “final,” so very little commentary is warranted. Furthermore, the drafts and reflective essay are not graded individually; the portfolio is graded as an integrated whole, as if it were a brand new document in itself, and this approach speeds the process as well.

Many also fear that portfolios cause grade inflation and that students can too easily procrastinate, thinking that papers are not really due until the portfolio is handed in. Assigning grades to drafts is one way to combat these potential problems, and many instructors will do this, but they will keep the value of those grades at a lower percentage of the final grade, giving precedence to the
revision process that will take place for the portfolio. For example, each draft may be assigned a
grade, but that draft’s grade would count for only 5% of the final grade, while the portfolio
would count for 40% of the final grade. Another way to deal with grade inflation and
procrastination is to assign to individual papers an “advisory” grade, which would not be
factored into the student’s final grade, but would be used by the student merely as a gauge to
give the student an idea of what grade the paper would receive if it were a final draft. But this
method would probably be accompanied by a system of points given to students for having
viable working drafts ready for peer response and for fulfilling the requirements of the
assignment when the paper is due to the instructor.

Portfolios usually count for approximately 40% of a final grade, give or take 10%, with the
remaining portion of the grade accounting for participation, daily work, homework, drafts, etc.
With this kind of grade weighting, a student could turn in a superior portfolio, but if he or she
has not done the work or been engaged in the class throughout the semester, the “participation”
grade would necessarily lower the final grade.

The self reflection that goes hand in hand with the meaningful revision of drafts for a portfolio
causes students to examine closely not only what rhetorical choices they have made, but why
they made those choices. This self-consciousness, which forces students to take what was
perhaps implicit and make it explicit, can only lead to a greater transfer of the skills necessary for
effective writing.

The following two pages contain handouts on portfolio grading.
English 101 Portfolio Requirements (Monica Hatch)

Portfolios are all about revision, and this is why no paper is considered a final draft until it is submitted in the portfolio. This is your opportunity to go back over your papers this semester and to revise them one last time. Just as important, you will talk about that revision (and/or the earlier writing of the paper) in a reflective essay.

The Portfolio should contain the following components (in a pocket folder):

- A table of contents
- An essay reflecting on your work as a writer this semester (minimum of two double-spaced pages).
- Two of your four major papers, revised and edited, with earlier drafts, including all comments. **You are required to include at least one of the last two papers as a major paper.**
- Two of your “minor” writing assignments, revised and edited, with earlier drafts (with comments)
- Your error log, updated

**The Reflective Essay**

The first element, the reflective essay, is a crucial element of the portfolio. Basically, it will give you an opportunity to show what you have learned about writing this semester. I would expect you to refer to some of the rhetorical considerations we have talked about this semester, such as audience awareness, reader-based prose, organizational patterns, Aristotle’s appeals (ethos, pathos, logos), effective choices for introductions and conclusions, stylistic choices, the tone and voice of an essay, accommodation/refutation, etc. You will then discuss ways that you have successfully applied those concepts to your writing by referring to specific areas of the texts you have included in the portfolio. You may also want to refer to strategies that you learned from classmates in peer response or as you collaborated on writing projects, or to reflect on ways that instructor comments on papers caused you to re-think and revise your writing. In this way, the reflective essay will make explicit your thinking process as you composed and revised the assignments you have included in the portfolio.

You will need to refer to specific aspects and areas of your assignments (such as the purpose, the awareness of audience, the organization, the content choices) and to specific sections of your writing in order to discuss how you were considering these aspects as you wrote. In other words, you will want to show that you have learned some **general** concepts about writing, but you will need to refer to **specific** examples to discuss those concepts. Beware of over-generalizing.

**Grading**

Grading portfolios is not simply a matter of averaging the grades of the papers within them. Portfolios are viewed as a whole, with all the parts integrated, as if the portfolio were a whole new document. You have already received a grade on each assignment, which should give you an idea of how much work you need to do on each assignment (but I do have higher expectations for mechanical correctness in final drafts). These grades do not determine the grade for the portfolio, however, because the reflective essay is such an integral part of the portfolio. It can, therefore, raise or lower your final grade on the portfolio.
**Example:** All the grades on the papers you submit are “B+” quality, but you do such a good job of talking about your writing, you receive an A on the portfolio.

**Example:** All the grades on the papers you submit are “A” quality, but because your reflective essay does not address your writing and thinking processes in a thoughtful way, you do not receive an A on your portfolio.

- Portfolios count for 40% of your grade (Midterm was 20%; this one is 20%).
- Participation (Discussion Board, in-class assignments, etc.) counts for 40% of your grade.
- Drafts of five major papers count for 20% of your grade.

Portfolios are due at end of class on 12/9. They’ll be returned at an exit conference during “exam” time.
Eng 102 Portfolio Checklist (Denise Keller)

English 102 Final Portfolio 65% of Grade
Due: Wed., May 11, at the start time of class—No exceptions!
Beginning at 5 after the hour, you will lose five points per minute late.

Turned in on ______________ at ______________

• _____ Complete & Organized: In a three-ring binder; use dividers, tabs, etc., to make portfolio presentable and the components easy to find. 10 pts.
• _____ Cover/Title Page 10 pts.
• _____ Table of Contents 10 pts.
• _____ Rhetorical Analysis 50 pts.*
• _____ Revised Ethnography 300 pts.*
• _____ Graded Proposal 50 pts.*
• _____ Graded Day in the Life Interview Essay 100 pts.*
• _____ Interview transcripts, graded
• _____ 3 Sets of Field Notes, graded
• _____ Graded Annotated Bibliography 100 pts.*
• _____ Glossary of terms in ABC order. 20 pts.
• _____ Photographs, Artifacts, other Graphics: _____________________________

___________________________________________________________________________
___________________________________________________________________________
_________________________________________________________

Comments:

Grade: _______ out of 650 points. Converted to Percentage: _____________
Peer Response in the Writing Classroom

Peer Response is an important component of a composition class because it emphasizes audience awareness, showing students that they need to make their writing more reader-based. They also learn that they are not writing for their instructor only and that writing is a socially constructed, ongoing process that usually requires feedback. Peer response can be carried out in a few different ways, but it is generally more constructive when instructors provide handouts with criteria or helpful questions and samples of effective student peer response.

- Many instructors use Comment, a web-based peer review program that students have access to when they purchase The St. Martin’s Handbook. This allows students to review electronic copies of peers’ papers anywhere they have internet access, including CAI classrooms. The program is fairly intuitive; students experienced in using the Internet are likely to understand the program quickly. A couple benefits of using Comment for peer response:
  - Students get to see a written “conversation” develop around a peer’s text. Again, writing and reading are socially constructed.
  - The teacher can see (in real time) the comments students post on their peers’ papers. The teacher can also send a private e-mail to a student in order to praise the student for an effective response or ask the student to be more specific or more helpful in future comments.
  - Students can be required to print out the comments they’ve provided to their peers (for the last day, week, month, etc.). The teacher might ask students to analyze how useful or substantive most of their comments have been.
  - The teacher can set Comment up to keep students’ drafts (and their peers’ comments on those drafts) accessible throughout the semester. No more complaints about losing the feedback a peer spent so much time writing.

- Some instructors have students submit hard copies of papers to groups of four or five ahead of class so that peers can read the papers more carefully and prepare some comments to begin small group discussion once the class meets.

- Others ask students to read their papers aloud in small groups, and then allow time for group members to respond orally to the author, who may makes notes as he or she listens to comments concerning the paper.

- Still others will provide a worksheet to keep students engaged in the task and to prevent them from turning into the grammar and spelling police (who usually ignore the larger issues of focus, organization, support, etc.). The worksheets can be collected with final drafts and even graded to ensure that students are indeed engaged in the peer response activity. One such worksheet for an English 102 class appears on the following page.

Many teachers like to vary the peer response methods they use over the course of the semester, both to elicit different types of responses and to avoid monotony. When the method of response changes, the instructor will need to invest some time in explaining any new procedures and helping students through the “learning curve” that inevitably is part of successful peer response sessions. It’s always a good idea to remind students of the reason(s) you’re asking them to respond to each other’s writing, so they do not view the activity as busywork or a form of laziness on the part of the teacher.
There are many different ways to respond to a writer’s writing, but the most valuable thing a reader can do for another writer is to give him or her an honest and authentic response, a response that makes clear how you as a reader read, reacted, and understood the things you just read. A good response takes time, and it’s hard work.

As readers, we can respond to an essay on a number of different levels. With a very polished piece of writing, we might offer our help with editing. Early in the writing process, however, it’s far more helpful to the writer if we respond to the underlying idea or argument in the piece of writing. Do we think this idea is complex or novel or engaging? Once the writer has settled on an idea or direction for their piece, as readers, we then might respond to how that idea is being developed. In this case, we’re describing to the writer how this idea is given to readers, and what our dominant impressions are for each point used to develop, define, or support an idea. We’re talking about structure, the structure of the overall idea guiding the essay.

When we talk about the structure of an essay, we’re talking about, point by point (usually, but not always, paragraph by paragraph) the material a writer uses to move the idea in an essay forward. This structure ALSO includes other more global elements that help readers construct meaning, elements such as tone, genre, prose style, etc.

One way to examine the structure in a piece of writing is by paragraph glossing--helping the writer identify, and justify, two things for each representative part of the paper. This involves asking students to identify what each section SAYS (summary) and what each section DOES (function). The SAYS statement simply summarizes for the writer the main impression you, as the reader, received after reading the section. The DOES statement explains to the writer what useful work a section does -- what function it plays within the context of the whole essay.

SAMPLE ESSAY:

"Life is kinetic, always moving forward, not towards death, as the Romantics would have, but unerringly towards newness and maturity and wisdom and knowledge. Can we stop it? Remain static? Maybe. But living, I suppose, is about learning and falling away from one state of innocence into another more complicated state of innocence."

The SAYS of a paragraph or piece of an essay is straightforward: SUMMARIZE. Notice, a summary is of roughly the same length as the original, and restates in the author’s own words what the original says.
SAMPLE SAYS STATEMENT:

"This paragraph talks about life, and how humans are always learning new things, based on experience, and these new things we learn teach us wisdom. Moreover, unless we're completely static, we can't stop, maybe, at best, only slow growth and maturity."

The DOES of a paragraph or piece of an essay is a bit more taxing and requires close and careful reading: you must understand the rhetorical context for the whole essay before you can identify FUNCTION. FUNCTIONS can include introducing, restating, setting the scene, building suspense, describing, concluding, contrasting, defining, giving examples, and many more. You must do more than simply describe the function of a point or paragraph; you must also explain how the paragraph or point accomplishes its task.

SAMPLE DOES STATEMENT:

"This paragraph introduces the essay's theme: growth and maturation. It also puts forth an argument, and that argument is -- as humans, we can't remain unchanged, even if this is what we desire. We are always moving forward, growing, maturing, and learning."

YOUR TASK -- this is what you will be doing with your peers' papers:

1. Using COMMENT, post your revision to your Feedback Group.
2. Then, each member, read each essay (excepting your own) and complete a SAYS (summary) and DOES (function) statement for each point / paragraph of your peer's essay.
Anyway – What’s the Point of This Peer Response Stuff?

Several times this semester, you are expected to upload your own rough draft to the online program Comment and provide helpful feedback on the rough drafts of some of your classmates.

You may reasonably be wondering: What’s the point of this activity? My purpose in expecting you to participate in peer response is really two-pronged. First, writers need to hear how readers react to what they write – especially in the early stages of the writing process. Writing is a communicative act. In order for communication to occur, there has to be an audience. Your classmates are an important body of readers; writers benefit from hearing what works – as well as what does not work – when readers encounter a new text, a new essay. If you are fortunate enough to receive good, helpful feedback from your classmates, you will have an easier time of revising (improving) your paper before you get to the final draft stage.

Second, most writers gain something (intellectually speaking, cognitively speaking) when they see what works and what doesn’t work so well in somebody else’s text. Specifically, they get a better sense of strategies they may wish to try out (play around with, try on, experiment with) in their own papers. They also start to develop greater respect for readers – and a stronger desire to avoid, in their own writing, patterns and approaches which will cause needless confusion or frustration in their readers. We learn, in other words, not only from what we’ve already tried ourselves, but also from what other folks have tried – either successfully or not so successfully.

What type of response is expected? Your job as a peer responder is not to edit or proofread your classmate’s paper. The drafts you’ll be looking at are rough drafts – and rough drafts usually include editing errors. Such is the nature of the beast. Editing is an important duty that a writer performs as he or she takes a paper to its final draft stage, no doubt about it. (A writer who fails to edit and proofread when the final draft nears completion is, perhaps, disrespecting the reader. That’s not such a stretch, I think. But again, that’s the case with a final draft – not a rough draft.)

Your job as peer responder is not to point out a bunch of errors.

Your role is to help the writer think – in concrete, specific ways – about what seems to be working in this draft (and why it works…) and what seems, at least in your eyes, not to work so well in this draft (and why you, and perhaps other readers, may want the writer to try a different approach in that section). You are also encouraged to ask questions of the writer – questions that will push the writer to think in deeper terms about the subject that the essay discusses. I’m expecting you to respond as a reader: a reader who is specific, honest, and helpful.

Below, you’ll find two different types of comments. The left-hand column shows the types of comments which I will not consider as effective peer response. (I’m providing examples here so you can avoid that approach to responding.) The right-hand column will give you a taste of the
sort of comments I expect you to provide to each other. (And yes, you will receive credit for the quality and quantity of responses you provide. I hang out in Comment and read your comments. Go ahead and impress me with what you write! But better still, impress your classmates with the helpful feedback you provide.)

Thanks in advance for what I expect will be high-quality responses in Comment!

**AS A WRITER, WHICH COMMENTS WOULD HELP YOU MORE?**

<table>
<thead>
<tr>
<th>MANY PEOPLE ARE INCLINED TO WRITE COMMENTS SUCH AS THESE….</th>
<th>…BUT I’D LIKE TO SEE YOU WRITE MORE COMMENTS ALONG THESE LINES…</th>
</tr>
</thead>
<tbody>
<tr>
<td>Really interesting paper. I liked this a lot!</td>
<td>Your title drew me in because the question was open-ended enough to make me really wonder about why funeral directors are powerful. (I’ve never thought of them that way.) You made me think, and you made me want to learn more about funeral directors.</td>
</tr>
<tr>
<td>Good essay, just needs a little work. I’m sure it’ll be great by the time you’re through with it.</td>
<td>The energy level seemed to lag a bit when I got to the middle part of the essay. Maybe it was me. On the other hand, I wonder if maybe you could use more examples there, since there aren’t many in that section.</td>
</tr>
<tr>
<td>Wow! I wish I could write this well. Nice job.</td>
<td>The thing I like best about this part of the essay is that you help me to picture what’s going on at that location. I can see how the manager is dressed (versus how the servers are dressed), and I hear the announcements on the P.A. system and picture how messy the restaurant is during rush hour. You made me feel like I’ve actually been in that restaurant – even though I haven’t.</td>
</tr>
<tr>
<td>A couple things in the essay confused me; for the most part, though, really well written. Good luck!</td>
<td>A couple things I’m wondering about…First, who made those rules that the employees seem to hate so much? (The owner? The manager that the owner hired? The corporate office somewhere far off?) Second, why are the employees afraid to talk to the manager about these rules that don’t work? If you could clear up those gaps, I think your readers would be better able to understand the point you’re trying to make in this paragraph.</td>
</tr>
<tr>
<td>The order in which you discuss stuff maybe could be a little better.</td>
<td>I’m wondering if your readers really need all that background info right away. Maybe there’s a way to work it in later, instead of all at once? I like your essay, but I think that might make it even more interesting.</td>
</tr>
</tbody>
</table>
Metacognition

Research and classroom practice have shown us that one of the most effective ways to promote learning is to use metacognition, the act of thinking about thinking. When we ask students to examine what they were thinking about as they were composing, we encourage students to think of themselves as writers who make specific choices in terms of audience, purpose, and context. This kind of self-consciousness promotes critical thinking and increases the likelihood that students will internalize some of the skills and strategies that worked in one writing situation, thereby allowing them to transfer and apply that knowledge to new writing situations.

It’s very common to find metacognitive writing in a writing portfolio. In fact, we require a reflective essay in our portfolios for English 95. But as instructors, we can use metacognitive exercises throughout the semester. This will not only give students practice in reflective writing for the portfolio, but it will also frustrate that mentality of some students who claim that they “just write whatever comes to mind.” One way to encourage metacognition is to require “submission notes,” written to accompany a paper as it is handed in.

Two handouts that follow can be used as examples of metacognition assignments. They can be adapted to an assignment in any composition class.

The following articles can be accessed through EBSCOhost, the Professional Development Collection database, search terms: metacognition and writing.

<table>
<thead>
<tr>
<th>Title</th>
<th>Author(s)</th>
<th>Journal</th>
<th>Volume</th>
<th>Issue</th>
<th>Page Ranges</th>
<th>DOI</th>
<th>AN</th>
<th>PDF Full Text</th>
<th>HTML Full Text</th>
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</thead>
<tbody>
<tr>
<td>Classroom Applications of Research on Self-Regulated Learning</td>
<td>Paris, Scott G.; Paris, Alison H.</td>
<td>Educational Psychologist</td>
<td>36</td>
<td>2</td>
<td>p89, 13p</td>
<td>10.1080/027027100278356</td>
<td>4758323</td>
<td>(76K)</td>
<td></td>
</tr>
<tr>
<td>METACOGNITIVE PROCESSES: TEACHING STRATEGIES IN LITERACY EDUCATION COURSES</td>
<td>Thomas, Karen F.; Barksdale-Ladd, Mary Alice.</td>
<td>Reading Psychology</td>
<td>21</td>
<td>1</td>
<td>p67, 18p</td>
<td>10.1080/027027100278356</td>
<td>3825003</td>
<td>(124K)</td>
<td></td>
</tr>
<tr>
<td>Reopening Inquiry into Cognitive Processes in Writing-To-Learn</td>
<td>Klein, Perry D.</td>
<td>Educational Psychology Review</td>
<td>11</td>
<td>3</td>
<td>p203, 68p, 1 chart</td>
<td>2320874</td>
<td>(7.2MB)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Connecting reading and writing: College learners' metacognitive awareness.</td>
<td>El-Hindi, Amelia E.</td>
<td>Journal of Developmental Education</td>
<td>21</td>
<td>2</td>
<td>p10, 6p, 1 diagram</td>
<td>499884</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Submission Notes (Monica Hatch)

Submission Notes: Due along with your paper when you submit it.

This is an exercise that causes you to think about and verbalize what you were thinking about as you made rhetorical choices throughout the writing process. So often writers do something in a paper because it “felt right.” I’d like you to dig down and discover exactly why it felt right to focus, organize, emphasize, minimize, etc. the way you did. This is called metacognition, and it simply means thinking about thinking. It involves making thoughts that are implicit (unspoken “gut feelings”) into thoughts that are explicit (clear, out in the open) – so that you can remember those ideas better and use them again.

It usually takes a little practice to discover your own thinking process – but it will make you into a more self-conscious and capable writer, and it should help you to transfer some of the more successful rhetorical strategies you’ve used in one paper to other assignments.

So! Think about what you were thinking as you made the choices that you did as you were composing - or when you were revising after peer response- and then write them up in a memo to me. You’ll want to discuss things like:

- what you were trying to achieve as you were writing (the “message” you are sending your readers, the point you’re trying to make);
- how you chose specific examples or quotes to illustrate your point;
- why you organized the way you did;
- how you were aware of the needs of your readers and tried to fulfill those needs and expectations;
- what tone you were trying to use;
- how you addressed the suggestions you received from your classmates in peer response;
- what little stylistic flourishes you included and why (e.g. clever word choice, figurative language);
- and anything else that you were consciously aware of as you were writing…

Memos are set up in the following way:

To:
From:
Date:
Subject:

You will single-space the first four lines, then skip a space after the “subject” line, just as I have done here. The body is also single-spaced, with no indented margins, but a space between paragraphs - also exemplified here.

There is no need to “sign” a memo, because your name will appear in the “from” section. And you do not need to include a heading for this assignment either.
English 101 Submission Assignment: Proofread and Question Response (Dianna Rockwell Shank)

First, have at least one person go through your essay and proofread any “mistakes.” The proofreader should use a pencil and then you can make any corrections that you want to make with a pen. You are more than welcome to use two proofreaders. Be sure, though, that you have at least one person’s name as proofreader when you turn in this sheet with your essay (staple this sheet to the back of your essay).

Proofreader #1: ________________________________

Proofreader #2: ________________________________

What do you think is the weakest part of your writing assignment? What gave you the most trouble?

What do you think that you did well here? What are the strongest parts of your essay?

Any additional comments? Is there anything else that you would like to tell me?
Computer Assisted Instruction (CAI)

If you are facing a classroom networked with computers for the first time, you may be feeling panic, but take heart! Many who initially approached the CAI classroom with trepidation soon learned to prefer it over the traditional classroom. Students tend to do more writing in computer classrooms than traditional classrooms, and those students who are prepared for class but reticent about speaking up in class discussions will be much more apt to participate in the online discussions.

Tell yourself that the computers are there to supplement your instruction, not to dominate it, and add new pedagogical practices gradually. The CAI classrooms come equipped with a projector connected to the ELMO (which uses hard copies as well as transparencies) and the teacher’s station computer. PowerPoint slides, demonstrations, handouts, and websites can be projected onto the white board for instructional purposes or even student presentations.

If you are new to the computer classroom, start with using Word for some freewriting and have students “computer-hop” to read one another’s work and comment. Then move to electronic discussion, either synchronous (online chat which can be found in the Daedalus program) and/or asynchronous (electronic bulletin boards such as the discussion board found in WebCT6).

Eventually, you may have your students sharing files and seeking information on the web. But don’t feel you have to walk in as an expert; some of your students will indeed be more savvy about computers than you. Use those students to the class’ advantage, getting them to help others with the technology -- there will be plenty of those who will still have a lot to learn. This sort of collaboration is just the sort of thing we want to encourage in the writing classroom, and it can help you to create a supportive community of writers. As a writing teacher, you are spending very little class time lecturing, but already have students engaging in process-oriented activities such as freewriting and peer response. You’ll be surprised to find how easy it is to switch these activities from pencil to keyboard, once you let go of your fears and take it one step at a time.

All students enrolled in computer classrooms pay a $10 fee, so all their printing for the composition class is free. They also get priority over other students for computer-use during open lab hours. On the Belleville campus, an English server account will be set up for each student; this will give a personal space in the campus-wide network. Directions for using the English server accounts can be found in the following pages in this guide.

The network at SWIC also provides some classrooms with Daedalus, a system that offers students a word processing program, invention questions to help clarify their ideas before they begin writing, response questions to help them read and comment on their own drafts or the drafts of their classmates, and an interchange program that allows students to have written conversations with one another (writing and more writing!).

Another useful tool for teaching is WebCT6. This program allows you to set up a class website in which you can do a variety of activities, such as chatting, sending mail messages, posting journal responses on the discussion board, and uploading files either for peer response or instructor comments (This feature also provides students yet another place to save their work).
The program is user friendly (no lie!) and allows instructors to post all assignments, announcements, syllabi, worksheets, etc. on the site. It cuts down or even eliminates the need for making those last-minute copies. Instructions for setting up a WebCT6 account for your class follow in the next few pages.

The department is currently using *The St. Martin’s Handbook, 6th edition*. Together with this adoption comes Comment, a web-based, peer-review program and electronic copy of the handbook. Not only does Comment allow you and your students to give feedback at any point in a text—this could be an analysis of a reading assignment or peer review of a student’s draft—but also it’s linked to your and your students’ email addresses, allowing for continued dialogue about the reading or students’ drafts. Even students who have been new to computers and/or found setting up their Comment access a chore have grown to find this the most valuable part of the class. Others are using blogs, Google groups, Yahoo groups and even wiki’s. So, if you are interested in learning more about this technology, again consult the corresponding following pages.

There is also support from the technology staff, so don’t hesitate to ask for help. As an aid in best guiding your questions, consult the chart below.
## College-wide contacts

<table>
<thead>
<tr>
<th>Technology</th>
<th>Specialty</th>
<th>Contact</th>
<th>BC Location</th>
<th>Ext.</th>
<th>Email address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio-Visual</td>
<td>Data projectors, Document cameras/ELM Os, DVD/VCRs</td>
<td>Dennis McKay</td>
<td>MC 0602</td>
<td>x5238</td>
<td><a href="mailto:dennis.mckay@swic.edu">dennis.mckay@swic.edu</a></td>
</tr>
<tr>
<td>Computer Support Services</td>
<td>hardware &amp; software</td>
<td>Ken Turner</td>
<td>MC 2182</td>
<td>x5470</td>
<td><a href="mailto:ken.turner@swic.edu">ken.turner@swic.edu</a></td>
</tr>
<tr>
<td>eStormHelp</td>
<td>Login to PS, servers</td>
<td>Network Operations personnel</td>
<td>MC 2160</td>
<td>xSWIC (7942) or 222-7942</td>
<td><a href="mailto:eStormHelp@swic.edu">eStormHelp@swic.edu</a></td>
</tr>
<tr>
<td>Help Desk</td>
<td>hardware support</td>
<td>Roger Wackerle</td>
<td>MC 2181</td>
<td>xHELP (4357)</td>
<td><a href="mailto:helpdesk@swic.edu">helpdesk@swic.edu</a>; <a href="mailto:roger.wackerle@swic.edu">roger.wackerle@swic.edu</a></td>
</tr>
<tr>
<td>Network Services</td>
<td>Email, Internet, network, phone, servers</td>
<td>Glenda Young</td>
<td>IS 2045</td>
<td>x5253</td>
<td><a href="mailto:glenda.young@swic.edu">glenda.young@swic.edu</a></td>
</tr>
<tr>
<td>WebCT6</td>
<td>Faculty/tech</td>
<td>Norma Irwin</td>
<td>MC 3306</td>
<td>x5581</td>
<td><a href="mailto:norma.irwin@swic.edu">norma.irwin@swic.edu</a></td>
</tr>
<tr>
<td>Webpages</td>
<td>Faculty</td>
<td>Norma Irwin</td>
<td>MC 3306</td>
<td>x5581</td>
<td><a href="mailto:norma.irwin@swic.edu">norma.irwin@swic.edu</a></td>
</tr>
</tbody>
</table>

## Campus Contacts

<table>
<thead>
<tr>
<th>Campus</th>
<th>Contact</th>
<th>Role</th>
<th>Location</th>
<th>Ext.</th>
<th>Email address</th>
</tr>
</thead>
<tbody>
<tr>
<td>BC</td>
<td>Winnie Kenney</td>
<td>CAI Coordinator</td>
<td>MC 2430</td>
<td>x5430</td>
<td><a href="mailto:winnie.kenney@swic.edu">winnie.kenney@swic.edu</a></td>
</tr>
<tr>
<td>BC</td>
<td>Dave Andrew</td>
<td>CAI Lab Assistant</td>
<td>MC 2413</td>
<td>-</td>
<td><a href="mailto:david.andrew@swic.edu">david.andrew@swic.edu</a></td>
</tr>
<tr>
<td>BC</td>
<td>Lee Jackson</td>
<td>Instructional Services Coordinator</td>
<td>LA 2112</td>
<td>x5055</td>
<td><a href="mailto:lee.jackson@swic.edu">lee.jackson@swic.edu</a></td>
</tr>
<tr>
<td>GCC</td>
<td>Mike Oliver</td>
<td>CAI Coordinator</td>
<td>512</td>
<td>x6688</td>
<td><a href="mailto:michael.oliver@swic.edu">michael.oliver@swic.edu</a></td>
</tr>
<tr>
<td>GCC</td>
<td>Doug McEntire</td>
<td>Network Specialist</td>
<td>357</td>
<td>x6656</td>
<td><a href="mailto:doug.mcintire@swic.edu">doug.mcintire@swic.edu</a></td>
</tr>
<tr>
<td>RBC</td>
<td>Rick Butler</td>
<td>Lead Technician</td>
<td>94</td>
<td>x8110</td>
<td><a href="mailto:richard.butler@swic.edu">richard.butler@swic.edu</a></td>
</tr>
</tbody>
</table>
1. Access your new OWA2003 email by going to http://mail1.swic.edu. This will bring you to the log-in page below...

*Note: If you have problems connecting to OWA from off-campus, please try to connect using https://66.99.170.12/exchange*

![](image)

2. At this point you will enter your **USERNAME** (your domain username or your email address) and **PASSWORD** to access your OWA2003 email account.

   **Example:** Person’s name is Jane M. Staff. Her domain username that she uses at her office workstation to log into the network is staffjm. So to login to OWA, Jane would either type in staffjm or jane.staff@swic.edu for her **USERNAME**. She would use her same password that she uses at her office workstation for her mailbox password.

   **Note:** There are several available options that you may choose when accessing your account using Microsoft Internet Explorer. If you use a different web browser, not all of these options may be available. Choosing **Basic** provides fewer features but speeds up access when using a
slow "dial-up" connection. Choosing Premium gives you access to all of the features available in OWA2003.

Also, the Public or Shared Computer option listed under "Security" will automatically log you out of OWA2003 after 15 minutes of inactivity to prevent someone from accessing your email if you step away from your desk or if you are accessing your email from a "public" place such as a library. Choose the Private option if you want your email to stay open and not automatically log you out of OWA2003.

eSTORM Faculty Center (Frequently Asked Questions on iSTORM.swic.edu on college computer.)

How to Submit a First Official Roster (Faculty)

<table>
<thead>
<tr>
<th>Step</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Go to the Faculty Center home page.</td>
</tr>
<tr>
<td>2.</td>
<td>If the term displayed is not the term you want to view, click change term. Select the correct term. Click continue.</td>
</tr>
<tr>
<td>3.</td>
<td>Click at the left of the row on which the class is listed. (Note: rosters are only available at the appropriate submission time(s) for the semester).</td>
</tr>
<tr>
<td>4.</td>
<td>Confirm the Grade Roster Type is designated as “First Official.” If it is not, click on the dropdown arrow and select First Official.</td>
</tr>
<tr>
<td>5.</td>
<td>Confirm Approval Status is “Not Reviewed.” If it is not, click on the dropdown arrow and select Not Reviewed.</td>
</tr>
<tr>
<td>6.</td>
<td>Select Attendance Information tab.</td>
</tr>
<tr>
<td>7.</td>
<td>Review the students listed for the class.</td>
</tr>
<tr>
<td>8.</td>
<td>Mark either In Attendance or Never Attended next to each student name. If &quot;Never Attended&quot; is selected, a &quot;W&quot; will automatically appear in the Roster Grade column next to the student’s name.</td>
</tr>
<tr>
<td>9.</td>
<td>If a student attended class at least one time but is no longer participating, enter a W grade in the Roster Grade column. A last date of attendance must then be entered in the appropriate column. Dates must fall between the first class and the current date.</td>
</tr>
<tr>
<td>10.</td>
<td>Students in attendance but not listed on the roster can be added by scrolling to the end of the roster and clicking Students not on Roster.</td>
</tr>
<tr>
<td>11.</td>
<td>Enter the Student ID Number (without dashes) in the EmplID box. Note: Do not use the student’s social security number. If you do not know the Student ID Number, contact Admissions and Records at (618) 222-5391 or email <a href="mailto:terese.langdon@swic.edu">terese.langdon@swic.edu</a></td>
</tr>
<tr>
<td>12.</td>
<td>Click the “Enter” button and the student name will automatically appear in the “Student Name” box. If you need to add more than one student to the roster, click key next to the name of the first student you added. Another row will appear to allow for a second entry. Continue to add additional students in the same manner until all students appear on the roster.</td>
</tr>
<tr>
<td>Step</td>
<td>Action</td>
</tr>
<tr>
<td>------</td>
<td>--------</td>
</tr>
<tr>
<td>13.</td>
<td>Click <strong>SAVE</strong> at the bottom of the roster.</td>
</tr>
<tr>
<td>14.</td>
<td>Correct any error messages and confirm all information is correct. Click <strong>SAVE</strong> again if you made any changes.</td>
</tr>
<tr>
<td>15.</td>
<td>Change the <strong>Approval Status</strong> to <strong>Approved</strong>. Note: If the class is team taught, change the Approval Status to “Ready for Review.” Only the primary instructor will be able to save the roster as “Approved.”</td>
</tr>
<tr>
<td>16.</td>
<td>Click <strong>SAVE</strong> at the bottom of the roster. After the roster has been saved in the “Approved” status, it cannot be edited.</td>
</tr>
<tr>
<td>17.</td>
<td>Click <strong>RETURN</strong> to return to your teaching schedule. If you have other rosters to submit, click on the roster icon next to another class and repeat the process. Once you have completed processing all rosters for the current term, sign out by clicking the <strong>Sign out</strong> button at the top right corner of the page.</td>
</tr>
<tr>
<td>18.</td>
<td>Previously submitted rosters are retained in the Faculty Center and are available for viewing at anytime.</td>
</tr>
<tr>
<td>19.</td>
<td><strong>End of procedure.</strong></td>
</tr>
</tbody>
</table>

### How to Submit a Mid-Term Roster (Faculty)

<table>
<thead>
<tr>
<th>Step</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>20.</td>
<td>Go to the Faculty Center home page.</td>
</tr>
<tr>
<td>21.</td>
<td>If the term displayed is not the term you want to view, click <strong>change term</strong>. Select the correct term. Click <strong>Continue</strong>.</td>
</tr>
<tr>
<td>22.</td>
<td>Click <strong>EDIT</strong> at the left of the row on which the class is listed. (Note: rosters are only available at the appropriate submission time(s) for the semester).</td>
</tr>
<tr>
<td>23.</td>
<td>Confirm the <strong>Grade Roster Type</strong> is designated as “First Official.” If it is not, click on the dropdown arrow and select <strong>Mid-Term</strong>.</td>
</tr>
<tr>
<td>24.</td>
<td>Confirm <strong>Approval Status</strong> is “Not Reviewed.” If it is not, click on the dropdown arrow and select <strong>Not Reviewed</strong>.</td>
</tr>
<tr>
<td>25.</td>
<td>Select <strong>Attendance Information</strong> tab.</td>
</tr>
<tr>
<td>26.</td>
<td>Review the students listed for the class.</td>
</tr>
<tr>
<td>27.</td>
<td>Mark either <strong>In Attendance</strong> or <strong>Never Attended</strong> next to each student name. If “Never Attended” is selected, a “W” will automatically appear in the Roster Grade column next to the student’s name.</td>
</tr>
<tr>
<td>28.</td>
<td>If a student attended class at least one time but is no longer participating, enter a <strong>W</strong> grade in the Roster Grade column. A last date of attendance must then be entered in the appropriate column. Dates must fall between the first class and the current date.</td>
</tr>
<tr>
<td>29.</td>
<td>Students in attendance but not listed on the roster can be added by scrolling to the end of the roster and clicking on <strong>Students not on Roster</strong>.</td>
</tr>
<tr>
<td>30.</td>
<td>Enter the Student ID Number (without dashes) in the EmplID box. Note: Do not use the student’s social security number. If you do not know the Student ID Number, contact Admissions and Records at (618) 222-5391 or email <strong><a href="mailto:terese.langdon@swic.edu">terese.langdon@swic.edu</a></strong></td>
</tr>
</tbody>
</table>
31. Click the “Enter” button and the student name will automatically appear in the “Student Name” box. If you need to add more than one student to the roster, click the key next to the name of the first student you added. Another row will appear to allow for a second entry. Continue to add additional students in the same manner until all students appear on the roster.

32. Click at the bottom of the roster.

33. Correct any error messages and confirm all information is correct. Click again if you made any changes.

34. Change the Approval Status to Approved. Note: If the class is team taught, change the Approval Status to “Ready for Review.” Only the primary instructor will be able to save the roster as “Approved.”

35. Click at the bottom of the roster. After the roster has been saved in the “Approved” status, it cannot be edited.

36. Click to return to your teaching schedule. If you have other rosters to submit, click on the roster icon next to another class and repeat the process. Once you have completed processing all rosters for the current term, sign out by clicking the at the top right corner of the page.

37. Previously submitted rosters are retained in the Faculty Center and are available for viewing at anytime.

38. End of procedure.

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### How to Submit a Final Grade Roster (Faculty)

<table>
<thead>
<tr>
<th>Step</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Go to the Faculty Center home page.</td>
</tr>
<tr>
<td>2.</td>
<td>If the term displayed is not the term you want to view, click . Select the correct term. Click .</td>
</tr>
<tr>
<td>3.</td>
<td>Click at the left of the row on which the class is listed. (Note: rosters are only available at the appropriate submission time(s) for the semester).</td>
</tr>
<tr>
<td>4.</td>
<td>Confirm the Grade Roster Type is designated as “Final Grade.” If it is not, click on the dropdown arrow and select Final Grade.</td>
</tr>
<tr>
<td>5.</td>
<td>Confirm Approval Status is “Not Reviewed.” If it is not, click on the dropdown arrow and select Not Reviewed.</td>
</tr>
<tr>
<td>6.</td>
<td>Select Attendance Information tab.</td>
</tr>
<tr>
<td>7.</td>
<td>Review the students listed for the class.</td>
</tr>
<tr>
<td>8.</td>
<td>Mark the appropriate grade by using the dropdown menu in the Roster Grade column next to the student’s name. You can assign the same grade for every student in the class by using the Add this grade to all students option at the top of the roster.</td>
</tr>
<tr>
<td>9.</td>
<td>W or WF grades require a last date of attendance. W grades require a last date of attendance between the first date of class and last date of the semester. WF grade dates must fall between the mid-term date and the last date of the semester.</td>
</tr>
<tr>
<td>10.</td>
<td>Once all grades have been entered, click at the bottom of the roster.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>11.</td>
<td>Correct any error messages and confirm all information is correct. Click <strong>Save</strong> again if you made any changes.</td>
</tr>
<tr>
<td>12.</td>
<td>Change the <strong>Approval Status</strong> to <strong>Approved</strong>. (Note: If the class is team taught, change the Approval Status to Ready for Review. Only the primary instructor will be able to save the roster as Approved).</td>
</tr>
<tr>
<td>13.</td>
<td>Click <strong>Save</strong> at the bottom of the roster. After the roster has been saved in the Approved status, it cannot be edited.</td>
</tr>
<tr>
<td>14.</td>
<td>Click <strong>Return</strong> to return to your teaching schedule. If you have other rosters to submit, click on the roster icon next to another class and repeat the process. Once you have completed processing all rosters for the current term, sign out by clicking the <strong>Sign out</strong> at the top right corner of the page.</td>
</tr>
<tr>
<td>15.</td>
<td>Previously submitted rosters are retained in the Faculty Center and are available for viewing at anytime.</td>
</tr>
<tr>
<td>16.</td>
<td><strong>End of procedure.</strong></td>
</tr>
</tbody>
</table>
BC-CAI Instructor Access
CAI instructors will use the same credentials to access the CAI server that they use to get into eStorm & faculty email.

The instructor's username will be first 6 characters of lastname plus first and middle initial. If your last name is less than six letters, use your full name followed by your first and middle initials. If you do not have a middle initial, use the first six letters of your last name and your first initial only.
Example:
Joe A. Williams: WILLIAJA
Joe A. Lee: LEEJA

Initial password is the first letter of your first name in lower case + the first letter of your last name in upper case + your birthday (MMDDYYYY) + !
Example: Suzy Jones born on July 8, 1964 would be sJ07081964!

If you have forgotten your password, please call 618-222-SWIC or 618-222-HELP to have your password reset/account unlocked.
For security reasons, your account will be locked after three unsuccessful attempts to enter your password.

Using eStorm to access roster\student info\faculty email help
Instructors can use above credentials to access their Faculty Center by logging into eStorm.
Click Faculty Center in the Menu on the left
Then click the class roster icon to the left of the class you want. This will bring up the roster with all students IDs.
Scroll down to the bottom of the roster and hit and a draft message appears from your SWIC Outlook email address to all of this class’s student’s SWIC WinLive addresses. You might find this useful to determine your student’s email addresses. Hit cancel unless you really want to send them something. If they reply to what you send you’ll have to log into your Outlook account to see it. You can click Outlook Web Access above Faculty Center in the menu on the left to get help with Outlook.

Resources located on the CAI server
CAI home directory is located here: S:\Faculty\Username\ Class folders now located in S:\Coursename\Course#-Section#\
For example ENG 101-001 will be located in S:\ENG\101-001\ instead of S:\ENG\101\001\ Most instructors will be able to open up the ENG folder and see all their class folders in the same folder. Each class folder that a student is enrolled in has a shortcut to student's home directory so it looks like it did before.
Access to class shares\CAI home directories will be will be granted\updated nightly for instructors\students starting 1 week before classes start.
Access to class folders will be removed for instructors\students and all class shares\student home directories will be deleted 1 week after grades are turned in.

Resources located on institutional servers
G: is location of the institutional share drive.
Libart share is here: G:\Instruction\Dept\LiberalArts\ Fshare is located here: G:\Instruction\Dept\LiberalArts\Fshare\ I: is the location of the institutional home directory
I: & G: can only be accessed at the teacher stations in the classrooms & faculty\adjunct offices.
Quick Start for Instructors
(Bedford-St. Martin’s)

This quick start guide to *Comment* will help you create your *Comment* instructor account, set up your class, and learn the most basic features of *Comment*. For more help with any function, click the help button in the upper right corner of any *Comment* page. [If you prefer, you may also call *Comment* tech support at 800-936-6899.]

You should register your *Comment* account [after contacting Winnie Kenney (618/222-5430 or Winnie.kenney@swic.edu) for an instructor (and student) access code] and set-up a class before your students register their accounts, so that you can give them the class code you create for your class.

Important: In order for the *Comment* Web site and *Comment* application to function, you will need to allow pop-ups from the *Comment* site. [Note that *Comment* works well with Internet Explorer and Word 2003. By Fall 2008, *Comment* should accept Word 2007 documents.]

[In addition to contacting *Comment* tech support, you may also contact Winnie Kenney (618/222-5430 or winnie.kenney@swic.edu) with any difficulties, including expired student codes.]

Setting up your *Comment* instructor account

1. Go to [http://comment.bedfordstmartins.com](http://comment.bedfordstmartins.com) and select the version of *Comment* you will be using.
2. In the registration box at the top of the page, click the GO button next to Register now. You’ll be taken to the New account setup page.
3. Enter your Access Code in the box provided.
4. Click Continue to go on to the New Instructor account setup page.
5. Fill in the New Instructor account setup form with the requested information. (Middle initial is not required. You will later be able to modify all information later except your username.)
6. Click Continue and you’ll be registered and logged into *Comment*. You will go to the My *Comment* page.
7. Click the Set up a new class button if you wish to set up a new class now. The instructions are below, in the section “Creating your first class in *Comment.*” If you do not set up a class now, you will return to the My *Comment* page when you next log in, and you can set up your class at that time.

Logging into *Comment* once you’ve created your account

1. Go to the *Comment* page for the version of *Comment* you are using.
2. Enter your username and password in the members box at the top of the screen.
3. Click Go. If you haven’t yet created a class, you’ll go to the My *Comment* page, where you can set up a class. If you have a single class, you’ll enter that class; if you have multiple classes, you’ll see a list of them that you can select from.
Creating your first class in Comment

1. Log into Comment.
2. When you arrive at the My Comment page, click Set up a new class.
3. Fill in the New class setup form.
   - Class name can be the course title, or any other title you wish to use.
   - Class code is the code your students will use to join your class, so you’ll need to write it down and give it to your students exactly as you type it here.
   - The Description will appear on the class information tab of your class’s Comment site. The description can be up to 3000 characters long.
   - Next to Expires on, fill in the date your class should expire. Be sure to set a date that will allow you and your students to download work before the class expires.
4. Click Continue. You’ll see a message that says you have successfully created a new class.
5. Click Continue again and you’ll enter your new class.

Creating additional Comment classes

1. Log in to Comment.
2. Click the Switch Classes button in the my classes box at the top of the page, and you’ll get the My classes popup.
3. Click the Set up a new class link on the left side of the My classes popup to bring up the New class setup form.
4. Follow steps 3, 4, and 5 under Creating your first class in Comment, above.
5. To switch between your Comment classes at any time, click the Switch Classes button and select a different class.

Uploading a document to Comment

Notes: You must upload one document at a time. Documents uploaded to Comment must be in HTML, RTF, or Microsoft Word format.
1. Select Upload a new document, located just above the list of documents on the documents & comments tab of your class’s Comment page.
2. Click Browse and select the file you wish to upload.
3. Enter a description of your document in the Description field. This could be the paper’s title or subject, or some information your instructor asks you to put here.
4. Enter a note for reviewers in the Note to readers field.
5. If you need to upload your document to a particular Peer Group or Assignment, make the appropriate selections from the drop-down menus.
6. If you wish to place the document in the Course Documents section of the documents & comments tab, click Yes next to Course Documents.
7. Click Upload.
8. Click Continue and your paper will be uploaded.

Writing comments on a document

1. Select the paper you want to comment on by clicking its name in the FILE NAME column (on the documents & comments tab).
2. Click on any word or paragraph marker in the document in order to insert a comment at that point in the document. The compose comment box will open.
3. Type your comment in the box.
4. Click **Save comment**, and your comment will be attached to the document.

Creating links from comments to integrated materials

When the **compose comment** window is open as described under *Writing comments on a document*, you can create links to content integrated with *Comment*. For instance, *Comment* users can make links to grammar tutorials, and those using handbook versions of *Comment* can create links from comments to handbook content. Students can then click links in your comments to go directly to the material you wish them to review.

To use a quick link:
1. Under **handbook quick links** (in the **compose comment** box), you will see a menu item for quick links. The menu title varies according to the version of *Comment* you are using; for instance, it may be named “predefined links” or “20 most common errors.” Hold your mouse over that menu title and a menu will open to the right.
2. Click the topic you wish to link to from your comment. The link will be inserted in the text box.
3. If you wish, you can add your own remarks above or below the link.
4. Click **Save comment** to add the comment to the document.

Viewing comments on documents

1. Select the document you wish to view from the list on the **documents & comments** tab, and you will see the text and comments displayed side-by-side.
2. If you need to print the document, click **See print view** for a printable version of the document with its comments.
The Ribbon

Three parts of the Ribbon

The Ribbon has three basic components. It's good to know what each one is called so that you understand how to use it.

1 **Tabs.** There are six of them across the top. Each represents an activity area.
2 **Groups.** Each tab has several groups that show related items together.
3 **Commands.** A command can be anything from a button, a drop-down list, or a box to enter information.

Quick Access Toolbar

The Quick Access Toolbar is the small area to the upper left of the Ribbon. It contains some commands that you use over and over every day: **Save,** **Undo,** and **Repeat.** You can add your favorite commands to it so that they are available no matter which tab you are on.

To add commands to the Quick Access Toolbar, right-click the command you want to add, then click **Add to Quick Access Toolbar.**

More commands in dialog boxes

When you see a small arrow (called the **Dialog Box Launcher**) in the lower-right corner of a group, it means there are more detailed or advanced options available for the commands in the group. Click the arrow to open a dialog box or a task pane where you can work with the available options.

What happened to the File menu?

The **File** menu has been replaced in Microsoft® Office Word 2007 with the **Microsoft Office Button.** Click this button, in the upper-left corner of the program window, to get the same basic commands as before to open, save, and print your documents.
Click the **Word Options** command at the bottom of the menu and you'll also find the program settings that control things like your preferences for correcting spelling, which used to be found on the **Tools** menu, under **Options**.

Use the keyboard

Shortcuts that start with the CTRL key (for example, CTRL+C for copy or CTRL+ALT+1 for Heading 1) remain the same as in previous versions of Word. Keyboard shortcuts that start with the ALT key, however, have changed.

1. Press the ALT key.

   Badges showing the Key Tips appear.

2. Press the key for the tab or Quick Access Toolbar command you want.
   - If you press a Quick Access Toolbar command, the command is executed.
   - If you press a tab Key Tip, you'll see the Key Tips for every command on that tab.
     Press the key (or keys) for the command you want. Depending on what command you choose, an action might be executed or a gallery or menu might open; in the latter case you can choose another Key Tip.

**Note**  Most of Office 2003 menu access keys (those that start with ALT) still work. However, you'll need to know the full shortcut from memory. There are no on-screen reminders of what keys you need to press.

**A new file format**

The new Word document file format is based on the new Office Open XML Formats (XML is short for Extensible Markup Language). You don't have to understand XML. Just keep in mind that the new XML-based format:

   Helps make your documents safer by separating files that contain scripts or macros, making it easier to identify and block unwanted code or macros.
   Helps make your document file sizes smaller.
   Helps make your documents less susceptible to damage.

<table>
<thead>
<tr>
<th>File extension</th>
<th>What it's used for</th>
</tr>
</thead>
<tbody>
<tr>
<td>.docx</td>
<td>A standard Word document with no macros or code</td>
</tr>
<tr>
<td>.dotx</td>
<td>A Word template with no macros or code</td>
</tr>
<tr>
<td>.docm</td>
<td>A Word document that could contain macros or code</td>
</tr>
<tr>
<td>.dotm</td>
<td>A Word template that could contain macros or code</td>
</tr>
</tbody>
</table>
Work with people who don't have Word 2007

In Word 2007, you can open files created in previous versions of Word, from Word 95 to Word 2007.

When you save a file that was originally created in a previous version, the automatic option in the **Save As** dialog box is to save it as the previous version (.doc).

When you save a file as a previous version, if any 2007 features are not compatible with the previous version, a Compatibility Checker tells you so, and any new features will not work.

Note that when you open a Word file created in a previous version, or when you save a file created in 2007 as a previous version, Compatibility Mode is automatically turned on.

The Compatibility Checker runs automatically. You can also run it manually if you wonder whether any features in a document will be incompatible with previous versions. Click the **Microsoft Office Button** ☀️, point to **Prepare**, and then click **Run Compatibility Checker**.
WI-FI (Frequently Asked Questions on iSTORM.swic.edu from college computer)

Hot Spots:

*Belleville:*
- MC 1st Floor Café
- MC 1st Floor Cyber Lounge
- MC 2nd Floor East Lounge
- MC 2nd Floor West Lounge
- ISB 1st Floor Coffee Shop
- ISB 1st Floor Library
- ISB 2nd Floor Lounge

*SWGCC:*
- Café
- Commons
- Library

How do I access SWIC WI-FI?
1. Go to a hot spot.
2. Open wireless connections.
3. Select SWIC WI-FI
4. Enter encryption key: swic2500carlyle1; if you see WPA-PSK/TKIP, select it.
5. Connect
6. Open browser and allow pop-ups.
7. Enter your ID number and password.
8. Accept terms of agreement.
9. When the logout window pops up, keep it open until you are ready to log off.
10. Your browser should to SWIC.edu once you leave this page your pc will be canned by the gateway to determine anti-virus, firewall, infection status. Once cleared, you are free to surf.
Student Instructions

Email (Video instructions available on iSTORM.swic.edu from college computer.)

1. Read the listed precautions.
   a. To ensure uninterrupted access to your e-mail, you must complete the entire Live Mail activation process.
   b. If you do not login your Live mail account after 365 consecutive days your Live Mail account and all associated e-mail will be deleted.
   c. It is recommended to click Use enhanced security located below the Sign in button.
   d. Remember me on this computer and remember my password options are both NOT recommended for use on a public computer.

2. Go to http://mail.live.com
3. Enter your e-mail address (firstname.lastname@student.swic.edu) in the Windows Live ID field and your initial password in the Password field.

   Your initial password is: $W plus last 4 of Social Security Number plus 4 digit month and day of birth.
   If you don't have a SSN in the system, last 4 of ssn = 9999.
   If you don't have a date of birth in the system, the 4 digit month and day of birth = 1900.

4. Click the Sign In button.

Have an MSN Hotmail, MSN Messenger, or Passport account? It's your Windows Live ID.

Sign in

Windows Live Hotmail
The new Hotmail brings you more. More space (5 GB), more security, still free. Sign up for our award-winning service.

Sign up

Help

Windows Live Hotmail
Works with MSN, Office Live, and Microsoft Passport sites
Provide account information

The account you're signing in to is missing some required information. To finish signing in, enter the following information.

We respect your privacy and will use this information in accordance with our privacy policy. Learn about Windows Live privacy

*Required fields

Verify your information

Windows Live ID: Firstname.Lastname@student.swic.edu

Password: $W + last 4 of SSN + 4 digit month & day of birth

Forgot your password?

Change your password

*Type new password: _______________

Password strength: Strong

*Retype new password: _______________

Make my password expire every 72 days

Get help with this

5. Start Providing Account information by entering your initial password in the Password field.
6. Enter a new password in the Type new password field that rates Strong on the Password Strength bar. A strong password contains 7-16 characters, do not include common words or names, and combine three of these character types: uppercase letters, lowercase letters, numbers, or symbols.
7. Enter your new password again in the Retype new password field.
8. These next few steps are very important. If you forget your password, Microsoft will need your information and your secret answer to verify your identity and allow you to reset your password.

9. Select a question from the Question drop-down list & then enter your answer in the Secret Answer field.

10. Enter an alternate e-mail address in the Alternate e-mail address & Retype alternate e-mail address fields. It's a good idea to add an existing alternate e-mail address here. If you forget your password, Microsoft will send reset information to this address.

11. Verify Your information by updating Birth year field. Other fields (Country\Region, State & ZIP code) should already be accurate.

12. Click I accept button.
13. Click **Sign in to Windows Live** button and you will be taken back to the original sign in screen.

14. Enter your e-mail address (firstname.lastname@student.swic.edu) in the **Windows Live ID** field and you **new** password in the **Password** field and then click the **Sign In** button.

15. Type the characters you see in the picture in the **Type characters** field and click continue.

16. Click the Home tab to see all the things you can do with your SWIC Student e-mail account.

17. When finished, click **Sign out** in the upper right corner.
WebCT6 (More info. available at [www.swic.edu/distancelrn](http://www.swic.edu/distancelrn))

1. Enter the following URL in your browser address bar:

   ![WebCT6 URL](webct6.swic.edu)

2. Click the **Log In** button if you are currently a user of WebCT6 at SWIC (you already have an ID and Password). Continue with WebCT6 as you have in the past.

3. NOTE: This login has nothing to do with an old WebCT4 login. **IF YOU WERE A WebCT4 USER, YOU WILL HAVE TO CREATE A NEW ACCOUNT FOR WebCT6.**

4. If you have not used WebCT6 at SWIC and don’t have an account, click the **Create Account** button to create your account with WebCT6.

5. Enter your information. You must complete the fields that are marked with a red asterisk (*). For ease of use, the best choice for an ID is the first letter in your first name and your last name. Example: John Doe would have an ID of *jdoe*. Select a password that you will remember. It must be at least 6 characters in length. When you log in to WebCT6 the first time, you will be required to change your password. Therefore, you may want to wait until that point to **enter the password you would like to keep permanently.**

6. You may want to enter your secret question and secret answer. This should be helpful if you forget your password. It is not required.

7. Click the **Save** button.

8. After you have saved your information (account), you will see a screen indicating that your account has been created. Click the **Login** button to go to your WebCT6 login site.

9. You may want to click the **Run a Browser Check** link to be sure your browser will support WebCT6. When you are ready, enter the User Name and Password that you selected and click **OK**.

10. At this point you will be **required** to change your Password. The password you select at this time will be your **permanent** password for WebCT6 during your stay at SWIC. Again, you may enter a secret question and secret answer if you wish.

11. Click the **Save** Button. A dialog box will pop up asking you if you are sure you want to change your password. Click **OK**.

12. After you complete the process of changing your password, you will be logged out of the system and required to log in again using your new password. **DON’T log in before you begin the process of selecting your courses.**

13. Click the **Course List** Button to view a list of the courses offered at SWIC through WebCT6.

14. Click **Fall 2008**, under **Select a Category** list to go to the list of courses for Fall 2008.

15. Find the course title for which you wish to register. Example: ANTH 150 – Cultural Anthropology.
16. Click the green directional arrow \( \uparrow \) in front of the course you wish to select. The arrow will now point downward \( \downarrow \) and will reveal all of the sections being offered. Locate the section for which you are registered (Example: IN1) and click the little registration icon \( \text{registrant} \) to the right of the section.

17. Enter your User Name and Password and click Register

18. You will see a screen telling you that you have been registered for (Ex: IN1 as a Student).

19. If this is the only course you wish to select, click the Go to My WebCT button to go to the course. If you wish to select additional courses, click the Return to Course List button and follow the same procedure you used to add the first course.

20. When all of your courses have been added, click Go to My WebCT. You will see your MY WebCT page which will show all of the courses you have selected. To go to a course, click the course title. This will place you in the Course Content Home. There you can begin to become familiar with the content of your course.

NOTE: In the future you will only need to enter the URL, \( \text{http://webct6.swic.edu} \) to go to the WebCT login site. Type your ID and Password and you will immediately go to your MY WebCT where you can select the course you want to enter.
BC-CAI Student Access
Note that if student just registered that day it will take 1-3 days (next day in most cases) for CAI access and Winlive accounts to be created. If you don’t see a shortcut in your class folder for a student then this is probably the case so don’t even have them bother until next time class meets to access class share and student email account.

Student's username will be their 8 digit student ID number or employee ID number if they have ever worked at the college.

At the start of class a student may have already changed their password if they changed it in eStorm or accessing SWIC wifi. Have them use the password they used to get on either eStorm or SWIC wifi if they have accessed either of these systems before using the lab.

Otherwise use initial password with a CAPITAL W.

Student Initial password:
Step 1: Enter a dollar sign "$" and a CAPITAL "W"
Step 2: Enter the last four digits of your SSN (or "9999" if you don't have a SSN)
Step 3: Enter your two-digit birth month, then your two-digit birth day
Example: If your SSN is 123-45-6789 and your date of birth is March 1, your initial-use password would be: $W67890301

Reset Student password
If the student forgets their eStorm password they can reset it by going to https://eStorm.swic.edu and clicking the Forgot my Password link underneath the login fields.

Then enter the three pieces of information (Student ID #, SSN, & DOB)
Check the Electronic Signature checkbox and click Validate button. This will reset the student's eStorm password to the initial one. The next time the student logs into eStorm they will be forced to reset their password. This is where both CAI & eStorm password would get reset.

For security reasons, account will be locked after three unsuccessful attempts to enter your password. Call 618-222-SWIC or 618-222-HELP or email eStormHelp@swic.edu to have it unlocked and/or get assistance.

Student home directories located in I:\
Click My Computer then click I:\
A shortcut to CAI class share(s) student enrolled in located here

Student Email
Student email accounts are created for every SWIC student that is enrolled since Fall 2007 and can be accessed from anywhere at http://mail.live.com

Student can see what their email address is in their eStorm student center within the contact information at the bottom.

Student email address is firstname.lastname@student.swic.edu

Note that some lastnames are followed by ###. The number needs to be included in the email address.

Ex. John Smith002 would use John.Smith002@student.swic.edu

The student's initial password will follow the same formula we've been using except with a CAPITAL W.

See Student Initial password above.

At the start of class a student may have already changed their password.
The first time a student logs in they will have to activate their account by changing their password, verifying their age, setting their secret question and possibly adding an alternate email address.

Password resets for student email can be done at Microsoft here:
https://accountservices.msn.com/uirsetpw.srf?lc=1033&id=2

We recommend Providing account information and answer secret question.

  The secret question/answer MUST be set during account activation so this is the recommended way.
  Secret answer is NOT case sensitive. Student will need to know country, state, zip, & possibly birth year besides the answer.

If all else fails this link will actually get a response via email from a human (presumably) at Microsoft to help student get into account. https://support.live.com/eform.aspx?productKey=wlid&ct=eforms&scrx=1
Quick Start for Instructors (Bedford-St. Martin’s)

This quick start guide to Comment will help you create your Comment instructor account, set up your class, and learn the most basic features of Comment. For more help with any function, click the help button in the upper right corner of any Comment page. [If you prefer, you may also call Comment tech support at 800-936-6899.]

You should register your Comment account [after contacting Winnie Kenney (618/222-5430 or Winnie.kenney@swic.edu) for an instructor (and student) access code] and set-up a class before your students register their accounts, so that you can give them the class code you create for your class.

Important: In order for the Comment Web site and Comment application to function, you will need to allow pop-ups from the Comment site. [Note that Comment works well with Internet Explorer and Word 2003.]

[In addition to contacting Comment tech support, you may also contact Winnie Kenney (618/222-5430 or winnie.kenney@swic.edu) with any difficulties, including expired student codes.]

Setting up your Comment instructor account

8. Go to http://comment.bedfordstmartins.com and select the version of Comment you will be using.
9. In the registration box at the top of the page, click the GO button next to Register now. You’ll be taken to the New account setup page.
10. Enter your Access Code in the box provided.
11. Click Continue to go on to the New Instructor account setup page.
12. Fill in the New Instructor account setup form with the requested information. (Middle initial is not required. You will later be able to modify all information later except your username.)
13. Click Continue and you’ll be registered and logged into Comment. You will go to the My Comment page.
14. Click the Set up a new class button if you wish to set up a new class now. The instructions are below, in the section “Creating your first class in Comment.” If you do not set up a class now, you will return to the My Comment page when you next log in, and you can set up your class at that time.

Logging into Comment once you’ve created your account

4. Go to the Comment page for the version of Comment you are using.
5. Enter your username and password in the **members** box at the top of the screen.
6. Click **Go**. If you haven’t yet created a class, you’ll go to the **My Comment** page, where you can set up a class. If you have a single class, you’ll enter that class; if you have multiple classes, you’ll see a list of them that you can select from.

Creating your first class in **Comment**

6. Log into **Comment**.
7. When you arrive at the **My Comment** page, click **Set up a new class**.
8. Fill in the **New class setup** form.
   - **Class name** can be the course title, or any other title you wish to use.
   - **Class code** is the code your students will use to join your class, so you’ll need to **write it down and give it to your students exactly as you type it here**.
   - The **Description** will appear on the **class information** tab of your class’s **Comment** site. The description can be up to 3000 characters long.
   - Next to **Expires on**, fill in the date your class should expire. Be sure to set a date that will allow you and your students to download work before the class expires.
9. Click **Continue**. You’ll see a message that says you have successfully created a new class.
10. Click **Continue** again and you’ll enter your new class.

Creating additional **Comment** classes

6. Log in to **Comment**.
7. Click the **Switch Classes** button in the **my classes** box at the top of the page, and you’ll get the **My classes** popup.
8. Click the **Set up a new class** link on the left side of the **My classes** popup to bring up the **New class setup** form.
9. Follow steps 3, 4, and 5 under **Creating your first class in Comment**, above.
10. To switch between your **Comment** classes at any time, click the **Switch Classes** button and select a different class.

Uploading a document to **Comment**

Notes: You must upload one document at a time. Documents uploaded to **Comment** must be in HTML, RTF, or Microsoft Word format.
9. Select **Upload a new document**, located just above the list of documents on the **documents & comments** tab of your class’s **Comment** page.
10. Click **Browse** and select the file you wish to upload.
11. Enter a description of your document in the **Description** field. This could be the paper’s title or subject, or some information your instructor asks you to put here.
12. Enter a note for reviewers in the **Note to readers** field.
13. If you need to upload your document to a particular Peer Group or Assignment, make the appropriate selections from the drop-down menus.
14. If you wish to place the document in the **Course Documents** section of the **documents & comments** tab, click **Yes** next to **Course Documents**.
15. Click **Upload**.
16. Click **Continue** and your paper will be uploaded.

**Writing comments on a document**

5. Select the paper you want to comment on by clicking its name in the **FILE NAME** column (on the **documents & comments** tab).
6. Click on any word or paragraph marker in the document in order to insert a comment at that point in the document. The **compose comment** box will open.
7. Type your comment in the box.
8. Click **Save comment**, and your comment will be attached to the document.

**Creating links from comments to integrated materials**

When the **compose comment** window is open as described under *Writing comments on a document*, you can create links to content integrated with Comment. For instance, Comment users can make links to grammar tutorials, and those using handbook versions of Comment can create links from comments to handbook content. Students can then click links in your comments to go directly to the material you wish them to review.

To use a quick link:
5. Under **handbook quick links** (in the **compose comment** box), you will see a menu item for quick links. The menu title varies according to the version of Comment you are using; for instance, it may be named “predefined links” or “20 most common errors.” Hold your mouse over that menu title and a menu will open to the right.
6. Click the topic you wish to link to from your comment. The link will be inserted in the text box.
7. If you wish, you can add your own remarks above or below the link.
8. Click **Save comment** to add the comment to the document.

**Viewing comments on documents**

3. Select the document you wish to view from the list on the **documents & comments** tab, and you will see the text and comments displayed side-by-side.
4. If you need to print the document, click **See print view** for a printable version of the document with its comments.
Quick Start for Students (Bedford-St. Martin’s)

This quick start guide to Comment will help you create your Comment account and learn the most basic features of Comment. For more help with any function, click the help button in the upper right corner of any Comment page. [If you prefer, you may also call Comment tech support at 800-936-6899.]

Important: In order for the Comment Web site and Comment application to function, you will need to allow pop-ups from the Comment site. [Note that Comment works well with Internet Explorer and Word 2003. As of Fall 2008, Comment should accept Word 2007 documents.]

Setting up your Comment account

You will need your Comment Access Code from your Comment card. You’ll need the Access Code just once, to register and create your account. Afterwards, you will log in with the username and password that you create.

1. Go to the Comment page at the URL printed on your Comment card. You can also go to http://comment.bedfordstmartins.com and select the version of Comment you are using.
2. Click the Go button in the registration box at the top of the screen. You’ll go to the New account setup page.
3. Enter your Access Code in the box provided.
4. Click Continue and you’ll go to the New account setup page.
5. Fill in the New account setup form. [Be sure to choose a username that is appropriate for your class setting, as your teacher and classmates will see your username throughout Comment. All fields are required except the MI (middle initial) field. You will later be able to change any of your account information except your username and password.]
6. Click Continue, and you’ll go to the My Comment page. If your instructor has already given you your class code, you can click Join a class now to enroll in your class; see the instructions below. If you do not have your class code, you can log in later, using the username and password you just created, and you will come straight to this page, where you can join your class.

Logging into Comment after you have set up your account

1. Go to the Comment page for the version of Comment you are using.
2. Enter your username and password in the members box at the top of the screen.
3. Click Go, and you’ll be taken to your class. If you belong to more than one Comment class, you’ll see a list of your classes, and you can choose the one you wish to work in.

Joining your first Comment class

1. Log into Comment and you’ll go to the My Comment page. (If you just set up your account and you are at the My Comment page, you are already logged in, and you’re in the right place.
2. Click the Join a class button. The Join a class popup will open.
3. Enter your Class Code (given to you by your instructor) in the box provided.
4. Click Continue to enroll in your class and go to your class’s page. (You will not need your class code again, because you are now enrolled in your class.)

Uploading a document to Comment

Notes: You must upload one document at a time. Documents uploaded to Comment must be in HTML, RTF, or Microsoft Word format.
1. Select Upload a new document, located just above the list of documents on the documents & comments tab of your class’s Comment page.
2. Click Browse and select the file you wish to upload.
3. Enter a description of your document in the Description field. This could be the paper’s title or subject, or some information your instructor asks you to put here.
4. Enter a note for your reviewers in the Note to readers field. You can use this note to tell your peer reviewers or teacher what aspects of your paper you’d like their comments to focus on.
5. If you need to upload your document to a particular Peer Group or Assignment, make the appropriate selections from the drop-down menus.
6. Click Upload.
7. Click Continue and your paper will be uploaded.

Writing comments on a document

1. Select the paper you want to comment on from the list on the documents & comments tab by clicking its name in the FILE NAME column.
2. Click on any word or paragraph marker in the document in order to insert a comment at that point in the document. The compose comment window will open.
3. Type your comment in the box.
4. Click Save comment, and your comment will be added to the document.

Viewing comments received on your document

1. Select your document from the list on the documents & comments tab by clicking its name in the FILE NAME column. You will see your document and the comments you’ve received displayed side by side.
2. If you wish to print your document and comments, click See print view near the top of the document.
3. In the print view, click Print to open your printer dialog and print your document.

Printing comments you’ve made on your peers’ papers (if your instructor requires this)

1. After commenting on your classmates’ papers, select REVIEW COMMENTS near the top of the Comment screen.
2. select your name
3. scroll to the bottom to REVIEW COMMENTS FROM:
4. Select TODAY, or THE PAST WEEK.
5. Click CONTINUE.
6. Right click in the white area of the page. SELECT ALL to highlight the page.
7. Right click in the white area again. Choose the print option.
The mission of the Success Center is to supplement and enhance classroom instruction by assisting students in developing the skills and strategies to become confident, independent, and active learners.

The Success Center provides tutoring and computer support for writing across the curriculum. Students are encouraged to use Success Center services at all stages of the writing process and for all levels of courses. Success Center tutors provide valuable one-on-one help for students as a supplement and enhancement to their classroom instruction. This service allows for more personalized help.

**English Specialists** in the Success Center not only provide tutoring but also hold workshops for students on writing and reading topics. **LACE** (Learning Assistance Center for Excellence) **Assistants** are adjunct faculty members who tutor students. **Peer Tutors**, students recommended by instructors for both their English skills and their ability to help classmates, tutor students as well.

The Success Center offers a walk-in tutoring service; therefore, appointments are not necessary. After logging in, students are paired with a tutor who begins by asking basic questions such as:

- In what writing class are you enrolled?
- What is your assignment?
- In what stage of the writing process are you?
- What would you like me to focus on as I read your assignment?

Based on the writing class and the assignment, the tutor learns what the instructor is expecting. In addition, the stage of the writing process and the focus the student requests inform the tutor how to respond. (For example, if an ENG 95 student brings in the first draft of an essay and is concerned about whether or not the paper makes sense, then the tutor will guide the student toward clarifying his or her ideas. On the other hand, if an ENG 102 student brings in a revision of a research paper and is concerned about citation style, the tutor will help the student find the correct citation style for his or her sources.) Although Success Center tutors primarily address those concerns a student raises about his or her paper, tutors may also offer advice on more global issues such as organization and essay quality as needed.

Instructors can familiarize their students with Success Center services by scheduling a tour or workshop or by referring students for tutoring. For information, please contact the Success Center.

**Belleville**—(618) 235-2700 x 5495, room BC-MC 1240  
**Granite City**—(618) 931-0600 x6607, room 513  
**Red Bud**—(618) 282-6682 x8134, room 131  
**East St. Louis**—(618) 874-6395 or 874-6397, Bldg. A 1028

You can also access information at [http://www.swic.edu/successcenter](http://www.swic.edu/successcenter).
Writing Assistance in the Success Center

Brainstorming, organizing, expanding ideas, choosing powerful words, choosing correct words, finding relevant sources for research papers, citing those sources correctly -- Success Center tutors can help.

Send students in for help at the early stage of the writing process:
- discussing the assignment
- brainstorming
- developing ideas
- organizing ideas
- finding and evaluating sources for research

Send students in to check drafts for problem areas:
- fulfilling the assignment
- creating interesting introductions
- writing strong conclusions
- expanding on main points
- improving coherence and flow
- addressing problems with focus
- finding errors in logic
- organizing research
- citing sources correctly

Send students in for fine tuning papers:
- discovering patterns of grammar and punctuation mistakes
- correcting word choice errors and awkward wording
- adding transitional words, phrases, and sentences
- checking for paragraphing

Send students in for help with computer usage:
- using Microsoft Word programs
- formatting papers
- using spell and grammar check
- logging in to WebCT
- accessing and using library databases and search engines

Procedures for dropping off papers over 5 pages:
- Talk to an English Specialist; papers may not be left with anyone else.
- Schedule a 30-minute conference with the English Specialist at the time the paper is dropped off.
- Papers must be typed or word-processed.
- Return after 48 hours to discuss the paper with the Specialist.
- Do not drop off papers belonging to other students.

By asking questions, giving suggestions, providing examples, offering handouts and exercises, and pointing out patterns of errors, Success Center tutors guide students to make their own corrections and changes. The final paper is the responsibility of the student, not the Success Center tutor. We are not a proofreading service.

Students must currently be enrolled in the same course in which they ask to be tutored.
Project Success

Description: Project Success (formerly known as the Early Alert System) helps students who are experiencing academic difficulty by identifying them early in the semester, offering them individualized interventions, and connecting them with resources such as tutoring, academic software, and study skills assistance.

History: The Computerized Early Alert System began in the fall 2000 semester as a pilot with 10 faculty from a variety of disciplines and was piloted three semesters. In the spring 2002, the EAS program was opened campus-wide. In 296, the program was renamed Project Success.

Outcomes: The results indicate significant increases in successful class completion and retention of those students receiving interventions.

Eligibility: All faculty on the Belleville, Granite City, or Red Bud campuses who teach developmental and 100 level classes can refer students via the computerized Project Success program. Project Success is facilitated at all campuses, although faculty registration occurs by contacting Sue McClure at 235-2700, ext. 5635. If a student wishes to refer her/himself, s/he can directly contact the Success Center at any campus.

Faculty Training: Thorough training and written directions are offered to faculty interested in gaining more information about the program or using the program. The Project Success program will be installed at your workstation or you can choose to install it at home.

Some relevant factors include:
1. The Project Success program provides individualized interventions for students having academic difficulty. Students are seen at the campus where they are enrolled.
2. The computerized Project Success program will not add significantly to the instructor’s workload.
3. Once students are referred, they are contacted by phone by the Project Success Coordinator or Assistant. An appointment is scheduled, problem areas are identified, and action plans for success are developed with the student’s input. Action plans may include tutoring, study skills help, referrals, etc. Students are offered a Student Planner and help in effectively utilizing the planner.
4. Instructors are notified of student participation and action plans.
5. The interventions assist students in understanding appropriate classroom and academic behaviors.

Questions or Interest in Participating: Contact Sue McClure, Assistant Director of Success Programs at 235-2700, ext. 5635.
Online Writing Lab (OWL)

The Online Writing Lab (OWL) is available through the Success Center to support writers throughout the district and across the curriculum. This lab has been designed by a team of people from the Success Center, English faculty, and Information Technology, so it takes into account tutoring, pedagogical, and technical concerns. Students are able to ask questions regarding their writing assignments and have their papers reviewed by an English tutor. The OWL expands accessibility of the Success Centers to students who are taking classes via extension centers, telecourses, and online. It also allows students who have demanding schedules that prevent them from visiting one of the Success Centers during normal operating hours to have access to writing assistance because it is available 24 hours a day to any SWIC student with an Internet connection. As with walk-in services, students must currently be enrolled in the same course in which they ask to be tutored.

The OWL can only receive papers with a maximum length of five double-spaced pages. Currently enrolled Southwestern Illinois College students who wish to have their writing assignments reviewed online can access the Success Center OWL by logging in to STORM Services [https://storm.swic.edu/stuservices]. Once logged in, click Success Center OWL from the left-side navigation bar.

Prior to submitting a paper, a student is asked to supply the following information about the assignment:

1) A name for the paper.
2) The course title and number (i.e. ENG 101) and instructor’s name.
3) A description of the assignment.
4) Specific questions or concerns regarding the paper.

The student must then copy and paste the assignment to the OWL, and a tutor will respond to the student’s questions within 48 hours (excluding weekends and holidays). After the tutor responds, the student will receive an email to log back on to the OWL to see the tutor’s comments.

The online tutoring is designed to be as much like face-to-face tutoring as possible. The focus is still on helping the student become a better writer rather than on fixing one particular piece of writing. The OWL asks the same questions of students about their writing as tutors would in person. In fact, the very same tutors who help students in person also help students online.

Southwestern Illinois College’s OWL is the first one of its kind in the Illinois Community College system, other online programs being discussion boards primarily addressing grammatical issues. Hopefully, this service will better meet the needs of SWIC’s busy students.

NOTE: When submitting research papers over the OWL, Works Cited information in Word documents may not be clearly visible. It is to the student’s advantage to bring lengthy research papers to the Success Center in person.
Expectations for Student Conduct & Participation

Everyone benefits when students take their education at SWIC seriously. During their first few semesters in college, though, some students do not understand fully what constitutes appropriate behavior in the classroom. Teachers can play an important role in helping students to understand what college is all about, including what behavior is conducive to a positive learning environment and what behavior is not.

You have a right to expect that students will behave appropriately in your class and when they interact with you outside of the classroom. The department asks you, however, to be proactive in making your expectations clear to students. A detailed syllabus can help you do so. (In fact, on the following page you’ll find one instructor’s thorough explanation of what she expects from her students.) Discussions during the first few weeks of the semester also can help teachers and students create an atmosphere that is simultaneously pleasant and purposeful.

The SWIC Student Conduct Code addresses some of the problems that may arise occasionally; the discussion here is not intended to supplant information from that publication. Nonetheless, pet peeves that many of us raise might include the student who regularly arrives late; sleeps during class; repeatedly forgets to turn off a cell phone; leaves class for prolonged periods on a frequent basis; or surfs the Internet during discussions or peer response activities. These behaviors are annoying and distracting, and students who choose to cross those lines should be dealt with according to whatever sanctions you’ve set forth in your syllabus.

More serious (and much less frequent) disruptions might include hostile remarks directed at the instructor or a classmate or even intimidation of one sort or another. The instructor who encounters such a student should keep a written record of what was done or said, when the incident occurred, and any other relevant information. If the instructor feels threatened in any way, the instructor should report the incident as soon as possible to Public Safety as well as to the department chair (monica.hatch@swic.edu).

- **Belleville Campus -- Public Safety EMERGENCY Number:** 235-2700, ext 5555
  - Also: A phone that is connected directly to Public Safety can also be found in the hallway between the classrooms in each Modular Building on the Belleville Campus.
- **Granite City Campus -- Public Safety EMERGENCY Number:** 931-0600, ext. 6666
- **Red Bud Campuses -- EMERGENCY Number:** 282-6682, ext. 8888
- **Off-Campus Sites:** call 911 if the situation warrants

You do have a right to feel secure around your students, and you should be able to teach without major disruptions. This is a core belief shared by the college community, as well as (fortunately) the vast majority of SWIC students.
“Professionalism” Excerpt from English 101 Syllabus
(Alicia Middendorf)

Professionalism:

Your overall professional conduct throughout the semester includes the following criteria:

- **Leadership:** How you take responsibility for and show initiative in completing assignments (10 points total).
- **Participation:** Students who respectfully contribute in class and during class discussions and who arrive to class fully prepared for the day's work will get noticed. The frequency and quality of your participation makes a difference (10 points total).
- **Attitude:** A positive attitude is an important attribute of successful students. How you face the challenge and frustrations of this course will be reflected in your attitude (10 points total).
- **Communication:** A consistently open line of communication between instructors and students is a necessity in any classroom. Students who do not ask questions of or elicit feedback from instructors often make unnecessary and costly mistakes. How well you communicate with me will demonstrate your willingness to understand the material covered in this course (10 points total).
- **Improvement:** How much you improve over the course of the semester will be an indication of your commitment to enriching your writing and critical thinking skills (10 points total).
- **Avoidance of Plagiarism and Cheating:** Avoid the usage of the words and or ideas of other people without their proper knowledge or approval. Plagiarism is a serious breach of university policy. Students who plagiarize will receive an "F" for the assignment on which they have plagiarized. (5 points total). Learn the following policies and definitions to ensure you avoid plagiarism and cheating:
  - Academic Dishonesty—College Policy: Academic misconduct including, but not limited to, cheating, plagiarism, and forgery; failure or refusal to follow clinical practice standards; and soliciting, aiding, abetting, concealing, or attempting such acts; may result in one of the following being imposed by the Vice President for Student Development: Disciplinary Reprimand, Probation, Social Probation, Suspension, and Expulsion.
  - Cheating: Working on a class assignment with others, including student tutors when the instructor has not said that collaboration activity is permitted. (While it is permissible to have general discussion about course work, unless your instructor tells you otherwise, any work you hand in must be a result of your individual effort and not the result of collaboration or plagiarism.)
  - Plagiarism: Failing to enclose quotations in quotation marks, failing to cite a source, or incorporating another's work into your own.

Each boldfaced criterion above will be assigned a specific point value based on your conduct throughout the semester. Then, all of these grade points will be averaged to determine the Professionalism Grade.
Basic Writing I: English 95
Writing Committee Description

Course Description

English 95 is the first of a two-part sequence of courses (English 95 and English 96) that make up the Developmental Writing program at Southwestern Illinois College. The ultimate purpose of the two courses is to prepare students for English 101. The focus of the course series is developing students’ fluency and clarity of writing while also building students’ critical thinking, reading, and writing skills.

In English 95 the emphasis is primarily on developing fluency in student writing. This level is concerned with aiding the students in developing sustained, meaningful, multi-paragraph essays in response to topic prompts, readings, or other assignments. Many students who test into English 95 have significant difficulties in this area because they are not accustomed to thinking topics through in this manner. Therefore, the strategies presented by the instructor in this class need to deal with helping students to open up on paper and to communicate their ideas fully, with sustained ideas and examples or other appropriate methods of amplification. Students should be aware of the purpose and effect of their writing on their readers. As a result of this course, students should be aware of purpose, audience, and the effects of the writer’s use of various writing strategies. Successful students of English 95 will produce a portfolio that will qualify them for either English 96 or English 101 pending completion of the reading requirements (English 001 and English 002).

Assignments

To help the students succeed, instructors should assign papers which highlight the various strategies for prewriting, drafting, and revision. Several short assignments need to be given to enable students to best develop their work. These may consist of entries in journal/reading logs, short essay responses to assigned prompts, or any other type of short paper the instructor deems appropriate. In addition, some instructors like to sequence assignments, carefully arranging them to contribute to a major paper when all of them have been completed. There may also be assignments such as freewriting and looping which, done in class and stored on a disk, could be used later in a paper. Multiple drafts with student and peer revision are also recommended.

Writing assignments for longer papers also need to be given. Instructors need to assign at least three to five full-length essays (three to four pages), with two of these being revised/edited multiple times for the portfolio. Because it is recognized that students can often be more successful when they write about topics they know about, assignments written from personal experience are useful. Assignments can cover personal narratives, descriptions of familiar people or places, or other personal material. Research suggests that anecdotal writing is a natural place for these students to begin. Later, instructors may want to require writing that is more analytical, formal, and argumentative. Some students may be more comfortable with more formal writing and have greater success with this style. It should be noted that informal writing (such as personal experience) and formal writing may overlap in both assignments and student writing; these forms are not mutually exclusive.
**Readings**

The main texts for English 95 are **Process of Discovery: A Writer’s Workshop** (customized SWIC edition) by R.J. Willey and Jennifer Berne, **The St. Martin’s Handbook** by Andrea A. Lunsford, and **A Student Guide to the Portfolio**.

If you wish, you may also assign one of the optional textbooks: **The Craft of Revision** by Donald Murray or **Interactions: A Thematic Reader** by Ann Moseley and Jeanette Harris. (In order to keep students’ costs down, we ask that you not assign both of the optional texts.)

Readings can be used as prompts for student discussion or writing.

**Assessment**

One assessment tool for English 95 is the end-of-semester portfolio procedure, which is explained in more detail in the section on portfolio assessment in this guide. Briefly, at the end of the semester, the student submits his or her two best essays, along with a reflective essay or cover letter to the assessment committee. The committee will then conduct the assessment on the Saturday before finals week. This involves a holistic grading session for which all instructors of 95 and 96, plus committee members, have trained throughout the semester by attending “norming” sessions. Instructors do not grade their own students’ portfolios; each portfolio is read and graded holistically by two other instructors who decide whether each student will stay in English 95, go on to English 96, or move directly into English 101. Instructors have the final say; they may override the committee’s decision, provided they write a rationale for the decision. For example, instructors may factor in whether the student has done the work in a serious and timely manner, to what degree the instructor thinks the work submitted really is the student’s own work, and any other requirement or criteria defined in the instructor’s syllabus or a similar handout.

During finals week, teachers should conference with each student individually and privately to return portfolios, to discuss results, and to discuss student writing progress.
SOUTHWESTERN ILLINOIS COLLEGE  
2500 Carlyle Avenue  
Belleville, Illinois

COURSE OUTLINE/SYLLABUS

I. COURSE NUMBER: ENGLISH 95
II. COURSE TITLE: BASIC WRITING I
III. SEMESTER HOURS: 3 LECTURE HOURS: 3 LAB HOURS: 0
IV. COURSE DESCRIPTION:

ENG 95 is designed to help students to see themselves as writers, to be aware of their own writing processes, and to honestly self-evaluate their own writing. This class focuses on fluency: the use of pre-writing and drafting techniques that enable students to overcome writer’s block and create large amounts of non-redundant text, full of meaningful examples, reasons, details, descriptions, anecdotes, and evidence. This class also covers revising, editing, the recursive nature of the writing process, and the value of collaboration. Students write multiple essays, culminating in a portfolio crafted for an audience consisting of writing faculty.

Students whose scores on the English placement test indicate they need help in improving their composition skills are required to take and pass this course as prerequisite for ENG 96 or ENG 101. The course offers three hours of non-transferable credit.

V. PREREQUISITE: Assessment test placement.

VI. COURSE OBJECTIVES:

By the end of the semester, successful students will be able to:

A. generate a multiple-paragraph essay-length piece of writing;

B. develop personal responses to texts written by others, trying to reconcile what they read with what they already think; formulate questions about things they don’t understand fully;

C. recognize appropriate writing subjects in their own experiences and in their interactions with texts;

D. convey a distinct writing voice;

E. identify their own patterns of surface errors.
VII. METHODS OF PRESENTATION:

Class discussion, collaborative learning, peer review, writing activities, instructor/student conferences, and short presentations by the instructor and, on occasion, library visits.

VIII. TEXTS:

a. A Student Guide to the Portfolio for English 95/96
b. one of:
d. optional supplemental text for Murray or Willey:

IX. METHODS OF STUDENT EVALUATION:

Students will write daily in a variety of ways (which may include work on papers in progress, journal entries, letters, and on-line messages). Writing projects will include at least two multiple-paragraph essay-length pieces of writing which are the results of substantial revision.

X. TOPICAL OUTLINE:

A. Invention Strategies
B. Audience
C. Purpose
D. Authenticity of authorial voice
E. Development of personal response to texts written by others
F. Appropriateness of language choices to audience expectations
G. Clarity and correctness to meet audience expectations

Updated by: Monica Hatch and Denise Keller, 295
For additional information contact: Dr. Paul Wreford
Dean of Liberal Arts
Southwestern Illinois College
618-235-2700, extension 5227
95/96 End of the Semester Portfolio Assessment

All instructors teaching 95 or 96 are required to participate in the 95/96 end of the semester portfolio assessment. Part-timers receive a $200 per section stipend and must attend two meetings during the semester and the grading session held the Saturday before finals week.

History

Back in the early 1990s, Basic Writing was changed from a one-semester course, English 003, to a two-semester sequence, English 95 and 96. Prior to this, instructors always faced the dilemma: What to do with a student who had progressed, but still wasn't ready for 101? Should an instructor fail such a student, thus telling her that her progress meant nothing, or pass her on to 101, which she might likely fail? The anticipated advantage of the two-course sequence was that instructors could send students who had progressed to the point of attaining good fluency -- the ability to generate large quantities of text -- and at least minimal amounts of audience awareness, sense of purpose, and organization, to 96. Then 96 would be the class in which the writing was refined.

It soon became apparent, however, that the courses weren't working as intended, that there were misunderstandings about their intent, and that classroom practices were inconsistent. In particular, there was the phenomenon of instructors finding sections of 96 that were worse than any 95 section they had ever taught. 96 was being used as the class where the weakest students were being sent, thus turning it into a "second chance" class. Students who had made any progress at all were being sent to 101. For students and instructors alike, 101 came to mean pass, 96 fail.

Eng 96 instructors also were surprised to find a particular type of non-fluent student. These students had done very little writing in 95 and had instead worked mostly on grammar exercises and editing drills. Their 95 instructors held them back from writing until they knew how to do it correctly. Now, when required to actually write, all the "grammar" they had "learned" didn't result in correct writing, and they were woefully unable to generate even modest amounts of text.

These observations fed into the normal complaints we all have about 101 students not ready for 101, 102 students not ready for 102 and so forth. More important than the instructors' gripes, though, was the fact that students were being placed into courses in which they could not succeed.

While the impulse, when faced with this problem, may be to jump to the idea of standardization, what we really noticed was to what extent conflicting ideas -- about teaching, about students, about writing -- were at the heart of the problem. We decided there would be no way to resolve the conflicts between these ideas as long as they were held in isolation, as long as people didn't share their thoughts.

So what we came up with, after much deliberation and piloting process, was an end-of-semester communal grading of portfolios.
The Procedure

At the end of the semester in 95 and 96, each student turns in a portfolio consisting of a cover letter and the student's two best essays. The cover letter is addressed to the assessment committee and introduces the student as a writer, detailing what he/she has learned as a writer, where he/she has been, or is, or is going. The two essays are ones the student has revised and proofread over and over. All three items are put in a pocket folder. Neither the student nor the instructor is identified by name on the folder or in the two essays or letter.

The portfolios are read by 95/96 instructors. Each instructor brings his/her students' portfolios to a group grading session where they are distributed in such a way that no instructors read their own students' portfolios. For each portfolio, the grader decides, grading holistically, whether the student should be in 95, in 96 or in 101. Each portfolio is read by two graders, and if there is disagreement on the score, a third reader decides. We encourage instructors to go along with the committee's recommendation when we determine final grades and future placement within the developmental writing sequence. However, to maintain individual teacher autonomy, we have also agreed that the committee’s recommendation can be overridden, provided that the classroom teacher writes a rationale for the decision. We can only hope that an instructor think carefully about overriding a large percentage of the recommendations.

It should also be pointed out that teachers are still given full autonomy to teach their classes as their training, experience, reason, and instinct guide them. The only requirement that in any way impinges upon their academic freedom is that they participate in the assessment and consider the committee’s recommendation when determining the future placement of students in the developmental writing sequence. The individual teacher is still responsible for setting course policies, for making and grading assignments, and so on. If a student fails to meet his/her overall obligations as defined by the instructor, the instructor should feel free to fail that student.

All 95 and 96 instructors (plus members of the committee) will meet three times during the semester. During the first two meetings, one around the second week, another around week ten, the overall process will be reviewed and discussed. Practice grading sessions of photocopied sample portfolios will also take place. At the end of the semester, we will meet for eight hours (usually on the Saturday before Final’s Week) to conduct the assessment. Lunch will be provided.

During final exams, teachers should conference with each student individually and privately to return portfolios, to discuss results, and to discuss student writing progress.

Benefits

We can increase student accountability--student placement in future courses will be based directly on writing performance. Hopefully, we can decrease the number of under-prepared students who enter our English 101 courses.

We believe that exit portfolio assessment may lead us further towards our long-term goal of creating sections of 95 and 96 which more accurately reflect the stated goals of the courses.
Because grading writing is necessarily a subjective process, teachers can easily be accused of partiality and bias in their decision-making. Since an anonymous committee makes the final decision regarding future placement, less pressure is placed on the individual teacher, freeing them to concentrate on process in their teaching. We believe that there are other pedagogical benefits as well, including increased student awareness of audience, student internalization of criteria for successful writing, and generally, an awareness of writing as a social and rhetorical process.

We can work towards building a community of interest among part-time and full-time faculty. Most of us know only a handful of our part-time colleagues. An activity like communal grading can help us build much-needed bridges, thereby creating a writing program that is more unified philosophically and less a collection of isolated instructors teaching in isolated classrooms. As we continue to work through the process of implementing this assessment, we will continue to revise. Input is essential. We do not look at this assessment tool as a final product, but rather as a process through which we can all learn together.

**Grading Criteria**

The C- essay is the model for work that indicates a student should enter English 101. Two essays close to that (around a high D+ to C-/D+) in quality indicates a student is ready. To get into 96, a student should be about halfway between the worst sort of essay (no sense of purpose, audience or writer, no order, no development, no quantity, no grammar/readability) and the C- essay.

We've found that grading criteria are hard to define. We get stuck with terms like "little" development and "some" development, or grammar that is "weak," but not "catastrophic". So what we've come up with instead is a list of questions about essay quality that graders use to "weigh" the various strengths and weaknesses of the essay. Hopefully the terms are typical enough to be useful for most instructors. Keep in mind that nobody is pretending that the elements of writing can be separated out like this, that these are scientifically identifiable attributes. You could even argue that all five terms are different words for the same thing. It just becomes necessary, when we talk amongst ourselves and with students about what happens when we read their essays, to settle for some easy, common, perhaps dry, terms. Also keep in mind, that for the purposes of getting into 96, the department places much value on the first item, fluency, though this doesn't amount to an official statement. It has just been observed often that the student who can't achieve fluency has the most difficulty in a subsequent course.

Basically, if an essay is "decent" (another fuzzy word) in each category, or the average of the categories is "decent," then it is entry level 101 work. If it is "very poor" in each category or on average, then it is indicative of a student who should be in 95.
Basic Questions about Essay Quality

**Fluency:** How well developed (plentitude of examples, reasons, details, descriptions, anecdotes, evidence) is the essay? Does it seem that the writer easily fills out the essay or that he/she reluctantly scratches out a few short paragraphs?

**Rhetorical Context:** To what extent is there an awareness of topic, of audience, of the writer, and of the inter-relationships between the three?

**Thought:** What is the quality of ideas? This includes inferences, analysis, connections, maturity, logic, reason, persuasion, humor, inferences, analogies, etc.

**Order:** How organized is the essay? How coherent? How clear? How are the transitions?

**Language:** How correct is the writing? To what extent is there a real writing style: alternation of sentence lengths, use of rhythms, variety of sentence structure, etc?

**Self-Assessment/Cover Letter:** How aware is the writer of his/her own writing process? Of his/her strengths and weaknesses? How accurate and authentic is the writer in the use of terminology: Is he/she giving lip service to buzzwords, perhaps mimicking portfolio samples, or does he/she self-assess in a convincing way? How well aware is the writer of the role the cover letter plays in the portfolio?

**Conclusion**

We hope we are on the way to building a comprehensive and effective assessment program for Basic Writing. The developmental writing program is the place to start, both because of its size and, perhaps more importantly, because these courses serve as a gateway to the college experience. Assessment will allow us to look closely at who we are placing in these courses, at how they are performing, how they perform after they leave our courses, and how effective our program has been. We hope that the process is beneficial to you and your students.

On the following pages, you’ll find several English 95 syllabi, assignments, and handouts for students, including one that deals with putting together the portfolio.
Sample Syllabi, Assignments, and Handouts for English 95/96

Putting Together the Portfolio

How do you physically put together the portfolio?
- Get a plain pocket folder.
- Avoid using dark folders, or at least use a label if you do.
- Use course code and full SWIC student ID number, top left of each essay.
- Double space your essays.
- Use the default 1 inch or 1 ¼ inch margins.
- Use a normal font like Times New Roman, size 12.

What should you think about while doing the cover letter?
The cover letter is just as important as the essays, so be sure to work equally hard on it. This can be the place where you “make your case” to the committee.
- Remember: your audience consists of writing teachers at the college level.
- Consider your ethos as a writer.
- Write in an honest but polite voice, using your own terms, but also the terms and vocabulary used by your instructor – but only if you understand those terms.
- Remember the definition of good writing and good writing habits.
- Discover your own ideas about writing.
- Show that you have a clear understanding of yourself as a writer.
- Don’t be too brief; go well on to page two.
- Compose an effective introductory paragraph and a strong closing.

Which essays should you choose to put in the portfolio?
- Make quality your first priority, variety second.
- Describe your experiences, which tend to have greater meaning.
- Share your insight; this is essential to a meaningful essay.

How long should the essays be?
It takes a great deal of information to develop a paper adequately, so you should shoot for at least two full pages, preferably more. Since the goal of English 101 is to write fully developed papers of three to five pages, you should strive to get closer to that length. Rather than “stretching” your paper by trying to cover a topic broadly, try to narrow your focus and, as one teacher says, “say a lot about a little.”

What do instructors say about essay quality and about grading?
- The most important factors are the rhetorical situation of audience, purpose, and voice.
- Essay quality depends on thinking critically.
- Writing can be like a conversation that interests and informs the reader.
- Nobody ever wrote anything good unless they cared about it.
- Proofreading is crucial. There’s no excuse for some careless errors.
Essays that are boring, disorganized, nonsensical, or very poor work grammatically won’t cut it.

Writing instructors can tell when a student adds “fluff” to reach a page requirement, so longer isn’t necessarily better.

**What else can you do to improve your writing?**

- Think of writing as a process: begin writing when you get an assignment, but allow your writing to change and evolve. Be open to changes suggested by your peers and instructor. After all, they are your readers and a writer’s goal is to reach his or her audience. Be willing to revise.
- Practice good habits: GO TO CLASS AND DO ALL THE ASSIGNMENTS!
- Write every day!
- Establish a relationship to audience: picture a specific audience and write to them.
- Think of your instructor as a coach for the "big game" of the portfolio assessment.
- Make the most of peer review sessions. Your fellow students can give you insightful comments and specific revision suggestions to improve your writing. These sessions also allow you to see how other students approached the assignment, which can help you to generate ideas for your own writing.
- Treat your classmates’ papers in the same way that you would wish to have them treat your work. Give a careful reading, ask questions, provide concrete suggestions.
Sample Handout for the Process of Writing (Jerry Ross)

Drafting, shaping, and revising an essay

What follows assumes that you’ve done some thinking and writing already. You understand the assignment and you’ve thought about how you want to approach it. You’ve done some brainstorming, perhaps with others in class or in your notebook. Maybe you use idea maps or simple jot lists. Maybe you do a rough outline. Perhaps you freewrite. Perhaps you generate and work through a series of questions that you know you want your essay to answer. However you go about it, avoid starting a draft cold. Through thinking, writing, doodling, and other prewriting activities, prepare the ground and plant some seeds before you start growing your essay.

When you’re ready to go to the computer and start typing, try the following procedure:

1. Format the page
   - Start by opening a new Word file and setting up your font and line spacing. From the drop-down menu at the top of the page, choose a standard font like Arial or Times New Roman. Make it 12 point in the next drop-down menu. Set your paper to double space by choosing Format > Paragraph > Double Space.
   - If you run into computer problems, read the screen carefully first and try to figure out what’s going on. Usually the answer is somewhere in front of your face, but it may not be easy to see. When you’re totally stuck, don’t let yourself languish in isolated misery and frustration. Ask a neighbor or me for help.
   - Now you’re ready to start typing. Set up your heading, like this:

     Name
     Class
     Professor
     Date

     Title

     (If you don’t have a great title right away, don’t worry too much about it. But come up with something descriptive. Remember, a good title can function as a seed for the entire essay. All the ideas that the essay develops are contained within it, just like the ideas in this handout are implicit in the simple title I’ve given above. Titles are useful things—that’s probably why people came up with them.)

   - When the paper is set up, go ahead and save it to your disk. Hit File > Save As, and give it a memorable file name. Be sure to choose 3 ½ Floppy A:\ drive from the drop down menu at the top of the save dialogue box. You’ll need to save again when you’re finished and shutting things down. But saving the file now can save time later.

2. Shape, Draft, and Revise the Essay
   - Hit the tab button to indent your first paragraph, and start typing. Remember, don’t hit enter after every line like you do on a typewriter. Let the computer go to the next line for you. Only hit enter when you start a new paragraph.
• When you’re drafting, concentrate on content first. Get your ideas down without concerning yourself too much with issues of correctness and format. Your first goal should be to generate material. It doesn’t have to be exactly perfect right now—you can always go back later to change things.

• Don’t worry about having a perfect introduction or a catchy opening right away. If something comes to you, great. But if it doesn’t, don’t become so obsessed with finding the perfect opening that you don’t generate much material. Instead, start with something you know you want to talk about, remembering that you can always go back later to fiddle with the opening.

• When you get stuck, re-read what you’ve written. Look for ideas you can clarify or places where an example would help you show the reader what you mean. Look for places where you can create vivid and memorable scenes for your reader. For example, if I say, “My wife has an annoying cat,” how do you know whether that’s true? You’ve never met the cat; you’d just have to take my word for it. But if I show you how annoying the cat is, by describing the time I spent four hours trying to catch the thing when we were moving, and when I finally did, it bit and scratched my arm. Or better yet, how it refuses to come out of the basement, gets into fights with the other cats, lays in the laundry getting hair on everything, and acts generally antisocial to everyone but my wife. The absolute low-point was the time I went downstairs to get a clean towel and stuck my hand in a warm, creamy pile of cat dookie. Fiddle with your words and descriptions, and as you do, somewhere in the interaction between you and your words, you’ll work through your block.

• Pretend like you’re someone else when you re-read your paper. Anticipate how a reader will respond to what you’ve said, and shape your words to have the effect on them that you want. Work to make your ideas clear and your language pleasing. Be especially careful when you are discussing sensitive issues or you are making an argument others may not agree with. Don’t antagonize your readers, but try to win them over with your grace, charm, wit, and brilliance.

• Sometimes it helps to think of your readers as if they were completely ignorant. In high school, I had trouble writing essays that were long and full enough. I made a significant breakthrough when I decided my teachers were total idiots and I had to explain every last thing to them. I didn’t treat them like idiots, of course, but it helped to think of them as ignorant children I had to explain everything to. It helped me learn to fill in the gaps for my readers.

• When you’re totally stuck, frustrated, and not sure what else to do, use this time to edit sentences or clarify an idea. Or maybe not. When you get to the point where you’re happy with the essay’s overall shape and feel, or when you’ve got a significant chunk finished and you’re not sure where to go next, do a spelling/grammar check. Remember you can’t always trust what the computer says. Spell-check, for example, won’t tell you when you’ve used a word wrong (like using “where” instead of “were”). Likewise, the grammar checker’s explanations aren’t always clear, or even correct. Use the spell and grammar checks as tools, but don’t rely on them as the final authority. That’s your job. This may not be the most exciting or brilliant work you do on the essay, but at least you’ll get some valuable work done and use your time productively.
• When you arrive at the point of total frustration, give it a rest and come back to it later. Let your eyes rest and your mind wander to other things. Sometimes things come to you better when your attention is focused somewhere else.

3. Final Revisions
• When the essay starts to feel finished, do a final read-through (or two or three!!) to find things the computer can’t fix. Read aloud—does everything sound good (like it flows) as you read? Pay attention to where your voice pauses as you read. About 95% of the time, when you pause for a short breath, you need a comma; when you pause for a longer breath, you need a period.
• Look at your essay line-by-line, sentence-by-sentence. Does each sentence make sense/stand up on its own? Have you worded the thought in the best possible way?
• Look at your paragraphs. Do they look about the right length (roughly ½ to ¾ of a page)? Is each unified by a single dominant idea? Do all sentences within the paragraph relate to this idea?
• Look at the essay’s overall structure. Does one idea relate to another in a way that makes sense? Is everything in the right order? Have you left things out? Have you included info that doesn’t help you fulfill your purpose?
• Proofread for common errors (e.g. sentence fragments, run-ons, mixed verb tenses, etc.) One of your goals this semester should be to identify the patterns of errors you make, so that you know what to look for as you proofread.
Sample Syllabus Eng 95, Spring 295 (Winnie Kenney)

Winnie M. Kenney  
Office Hours: MWF 9-10 AM; TR 2-3 PM  
Asst. Professor  
Office: MC 2411  
Phone: 618/222-5430  
Email: winnie.kenney@swic.edu

Basic Writing I  
ENG 95-003 Belleville (BV) Campus, MC 2462 (CAI)  
Spring 295  
Mon., Wed., and Fri. 11-11:50 AM from 19 Jan.-18 May 295 (3 semester hrs.)

Departmental Syllabus Items (emphasis instructor’s)

Course Description: English 95 is designed to help you develop strategies to see yourselves as writers. This class focuses on fluency: generating ideas and writing about them. Many of the papers will be narrative in content. Students will practice a variety of strategies for pre-writing, drafting, revising, and editing. You will learn to write recursively, culminating in multiple-paragraph, essay-length pieces. Clarity and correctness will be addressed in the context of your writing.

Prerequisite: Assessment

Course Objectives: By the end of the semester, you will:
1. have improved the ability to generate a multiple-paragraph essay-length piece of writing
2. have begun to develop personal responses to texts written by others, trying to reconcile what you read with what you already think; formulate questions about things you don’t understand fully
3. have learned to recognize appropriate writing subjects in your own experiences and in your interactions with texts
4. have begun to develop a distinct writing voice
5. begin to identify your own patterns of surface errors

Methods of Presentation: Class discussion, collaborative learning, peer review, writing activities, instructor student conferences, and short presentations by the instructor and, on occasion, library visits.


Methods of Student Evaluation: Students will write daily in a variety of ways (which may include work on papers in progress, journal entries, letters, and on-line messages). Writing projects will include at least four multiple-paragraph essay-length pieces of writing which are the results of substantial revision.

Special Services: Students with disabilities who believe they may need accommodations are encouraged to contact the Special Services Center at 618/222-5368 to ensure such accommodations are implemented in a timely fashion.
Class Syllabus Items

In order to encourage students to successfully fulfill the departmental syllabus items, certain class policies are set.

**Attendance:** Based on Southwestern’s Academic Regulation for Attendance (Catalog 2004-295, 26) for this class, if you have six absences, the instructor will mercifully withdraw you. Absences will be counted for the following: lack of attendance, being tardy or leaving early, sleeping in class, use of the computers or other electronic devices other than for class, discussion that distracts from class, and work being done for other classes.

**Academic Misconduct:** Based on Southwestern’s Academic Regulation for Student Conduct (Catalog 2004-295, 27) regarding plagiarism, “the act of representing another’s work as one’s own,” for this class, if you turn in an assignment not written by yourself during this semester, you will fail before the semester ends.

**Deadlines:** Individual assignments, like those listed below, will have due dates listed on the assignment sheets. If an assignment is submitted, either in person or thru WebCT, between the deadline and before the next class meeting begins, it will be accepted without penalty. Assignments submitted between the next class period and one week from the deadline may earn up to half credit. Any others will not be accepted. Once the percentage of assignments missed reaches 20, you will mercifully be withdrawn from the course, rather than continue without possibility of passing.

**Early Alert System:** If you miss two classes in a row or miss a writing assignment deadline, you will be referred to the Early Alert System (EAS). The instructor expects that you will make an EAS appointment within one week from being contacted and implement an action plan to insure you will catch-up and keep up with the class. If you do not make/keep your appointment within one week of contact, one absence will be counted. If you do not catch-up and keep up with assignments, see the deadlines policy.

**Grading:** This is a pass/fail class. The first level of passing is fulfilling the course objectives by completely 80% of the reading as well as 80% of the writing assignments listed in the syllabus calendar. This each student must do, before the instructor will take his/her portfolio to the Writing Assessment Committee (WAC).

The second level of passing is through a student’s portfolio. At the end of the semester, each student will submit a typed portfolio of two essays and a reflective letter to the WAC. The WAC (excluding your instructor) will decide whether the portfolio requires the student to progress to Eng 96 or qualifies you in writing for Eng 101. The WAC bases their assessment on how well the student’s portfolio fulfills the Basic Questions about Essay Quality:

1. **Basic Questions about Essay Quality:**
   1. **Fluency:** How well developed (plentitude of examples, reasons, details, descriptions, anecdotes, evidence) is the essay? Does it seem that the writer easily fills out the essay or that he/she reluctantly scratches out a few short paragraphs?
   2. **Rhetorical Context:** To what extent is there an awareness of topic, of audience, of the writer, and of the inter-relationships between the three?
   3. **Thought:** What is the quality of ideas? This includes inferences, analysis, connections, maturity, logic, reason, persuasion, humor, inferences, analogies, etc.
   4. **Order:** How organized is the essay? How coherent? How clear? How are the transitions?
   5. **Language:** How correct is the writing? To what extent is there a real writing style: alternation of sentence lengths, use of rhythms, variety of sentence structure, etc?
   6. **Self-Assessment/Cover Letter:** How aware is the writer of his/her own writing process? Of his/her strengths and weaknesses? How accurate and authentic is the writer in the use of terminology: Is he/she giving lip service to buzzwords, perhaps mimicking portfolio samples, or does he/she self-assess in a convincing way? How well aware is the writer of the role the cover letter plays in the portfolio?

In order to successfully fulfill this grading contract, a student must collect the following class materials and note college computer access.

<table>
<thead>
<tr>
<th>School Supplies</th>
<th>Computer &amp; Net access</th>
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</thead>
<tbody>
<tr>
<td>Diskette/CD/Zip Drive</td>
<td>Paper, pen/pencil</td>
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<tr>
<td>Stapler &amp; staples</td>
<td>Pocket folder</td>
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<tr>
<th>Computer Access</th>
<th>Library (IS 1025)</th>
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</thead>
<tbody>
<tr>
<td>English Labs (MC 2460-2462)</td>
<td>M-R 8AM-8PM, F 8AM-4PM, S 10AM-1PM</td>
</tr>
<tr>
<td>Success Center (MC 1240 &amp; IS 1145)</td>
<td>M-R 7:30AM-9:30PM, F 7:30AM-4PM, S 8AM-4PM</td>
</tr>
</tbody>
</table>

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## English 95, Spring 295 Course Calendar (Winnie Kenney)

<table>
<thead>
<tr>
<th>Date</th>
<th>In-Class Discussions</th>
<th>Reading and Writing Homework (Subject to Change)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Weeks 1-2</strong></td>
<td><strong>Introductions</strong></td>
<td></td>
</tr>
<tr>
<td>Monday, 17 January</td>
<td><strong>Martin Luther King Day</strong></td>
<td>Purchase texts and school supplies</td>
</tr>
<tr>
<td>Wednesday, 19 January</td>
<td>Classmates and Course</td>
<td>Student Guide 1-4</td>
</tr>
<tr>
<td>Friday, 21 January</td>
<td>Reading Assignments</td>
<td>Process 53-58 &amp; 75-76</td>
</tr>
<tr>
<td>Monday, 24 January</td>
<td>Writing Assignments</td>
<td></td>
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<tr>
<td>Wednesday, 26 January</td>
<td>Computer Work</td>
<td>Who Are You as a Writer exercise</td>
</tr>
<tr>
<td>Friday, 28 January</td>
<td>Peer Review</td>
<td>Process 128-139, Who Are You as a Writer revision</td>
</tr>
<tr>
<td><strong>Weeks 3-4</strong></td>
<td><strong>Invention Strategies</strong></td>
<td></td>
</tr>
<tr>
<td>Monday, 31 January</td>
<td>Previous student visit</td>
<td>Questions/concerns about the course/portfolio</td>
</tr>
<tr>
<td>Wednesday, 2 February</td>
<td>Invention</td>
<td>Process 34-43, Invent Family Essay</td>
</tr>
<tr>
<td>Friday, 4 February</td>
<td>Drafting</td>
<td>Process 87-102, Draft Family Essay</td>
</tr>
<tr>
<td>Monday, 7 February</td>
<td>Revision</td>
<td>Process 123-127 &amp; Student Guide 23-25, Revise Family Essay</td>
</tr>
<tr>
<td>Wednesday, 9 February</td>
<td>Editing</td>
<td>Process 154-162, Edit Family Essay</td>
</tr>
<tr>
<td><em>Friday, 11 February</em></td>
<td><em>Lincoln’s Birthday</em></td>
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<tr>
<td><strong>Weeks 5-6</strong></td>
<td><strong>Audience</strong></td>
<td></td>
</tr>
<tr>
<td>Monday, 14 February</td>
<td>Computer Work</td>
<td>Process 43-45, Copy Family Essay</td>
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<tr>
<td>Wednesday, 16 February</td>
<td>Peer review</td>
<td>Process 49-52, 68, 71-72; Publish Family Essay</td>
</tr>
<tr>
<td>Friday, 18 February</td>
<td>Audience</td>
<td>Process 48-49, 91-92, 110, 140-142, 144-145; Invent Work Essay</td>
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<tr>
<td>Monday, 21 February</td>
<td>Faculty Biographies</td>
<td>Student Guide 26-46, Draft Work Essay</td>
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<tr>
<td>Wednesday, 23 February</td>
<td>Peer Review</td>
<td>Process 140-153; Revise Work Essay</td>
</tr>
<tr>
<td>Friday, 25 February</td>
<td>Writing Misconceptions</td>
<td>Process 10-16, Edit Work Essay</td>
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<tr>
<td><strong>Weeks 7-8</strong></td>
<td><strong>Purpose</strong></td>
<td></td>
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<tr>
<td>Monday, 28 February</td>
<td>Computer Work</td>
<td>Process 119-122, Copy Work Essay</td>
</tr>
<tr>
<td>Wednesday, 2 March</td>
<td>Peer Review</td>
<td>Process 61-62, 67-68, 74-75, 80-81; Publish Work Essay</td>
</tr>
<tr>
<td>Friday, 4 March</td>
<td>Purpose</td>
<td>Process 1-9, 93-94; Invent School Essay</td>
</tr>
<tr>
<td>Monday, 7 March</td>
<td>Eng 95/96’s Purpose</td>
<td>Student Guide 5-12, Draft School Essay</td>
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<tr>
<td>Wednesday, 9 March</td>
<td>Peer Review</td>
<td>Student Guide 20-22, Revise School Essay</td>
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<tr>
<td>Friday, 11 March</td>
<td>Purposeful Structure</td>
<td>Process 103-118, 149-151; Edit School Essay</td>
</tr>
<tr>
<td><em>Monday, 14 March</em></td>
<td><em>-Saturday, 19 March</em></td>
<td>Spring Break</td>
</tr>
<tr>
<td>Week Range</td>
<td>Activity Type</td>
<td>Activity Details</td>
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Wednesday, 23 March: Peer Review | Process 47-48, 82-86; Publish School Essay  
Monday, 28 March: Student Sample | Student Guide 47-55, Draft Idea Essay  
Wednesday, 30 March: Peer Review | Student Guide 56-64, Revise Idea Essay  
Friday, 1 April: Student Sample | Student Guide 65-71, Edit Idea Essay  
| Weeks 11-12 | Development of Personal Response to Texts Written by Others | Monday, 4 April: Computer Work | Student Guide 20-22 & OWL Handout, Copy Idea Essay  
Wednesday, 6 April: Peer Review | Student Guide 13-19, Publish Idea Essay  
Friday, 8 April: Response to Others’ Texts | Student Guide 48-49, 56-57, 65-66, 72-73, 81-84; Invent Letter  
Monday, 11 April: Student Sample | Student Guide 72-80, Draft Letter  
Wednesday, 13 April: Student Sample | Student Guide 81-90, Revise Letter  
Friday, 15 April: Computer Work | Portfolio Essay 1, Edit Letter  
| Weeks 13-14 | Appropriateness of Language Choices to Audience Expectations | Monday, 18 April: Peer Review | Portfolio Essay 2, Copy Letter  
Wednesday, 20 April: Language Choices | Process 140-147, Publish Letter  
Friday, 22 April: Computer Work | Consider Portfolio’s Invention Strategies  
Monday, 25 April: Peer Review | Revise Portfolio Essay 1  
Wednesday, 26 April: Audience Expectations | Consider Portfolio’s Audience, Purpose, Voice  
Friday, 28 April: Computer Work | Consider Portfolio’s Response to Texts  
| Weeks 15-16 | Clarity and Correctness to Meet Audience’s Expectations | Monday, 2 May: Peer Review | Revise Portfolio Essay 2  
Wednesday, 4 May: Clarity and Correctness | Process 267-274, Consider Portfolio’s Language Choices  
**(Last Day to W/D)** Friday, 6 May: Computer Work | Process 275-277, 280-282, 286-290; Consider Portfolio’s Clarity and Correctness  
Wednesday, 11 May: Portfolio Preparation | Portfolio due at the end of class  
| Final | Exam | Wednesday, 18 May: Conference with Winnie Kenney | Portfolio Results  
11:30 AM-1:20 PM |  
**Contract**  
Signing below, a student indicates that he/she understands the syllabus and agrees to abide by it.  
X ____________________________ ____________________________ ____________________________  
Signature Name Date  
Phone No. ____________________________ Email Address ____________________________ Private? Y/N  

**Eng 95 Sample Assignment (Winnie Kenney)**
Family Essay Assignment

Option 1: Describe your experience with family.

Ideally, this description should detail a single experience. This single experience should capture your family, like in a snapshot.

Further, an audience—like our class or the Writing Assessment Committee—should be able to relate to and/or see the experience. In so doing, an audience should be able to understand the significance of the experience to the writer and others.

For example, a previous Eng 96 student wrote about traveling to one of her family reunions. But as she wrote it, she discovered the significance of the reunion for her was actually preparing with her immediate family to travel and meet with her extended family.

Option 2: Explain your opinion of a television family.

Choose a television show portraying a family, like The Simpsons. Explain in detail an episode where the members of the family interact with each other. Also, discuss whether you agree or disagree with how the show portrays family.

Consider how an audience—like the class or the Writing Assessment Committee—will react to your discussion. Be sure to prepare them to find your discussion reasonable, even if they disagree.

For example, a friend disagrees with Reba’s inclusion of teenage parents. She believes this only glorifies teenage pregnancy, even though she knows many people have this experience.

Option 3: “Writing about People” (Process 53-58)

Option 4: “Writing about a Person Who Has Influenced You” (Process 75-76)

Option 5: TBD by your own experience with family
English 95 Sample Assignment (Monica Hatch)

Paper One: Telling Family Stories

We all have family stories that we pass along through the family and/or tell others about our family. Very often, we tell these just for entertainment’s sake but just as often, these stories tell us something significant about our specific family or the family experience in general. And the more we tell them (every Thanksgiving?), the more significant we usually regard them to be.

This first paper asks you to work with a very familiar topic – family - and to relate a story that makes a larger point about your family or the very nature of families. So you’ll be sharing one of those often-told family stories with your readers and then discussing its significance.

The first thing to think about when we write is purpose. Why do we tell this story? What’s the point? It should go beyond “because it’s funny” (or sad, or beautiful, etc). The next thing we think about is audience. Who’s reading this and what will they expect or need to know? How will they react? Shape the text to achieve your purpose, but also to reach your audience.

For example, I often tell a story about how a scolding I gave to a group of kids who were fighting in my back yard came out all wrong. It’s entertaining because I show how I basically made a fool of myself, but I think it’s also significant because it seems to say something about my mother’s strength and the way our mothers make such an impact on us. You’ll find the story written up in WebCT “Course Documents.” It’s called “Sarge.”

Your paper should be at least two full pages, double spaced, in a 12 point standard font (such as Times New Roman or Arial), with one-inch margins all around. You should also have a full heading in the upper left corner that includes the following:

Your name
Instructor’s Name (Monica Hatch)
Class and Section
Date
Assignment

And in the center, you put the essay’s title, which will add to the meaning of the essay.

Criteria for evaluation
I will be looking at the following aspects of your papers:

- Purpose: Does the paper have a definite sense of purpose, a message you want your readers to get? Does it remain focused on this controlling idea – or does it go off in other directions?
- Development: Are there enough details to get the message (purpose!) across – or will readers have to fill in gaps for themselves?
- Organization: Does the structural set-up of the paper allow readers to follow along easily – or will they get confused and lose interest? Does the intro set up the essay and grab the
reader? Does the conclusion wrap it all up so that readers feel satisfied when they’re done reading?

- **Voice:** Does the paper “sound” like you throughout? Does your personality come through?

- **Style:** Is the writing clear? Is it punctuated so that readers will be able to read it easily? Is the grammar and spelling correct, so that readers are not distracted by the “mistakes” and can concentrate on the message and the details?

Sample Assignment for either English 95 or 96 (Charlotte Wessel):

Compiled from fellow teachers and the following book:

Basic Writing Assignment: Teaching Students to Create People and Events

Topic: Characterization by appearance

Teacher Presentation: People reveal a great deal about themselves by their appearances, and the writer must learn to describe a character’s appearance in such a way not only to help the reader picture the character in his or her mind’s eye, but also to be consistent with and to reveal the inner nature of the character. In order to achieve the writer must study the appearance of the person being described- either in real life or in the imagination- and arrive at a conclusion as to the “essence” of the appearance. Then the writer is ready to describe the person, including only such details as are relevant. The secret of avoiding an ineffective description is for the writer to decide what kind of impression the character makes and then to utilize the details which will create the same impression in the mind of the readers.

Activity: Seat the class in one large circle. Tell each student to secretly choose another student and to decide which color, animal food, type of weather, piece of furniture best symbolizes that person. For example, Sandy secretly chooses Jerry and jots down that he is like the color yellow (he’s cheerful), a chipmunk, blackberry pie, a clear sunny day in October, and a deacon’s bench. Call for volunteers to read their list of colors, etc., and have the class guess who is being described metaphorically.

Activity: Have students choose someone – either a member of the class or anyone else they know or have observed- and describe the person in terms of an essential element that dominates his or her appearance. Have them compose a single descriptive sentence, followed by a list of the details that led to the dominant impression. Here are some examples to get students started:

“He looked as if he had dressed in a great hurry-in a dark room.” (shirt out, buttons crooked, socks unmatched, etc.)

“Everything about him was soft and limp looking.” (plump body, sloping shoulders, fat cheeks, soft pink hands)

“At forty-nine there was about her, still, an air of childishness.” (bow knot mouth, hair ribbon, round eyes, ruffled apron)

Other examples of dominant impressions: air on genteel poverty; appearance of robust health; romantic depravity; sharp and angular; carefully put together; terribly, perfectly correct; pruny and prudish.
Activity: Have students write a description of someone in terms of that person’s similarity to an animal or a bird in appearance. Point out that the writer must take care to choose an animal or bird which is analogous in reputation (stereotype) to the character type he or she is trying to create. It wouldn’t do, for example, to describe a sophisticated urbanite as looking like a plow horse. Here are some examples to get students started:

“He had a hawk’s face.” (beak of a nose, arching brows, flaring nostrils, keen eyes)
“The wolf and the weasel vied for dominance in his face.” (fierce look, weak chin; dark brows over beady, busy eyes; slick greasy hair)
“She looked like the over-fed poodle she held in her lap.” (pendulous cheeks, little mouth, button nose, round brown eyes)

Other examples of characteristics associated with animals:
Sparrow-tiny, quick, brown, bony
Race horse-sleek, shiny, fine boned, smooth, satin haired, alert eyes
Bulldog-bulging eyes, multiple chins, pug nose, short, bowed legs
Bear-huge, shaggy, brown haired, lumbering gait, awkward
Sea lion-sloping forehead, little hair, receding chin, clammy skin

Here is how one student responded to this assignment:

She is truly a wild mustang masquerading in human form. She is excitingly alive-constantly kicking up her heels in pursuit of fun and adventure. She always appears to move at a full-speed canter, with her long brown mane flapping in the breeze. When she suddenly stops in her tracks for some unknown reason, it is only a matter of seconds before she is off again and running in another direction.

Activity: If a person to be described is not “all of a piece,” suggest that students describe his or her appearance in terms of its contrasts, as in the wolf/weasel example. Have students watch for a person whose appearance includes important contrasts and to write a sentence characterizing that person.

For example:
“The lower part of his face seemed quite at variance with the upper.” (sharp eyes, curving lips, beak nose, soft chin)
“He had the face of a poet and the body of a stevedore.”
1. During the portfolio process, the committee will recommend one of three courses for your portfolio. What are they?
   1. 
   2. 
   3. 

2. If you are advanced to English 101 because of the portfolio process, can you sign up for English 101 if you still need a reading class (ENG 001 or ENG 002)?

3. What items are to be included in your portfolio?

4. Will you use your name to identify yourself on your portfolio?

5. Will instructors at the portfolio evaluation read their own students’ work?

6. At minimum, how many instructors will read your portfolio?

7. What happens if these instructors disagree with one another?

8. What is an “override”?

9. What six elements make up the basic questions that portfolio assessors will consider when they read your portfolio?
   1. 
   2. 
   3. 
   4. 
   5. 
   6.
Basic Writing II: English 96

Writing Committee Description

Course Description

Hopefully your English 96 students will already be fluent writers, capable of generating large amounts of text. English 96 is intended to enable students to enhance this ability and subsequently to shape and refine this sometimes raw output. Students should become aware of purpose, audience, organization, unity, and coherence, as well as a more purposeful, deliberate, and correct use of language. The ultimate realization of this process is a portfolio that will qualify the student for English 101.

Assignments

Instructors should assign at least three or four full-length essays, with two of these being revised/edited multiple times for the final portfolio. There may also be any number of shorter assignments such as entries in journal/reading or writing logs, short essay/paragraph quizzes or tests, multiple rough drafts, any kind of prewriting, or anything else the instructor may wish to assign. Some instructors like to use assignment sequences: a series of journal entries and/or other forms of response to a topic that all together build toward the writing of the essay.

Writing assignments, whether short or long, may include essays that directly or just tangentially address reading assignments. This may take the form of responding to an issue or topic covered in the reading, or the emphasis may be on using the reading as a model to emulate. Some instructors may give assignments that have nothing to do with the reading.

It is generally recognized that basic writing students are often more successful with informal and personal writing, and instructors naturally may want to take advantage of that. However, many instructors have begun to see merit in giving students assignments in English 96 that more clearly mirror the demands of the writing they will soon need to do in English 101 -- in other words, writing that is more formal and analytical, and less focused on only the student’s own experiences. Some students seem to welcome this challenge. Other students, of course, resist writing assignments that go beyond the personal narrative, yet many instructors can attest that even these students often benefit from being asked to try something new.

Readings

Currently the standard texts for English 96 are The St. Martin’s Handbook by Andrea A. Lunsford, A Student Guide to the Portfolio, and one of the following: The Curious Writer by Bruce Ballenger or Patterns and Themes by Judy Rogers, Glenn Rogers, and Kathryn C. Mincey. You also may use the optional text, The Craft of Revision by Donald Murray.

Use of the books will vary from instructor to instructor. Some may use the books much more extensively than others, and instructors might use them in quite different ways. For example, the essays might be used for the purpose of discussing topics covered in them, or they may be used
as models students aspire to. The students’ own writing may be closely related to the readings or only tangentially related. Possibilities abound and there is always the option of supplementing the assigned reading with handouts.

Assessment

One assessment tool for English 96 is the end-of-semester portfolio procedure, which is explained in more detail in the section on portfolio assessment in this guide. Briefly, at the end of the semester, the student submits his or her two best essays, along with a reflective essay or cover letter to the assessment committee. The committee will then conduct the assessment on the Saturday before finals week. This involves a holistic grading session for which all instructors of 95 and 96, plus committee members, have trained throughout the semester by attending “norming” sessions. Instructors do not grade their own students’ portfolios; each portfolio is read and graded holistically by two other instructors who decide whether each student will stay in English 96, or advance to English 101. Instructors have the final say; they may override the committee’s decision, provided they write a rationale for the decision. For example, instructors may factor in whether the student has done the work in a serious and timely manner, to what degree the instructor thinks the work submitted really is the student’s own work, and any other requirement or criteria defined in the instructor’s syllabus or a similar handout.

During finals week, teachers should conference with each student individually and privately to return portfolios, to discuss results, and to discuss student writing progress.
SOUTHWESTERN ILLINOIS COLLEGE
2500 Carlyle Avenue
Belleville, Illinois

COURSE OUTLINE/SYLLABUS

I. COURSE NUMBER: ENGLISH 96

II. COURSE TITLE: BASIC WRITING II

III. SEMESTER HOURS: 3  LECTURE HOURS: 3  LAB HOURS: 0

IV. COURSE DESCRIPTION:

English 96 is designed to help students to see themselves as writers, to be aware of their own writing processes, and to honestly self-evaluate their own writing. This course covers the entire recursive writing process, from pre-writing and drafting to revising and editing. The same emphasis on fluency started in English 95 is maintained. In addition, the course requires students to demonstrate improved critical thinking in the writing of clear, well-focused essays that anticipate and address potential concerns of the audience, and connect to that audience through a mature, logical, and persuasive voice. Students do multiple revisions, culminating in a portfolio crafted for an audience consisting of writing faculty.

Students whose scores on the English placement test indicate they need help in improving their composition skills are required to take and pass this course as prerequisite for ENG 101. The course offers three hours of non-transferable credit.

V. PREREQUISITE: Placement by Compass, or Successful completion of English 95

VI. COURSE OBJECTIVES:

By the end of the semester, successful students will be able to:

A. generate a multiple-paragraph, essay-length piece of writing on a sustained thought or topic; develop thoughts with reasonable and connected examples or other appropriate methods of amplification of ideas;

B. develop texts based on their own lives or issues addressed in their readings;

C. develop personal responses to texts written by others; understand the reasons behind their own reactions; use their own responses as a starting point for their own writing;

D. demonstrate an awareness of an audience;

E. convey a distinct writing voice;
F. use editing strategies to identify and correct significant surface errors in their writing.

VII. METHODS OF PRESENTATION:

Class discussion, collaborative learning, peer review, writing activities, instructor/student conferences, short presentations by the instructor and, on occasion, library visits.

VIII. TEXTS:

a. *A Student Guide to the Portfolio for English 005/006*

b. One of:


d. Optional supplemental text:


IX. METHODS OF STUDENT EVALUATION:

Students will write daily in a variety of ways (which may include work on papers in progress, journal entries, letters, and on-line messages). Writing projects will include at least four multiple-paragraph essay-length pieces of writing which are the results of substantial revision.

X. TOPICAL OUTLINE:

A. Invention Strategies

B. Audience

C. Purpose

D. Authenticity of authorial voice

E. Development of personal response to texts written by others

F. Appropriateness of language choices to audience expectations

G. Clarity and correctness to meet audience expectations
Updated by: Monica Hatch and Denise Keller, June 295

For additional information contact: Dr. Paul Wreford, Dean of Liberal Arts, Southwestern Illinois College
Combined English 95 and English 96

Occasionally, it is necessary to combine sections of English 95 and 96 that do not “make” on their own. Instructors handle this situation in a number of different ways: they may use a separate syllabus for each group, or they may use the same, with higher expectations and longer assignments for the 96 group.

With the addition of a separate text for English 96, The Curious Writer, instructors will have some additional planning to do. However, we feel this new text will make an important distinction between the two basic writing classes, particularly in the eyes of the students.

Following are some instructor and student materials for Combined Eng 95-Eng 96.

Basic Writing I/II Tips (Angie Huels)

✓ After teaching the class paper by paper, I changed my organizational method. Now the class moves through the writing process. For example, my students draft three papers before revising any. Since we only meet one night a week, I am convinced this is a more natural progression. My syllabus shows how we do not revise until the second half of the semester.

✓ I have my students complete a one-minute paper at the end of each class. Students answer the following questions:
  1. What is the most important thing you learned in class today?
  2. What questions do you still have? OR What new question came to mind?
  3. Suggest how we might improve the class (environment, activities, assignments, etc.)
I reply to students as necessary; it gives me a great communication tool.

✓ I present material to students as if they are all signed up for the same class. The syllabus refers to both textbooks, and I present both texts as the semester begins. After the course introduction, I allow students to choose which textbook they wish to purchase.

✓ I encourage students to use Internet resources. Since many of them are in a developmental reading class, I feel that digging through the textbook on their own is a rare activity. As a result, I supplement the text with mostly brief handouts or give them links from my own website: www.htc.net/~thehuels
SYLLABUS
Welcome to Basic Writing I. In this course, our work will be to improve your writing, especially the fluency. Ultimately, success in this course would be placement in English 96 or 101.

COURSE: English 95 is a one semester course in which students will develop strategies to expand and clarify their writing. They will use the writing process to develop coherent, essay-length, multi-paragraph pieces.

Prerequisites Based on placement testing.

TEXTS:  
A Student Guide to the Portfolio: English 95-96  

Other Supplies  
one high density computer disk with a protective case (book store, Wal-Mart)  
3 folders, one for handouts and notes, one for assignments and journal, one for the final portfolio (two pocket type)

Course Goals Students will be able to do the following:
1. develop good writing and study habits  
2. get a sense of themselves as writers  
3. write fluent essays that are full of content  
4. write understandable, organized essays  
5. recognize and correct surface errors in their writing.

Methods We will use class discussion, assigned readings, writing in and out of classroom, short presentations by the instructor, teacher/student conferences, computers to compose and revise writing, group work including peer review.

Attendance  
Since students will work with each other to develop and improve their writing, attendance is very important. Ideally, you will attend every class. If you are unable to attend any session, it is your responsibility to make up any missed work, hand in assignments on time, obtain notes, etc. This class meets 3 times weekly and upon your 6th absence from class, the equivalent of two weeks of classes, you will be dropped from the course.

Evaluation: Passing depends upon your accomplishing the objectives of the assignments and achieving the goals of the course. The entire course depends on your final portfolio. That will include final drafts of two of your essays as well as a letter to the Writing Assessment Committee about what you have learned this semester.

Late Work: If you get behind, the person who suffers is you. Although you will not get a letter grade, your timeliness will be tracked. 3 late assignments will mean we will have to meet and examine whether you are prepared to accomplish what you need to do in order to pass the course.

Plagiarism Please refer to the Student Code of Conduct in The Student Handbook for the college's policy on plagiarism. "Plagiarism is defined as the act of representing the work of another as one's own. Plagiarism may consist of copying, paraphrasing, or otherwise using written or oral work of another without proper acknowledgment of the source or presenting oral or written material prepared by another as one's own . . ." Possible sanctions are also listed in the handbook.

Special Services Students with disabilities, academic needs, or other requirements may be assisted by the office of Special Services.

Success Center Academic assistance is available in the Success Center including tutoring, videos, textbooks, CD-roms, workshops. See www.swic.edu on the internet. Go to Success Center on the left side of the screen. Also on the site are links to library services, the student handbook, and much useful information.
THIS SEMESTER
Each student will be required to complete the following work.

- 7 rough drafts on specified topics
- journal on status of writing skills and selected topics
- 7 second drafts
- all second drafts on a floppy disk
- 7 third drafts
- polished final drafts of two essays typed in the acceptable portfolio format
- letter to the committee utilizing the journal
- writing workshops including peer reviews

In order to write drafts, students will be expected to keep up with reading assignments taken from the text as well as handouts. Both summaries and reactions will be required.

WEEK OF . . .

1-19 evaluation & intro to journal; drafting essay
1-26 1st & 2nd draft es A; audience, purpose, process adjectives
2-2 3rd draft essay A; more process, details order/organization
2-9 drafts 1 and 2 es B; common errors, dialogue
2-16 3rd draft es B; sentence bounds/syntax lesson portfolio essay
2-23 1st & 2nd draft es C; complete sentences/tag quest essay
3-1 3rd draft es C; paragraphs/org patterns
3-8 1st & 2nd draft Es D; conferences
3-22 drafts essay E; confused words
3-29 drafts es F; Thesaurus speak, action verbs,
4-5 drafts es G; revision for meaning and
4-12 choice essay intro; teacher conferences
4-19 choice and defense essay; new draft 1st
4-26 drafting portfolio letter; new draft 2nd portfolio
5-3 continued portfolio work
5-10 final week; portfolio due Wed. 5-12

PROPOSED ESSAYS

Essay A  First Impressions
Essay B  Family Traditions
Essay C  Education
Essay D  Political Change
Essay E  Cultural Trends
Essay F  Article Critique
Essay G  Role Model
SYLLABUS
Welcome to Basic Writing II. In this course, our work will be to improve and fine tune your writing. Ultimately, success in this course would be placement in English 101.

COURSE: English 96 is a one semester course in which students will develop strategies to expand and clarify their writing. They will use the writing process to develop coherent, essay-length, multi-paragraph pieces.

Prerequisites: Based on placement testing.

TEXTS: A Student Guide to the Portfolio: English 95-96

Other Supplies
   one high density computer disk with a protective case (book store, Wal-Mart)
   3 folders, one for handouts and notes, one for assignments and journal, one for the final portfolio (two pocket type)

Course Goals: Students will be able to do the following:
   1. refine good writing and study habits
   2. develop their voices as writers
   3. emphasize fluency and content
   4. manipulate organization
   5. recognize and correct surface errors in their writing.

Methods: We will use class discussion, assigned readings, writing in and out of classroom, short presentations by the instructor, teacher/student conferences, computers to compose and revise writing, group work including peer review.

Attendance: Since students will work with each other to develop and improve their writing, attendance is very important. Ideally, you will attend every class. If you are unable to attend any session, it is your responsibility to make up any missed work, hand in assignments on time, obtain notes, etc. This class meets 3 times weekly and upon your 6th absence from class, the equivalent of two weeks of classes, you will be dropped from the course.

Evaluation: Passing depends upon your accomplishing the objectives of the assignments and achieving the goals of the course. The entire course depends on your final portfolio. That will include final drafts of two of your essays as well as a letter to the Writing Assessment Committee about what you have learned this semester.

Late Work: If you get behind, the person who suffers is you. Although you will not get a letter grade, your timeliness will be tracked. 3 late assignments will mean we will have to meet and examine whether you are prepared to accomplish what you need to do in order to pass the course.

Plagiarism: Please refer to the Student Code of Conduct in The Student Handbook for the college's policy on plagiarism.
"Plagiarism is defined as the act of representing the work of another as one’s own. Plagiarism may consist of copying, paraphrasing, or otherwise using written or oral work of another without proper acknowledgment of the source or presenting oral or written material prepared by another as one’s own . . . " Possible sanctions are also listed in the handbook.

Special Services: Students with disabilities, academic needs, or other requirements may be assisted by the office of Special Services.

Success Center: Academic assistance is available in the Success Center including tutoring, videos, textbooks, CD-roms, workshops. See www.swic.edu on the internet. Go to Success Center on the left side of the screen. Also on the site are links to library services, the student handbook, and much useful information.
This semester
Each student will be required to complete the following work.
- 7 rough drafts on specified topics
- journal on status of writing skills and selected topics
- 7 second drafts
- all second drafts on a floppy disk
- 7 third drafts
- polished final drafts of two essays typed in the acceptable portfolio format
- letter to the committee utilizing the journal
- writing workshops including peer reviews
In order to write drafts, students will be expected to keep up with reading assignments taken from the text as well as handouts. Both summaries and reactions will be required.

Essay A  Good Parenting
Essay B  Double Experience
Essay C  Life Compared to Movie or Book
Essay D  Political Change
Essay E  Cultural Trends
Essay F  Article Critique
Essay G  Historical Figure/Quote

96 special expectations
96 students have a particular stake in a combined class. First of all, you bring portfolio essay experience to the class. You are therefore a valuable resource. Secondly, you do not want to spend more time than absolutely necessary on developmental courses. Passing on to 101 after this semester is your timely goal. Considering these points, it will be to your advantage to contribute to the advancement of the 95 students. One sure way to improve your own skills is to teach them.
Combined Eng 96-Eng 95 Sample Assignment (Monica Hatch)

The following assignment uses the English 96 text, The Curious Writer, but it can be adapted for the English 95 class as well, with different emphases and expectations.

Writing An Ethnographic Essay

Ethnographic research focuses on groups of people who identify themselves as part of a specific group or culture – a subculture. Chapter Ten in The Curious Writer describes ethnographic writing and discusses important aspects of it. The chapter also includes excellent examples of professional and student ethnographic essays.

Your assignment will be to choose a subculture and to use the four types of inquiry that Ballenger outlines (exploration, explanation, evaluation, and reflection) to help you write an ethnographic essay about that subculture. These things may happen separately – or simultaneously. They are not meant to be the “sections” of your paper, but are the components necessary to successful ethnographic research and writing. You’ll organize it the way the way you think most effective for your purpose (your controlling idea) and audience (your classmates and instructor and, very possibly, the subculture itself).

**Exploration**: This will involve direct observation of the culture and interviews with group members to help you gain insight into what characterizes the culture, for example, the language, artifacts, values, behaviors, rituals.

**Explanation**: This will involve describing in detail the things you saw and heard as you observed and interviewed people.

**Evaluation**: This will call for an exploration of your own ideas as you attempt to share your understanding of the culture. When you begin to contemplate and write about those details you observed earlier, you begin to interpret it all, to get “the bigger picture.”

**Reflection**: This involves an exploration of the actual research and writing that you did. For example: How did you choose this subculture? What strategies did you use as you conducted research and composed your essay? What surprised you about the culture and/or the actual writing? What did you struggle with? What did you learn – about yourself, the culture, about writing?

As with any essay, you will need to pay attention to the following criteria:
- **Purpose**: a controlling idea and attention to that idea throughout the essay;
- **Development**: sufficient detail to support ideas presented – concrete details!
- **Organization**: a well organized structure with transitions to facilitate the readers’ understanding;
- **Style**: MLA format and attention to the conventions of Edited American English.

Your paper should be three to four pages in MLA format.
Rhetoric and Composition I: English 101

Writing Committee Description

Course Description

The purposes of English 101 vary. For the traditional college student, it is often a kind of initiation to college and its discourses. Thus, many see its primary purpose as preparing academic writers. Other students, however, are non-traditional and have different kinds of needs. Other discourses (e.g. professional, personal, electronic, or creative) are more important (and perhaps appropriate) to them. Furthermore, many students enter the course under-prepared, with little experience in writing, while others write very well. Because of such a wide range of students, the 101 teacher must, as Ann Berthoff urges, take students from where they are. By starting with what they know and what they can already do, a 101 teacher can challenge students to stretch their boundaries and grow as readers, writers, and thinkers.

One way to address these multiple purposes of the course is to think rhetorically. We think Southwestern’s generic course description does just that. It begins, “101 is designed to help students write papers for a variety of general and specific audiences.” There are three key terms in this statement: write, variety, and audience. Students should write (a lot!), they should write different kinds of things, and they should write for different audiences. Furthermore, to help students internalize audience, we believe peer review should be an integral part of the course. Students should not only improve their own ability to produce text, but should become better critics of their own and others’ writing. This general rhetorical awareness – a recognition of how texts and audience interact – is an ability we believe 101 can teach students, an ability that will transfer into their writing in a general and meaningful way.

Assignments

The department believes students should experience a variety of writing situations. Some assignments should be formal: traditional essays, reviews, responses to texts, etc. Others should be more informal: reflective pieces in journals or in-class freewrites, as well as conversations on electronic discussion boards or MOOs. The best writing assignments, we believe, create rich rhetorical situations for students, in which there is a clear context for the writing and a meaningful purpose. (See Traci Gardner’s tips on assignment design; her web address is on page 2 in this guide.)

Regarding the number and length of assignments, the official course syllabus says: “Students will produce at least six finished papers, 400-700 words each, most of which are the result of substantial revision. Additional work, including journals, reading logs, writing logs, or on-line conferencing, may be assigned. At least 90% of the course grade will be based on written assignments.
Reading

All sections of 101 use two textbooks. The first is Andrea Lunsford’s *The St. Martin’s Handbook* (6th ed., bundled with a student code for the peer-response program Comment). Most use the Handbook as primarily a reference, and we certainly would not encourage teachers to spend the course’s energy on grammar instruction. As Hillock’s 1986 meta-analysis of English teaching methods has shown, there is NO evidence that formal grammar instruction improves student writing and, in fact, can be detrimental to a student’s development because less time is spent actually writing. Rather, we believe that correctness is an issue that should be addressed within the context of student writing. Instruction should be at the point of need and not in the abstract. The best way to do this is to work with students individually, helping them identify patterns of error, and then helping them develop strategies for dealing with problem areas.

For your second textbook in English 101, the following choices are available (provided that the section was assigned to you early enough to allow for a choice in book orders):

- **Seeing and Writing 3**, by McQuade and McQuade (Bedford/St. Martin’s, ISBN 0-312-43429-4)

This second textbook is the book you and your students will concentrate on most. Each of the texts above has a different focus, yet all of them challenge students to wrestle with some tough questions and immerse themselves in higher order reasoning. All these texts emphasize the importance of writers considering their rhetorical situation rather than encouraging students to memorize a formulaic, paint-by-numbers approach to writing. And all of these textbooks are in line with the department’s emphasis on thinking and rhetoric in English 101. The Writing Committee (which chose these books) is confident that these books will provide teachers and students alike with plenty of room for creativity.

We believe that there should be meaningful interactions between what students read, what they experience, and what they write. One purpose of 101 is to move students from assignments that draw primarily on personal experience towards writing that interacts with others’ texts and the social milieu in which texts are embedded. The texts above support such an approach.

You may, if you wish, elect to use a third text in English 101: Donald Murray’s *The Craft of Revision*, 5th ed. (Thomson Wadsworth, ISBN 0838407153). This text, unlike the first two groups of texts discussed above, is optional.

Assessment

There are two kinds of assessment: formative and summative. Most of your energy when teaching writing should be spent on the former. Students should receive feedback on their writing at all stages of the process: during initial topic selection and development, as they draft,
and after they draft, to encourage revision. If students are not going to revise a draft again, it does little good to offer them extensive feedback. Therefore, many 101 teachers have either an open revision policy or use portfolio assessment. These strategies reward students for revising and help students develop effective strategies for what many believe is the most important component of the writing process.

In terms of summative evaluation, teachers should consider the audience, purpose, and context of the particular assignment. One definition of a successful piece of writing is that it achieves its desired purpose with a particular audience. A successful job letter gets you an interview; a successful comedy sketch makes people laugh. So what’s a successful 101 paper? As Tom Lovin points out in his section on English 95/96 portfolio assessment, these criteria aren’t easy to agree upon. However, we think the basic questions about quality he includes there are equally applicable to English 101 – or any composition class. These questions can be found in this guide on page 47.
SOUTHWESTERN ILLINOIS COLLEGE  
2500 Carlyle Avenue  
Belleville, Illinois

COURSE OUTLINE/SYLLABUS

I. COURSE NUMBER: ENGLISH 101

II. COURSE TITLE: RHETORIC AND COMPOSITION I

III. SEMESTER HOURS: 3  LECTURE HOURS: 3  LAB HOURS: 0

IV. COURSE DESCRIPTION:

English 101 is designed to help students write papers for a variety of general and specific audiences. Students will learn to recognize features that make writing effective, and learn different strategies writers use while prewriting, drafting, revising, and editing. Students will learn to read their own work more critically and to constructively criticize the work of others. The course also provides a brief introduction to the writing of source-supported papers and methods of documenting sources.

V. PREREQUISITE: English placement test score or completion of all reading and writing developmental courses.

VI. COURSE OBJECTIVES:

By the end of the semester, successful students will be able to:

A. write texts appropriate for a variety of general and specific audiences;

B. demonstrate more distinct voices as writers, and vary their voices to fit different writing situations;

C. build papers around a central thesis, focus, or controlling idea, supported by concrete details, examples, and reasoning;

D. critically evaluate their own work and the work of others;

E. incorporate ideas and quotations from other sources into their papers; and demonstrate, in writing, an understanding of sources (using techniques like summarizing and paraphrasing);

F. identify and eliminate, from their finished papers, most errors in standard edited English.

VII. METHODS OF PRESENTATION:

Class discussion, collaborative learning, peer review, writing activities, instructor/student conferences, and short presentations by the instructor and, on occasion, library visits.
VIII. TEXTS:


One of the following:


IX. METHODS OF STUDENT EVALUATION:

Students will produce at least six finished papers, 400-700 words each, most of which are the result of substantial revision. Additional work, including journals, reading logs, writings logs, or on-line conferencing, may be assigned. At least 90% of the course grade will be based on written assignments.

X. TOPICAL OUTLINE:

A. Invention Strategies
B. Drafting and Revision Strategies
C. Audience
D. Purpose
E. Authenticity of authorial voice
F. Developing paper around focus, controlling idea, thesis
G. Incorporation of ideas and quotations from other sources
H. Support of central idea with sufficient and appropriate detail
I. Organization of material to support purpose
J. Appropriateness of language choices to audience expectations
K. Clarity and correctness to meet audience expectations
L. Editing strategies to identify and eliminate most significant surface errors in Standard English

Updated by: Jean Kaufmann, June 2003

For additional information contact: Dr. Paul Wreford
Dean of Liberal Arts, Southwestern Illinois College
618-235-2700, extension 5227
English 101 Sample Materials

Sample Syllabus/Calendar for 16 week semester (Monica Hatch)

*English 101: Rhetoric and Composition I: Calendar for Fall 1995*

*A note about the calendar’s set-up: Assignments are due at the beginning of the class on the date listed, unless indicated otherwise. Major papers will have separate assignment sheets, with due dates listed there as well.*

**Page numbers are inclusive.*

***This calendar is subject to change according to the needs of the class.***

**Week One**

8/22 Intro to Course.
8/24 Intro to one another.
8/26 Intro to technology
   *Assignmnt: Get yourself a working e-mail address (yahoo.com or hotmail.com)*

**Week Two**

8/29 Intro to Paper One: A Significant Object.
8/31 Audience and Purpose.
   SW: 1-35. Consider audience and purpose of “Dumbstruck” (p. 13). Note strategies used by Dillard to reach her audience and achieve her purposes (hard copy).*
9/2 Invention Techniques and Development
   *Assignmnt: H5: p. 90-93 Peer Review model (4c), “Developing Paragraphs” p.113-118 (5a-5c), 128-38 (5e) and SW: p.48-50 “Ode to an Orange.” In Discussion Board, hereafter known as DB, post a discussion of the strategies used by Woiwode to achieve his purpose. Post your thoughts and respond to at least two other students.*

**Week Three**

9/5 Labor Day. College Closed.
9/7 Practice run peer response, looking at larger issues of purpose and audience.
   *Assignmnt: H5: “Exploring, Planning, Drafting” p. 57-62 (3a);
   SW: p.111-115. Post to the DB your thoughts on K.C. Cole’s essay. You may find #1 under “seeing” on p.123 helpful for analysis. Respond to at least two classmates as well.*
9/9 Four hard copies of Paper One due for peer response.

**Week Four**

9/12 Writing Introductions
   *Assignmnt: H5: “Composing Special Purpose Paragraphs,” p. 138–43 (5f).*
9/14  Writing Conclusions.
     Assgnmt: SW: Review some of the readings we’ve done so far and post the DB a
discussion of one of the conclusions you think has been most effective and why. Respond
to at least two classmates as well.

9/16  **Hard Copy Paper One due. Include first draft and peer responses.**
     **In-class: Submission Notes.**
     Assgnmt: H5: p. 1-11. Use these ideas to assess your own writing. (This will come in
handy when we do Submission Notes in class.)

**Week Five**
9/19  Intro to Paper Two: Magazine Ad Analysis.
9/21  Advertising strategies.
     Assgnmt: Bring full-page magazine ad to class and be prepared to discuss rhetorical
strategies. SW: p. 380-84; 298-99, 464, 590, 592. Post to the DB a discussion of how the
assigned texts raise your consciousness about rhetorical strategies used by advertisers.
9/23  Creating error Logs.
     Assgnmt: H5: Review p. 12-27 and 103-104. (This will help you create your error log.)

**Week Six**
9/26  Practice peer response with **Comment.**
     Assgnmt: Be sure to have your St. Martin’s Comment account ready to go.
9/28  **Electronic copy of Paper Two due for peer response. Upload in Comment under Paper Two, Draft One.**
9/30  **Second Draft Paper Two due in Comment at end of class workshop. Upload to Paper Two, Draft Two.**

**Week Seven**
10/3  Intro to Midterm Portfolio.
     Organization
     Assgnmt: H5: “Organizing Verbal and Visual Info” p. 65-75 (3d-3f) and “Making Pars.
Coherent” p.119-27 (5d).
10/5  Workshop Midterm Portfolio
     Assgnmt: H5: p. 93-103 (4d-4h). Post to the DB a discussion of the ways you can best
improve your papers in light of what the readings have to say about revising. Refer
specifically to the assigned Handbook section.
10/7  **Midterm Portfolio due at end of class. Hard copy.**

**Week Eight**
10/10 Individual Conferences.
     Assgnmt: H5: p. 236-55. Using the assigned reading as a guide, explain how you would
go about analyzing an argument critically. Minimum 200 words in hard copy due at your
conference.
10/12 Individual Conferences.
     Assgnmt: Choose a short argumentative text (e.g. an editorial from a newspaper, a brief
essay from Newsweek or Time) and analyze the argument according to the guidelines on
Week Nine
10/17 Intro to Paper Three: An Argument
Argumentation
Assgnmt: H5: “Constructing Arguments” 264-83 (13a-g);
SW: 439-40 (Gabler). Post to the DB a response to #2 under “seeing” on p. 441.
10/19 Argumentation
Assgnmt: SW: 145-48 (Sanders) and 182-84 (Hiss). Both essays argue about cultural perceptions of “place.” Post your thoughts to the DB. Refer to Sanders and/or Hiss to help make your point.
10/21 Argumentation
Assgnmt: H5: “Organizing/Designing Arguments” 287-90 (13j); SW: 580-85. Post your thoughts on the rhetorical effect of the evidence and point of view in the Jones essay. Respond to at least two classmates as well.

Week Ten
10/24 Ethos and Point of View
Assgnmt: SW: 274-86. Post to the DB a discussion of the Nachtwey and DeLillo essays. Be sure to discuss the way the authors deal with ethos and point of view. Respond to at least two classmates as well.
10/26 Tone.
Assgnmt: SW: 577-79 (Marling). Post to the DB a discussion of the strategic use and the rhetorical effect of tone in this essay. Respond to at least two classmates as well.
10/28 **E-copy Paper Three due for peer response. Upload in Comment under Paper Three, Draft One.**
Assgnmt: SW: 189-94 (Iyer) and 292-94 (Sontag). Both essay argue why our culture feels the need to do something. Post to the DB a discussion of the arguments presented.

Week Eleven
10/31 Argumentation: Ethics and Journalism
Assgnmt: SW: 604-06 (Stephens) and 608-13 (Long). Post your thoughts on this issue. Use a quote from Stephens and/or Long to help make your point.
11/2 **In-class essay: Rhetorical Analysis of an Argument: Choose from assigned SW texts.**
Assgnmt: SW: 456-58 (Klein) and 557-62 (Bordo). Post to the DB a discussion of the way that body image and fashion play a part in one’s identity. Use a quote from Klein and/or Bordo to help make your point.

Week Twelve
11/7 Paper Four Workshop (online research) Be sure to have Handbook in class with you throughout this unit.
11/9  Paper Four Workshop (integrating sources)  Assgnmt: H5: “Integrating Sources” 380-92 (17a-g)

Week Thirteen
11/14  Paper Four Workshop(documentation)  Assgnmt: H5: “Avoiding Plagiarism” 393-402 (18a-e);
11/16  Workshop/Group Work.
11/18  Electronic copy of Paper Four due for peer response.

Week Fourteen
11/21  Group Presentations on Editing
11/23  Thanksgiving Break. No Classes.
11/24  Thanksgiving Break. College Closed. Happy Thanksgiving!

Week Fifteen
11/30  Last day to withdraw. Paper Four due at end of class. Have Handbook with you to finalize Works Cited page.
12/2  Intro to Portfolio.

Week Sixteen
12/5  Portfolio Workshop.
12/7  Portfolio Workshop.
12/9  Last class day. Portfolio Workshop. Portfolios due at the end of class.

Final Exam Week: 12/12 – 12/15

Note:  I have not “assigned” all parts of the Handbook, but as independent learners, you are expected to use it as a reference – as needed. For example:

• Part Two contains helpful info on writing with computers.
• Part Five contains very helpful advice on communicating effectively.
• Parts Six through Ten provide explanations and examples of mechanical issues such as grammar, punctuation, etc. E.G.: See the most commonly misspelled words on 565 - 69!
• Part Twelve explains the different expectations, emphases, and styles required by the various academic disciplines (including essay exams). It also covers “Writing for Business.”
Sample English 101 Syllabus/Calendar for 8 week Semester (Nicole Hancock)

**ENGL 101 (002): Rhetoric and Composition I**
Mon/Wed. 8:30-11:20  Summer 295  
Rm. 2462  3 credit hours

Instructor: Nicole Hancock  
E-mail: [nlhancock@mckendree.edu](mailto:nlhancock@mckendree.edu)  
Voicemail: 235-2700 ext 4145  
Contact by e-mail will be the easiest way for you to receive a timely response.

**Texts:**

**Additional Materials:**
*Blue or black ink pen: bring to and use in every class meeting!  
*Single subject notebook (reserved just for this class): bring to every class meeting- Use for notes, prewriting and journal assignments.  
Pocket folder with brads: to be used for submitting a portfolio of work at the end of the semester.  
*General folder: You should have one folder where you will keep all of your work clean and organized (since you will not throw away any work until after the portfolio is submitted)  
*E-mail address  
*Highly recommended: highlighters, more than one disk reserved just for this class, and a college-level dictionary.

**Course Description:**
English 101 is designed to help students write papers for a variety of general and specific audiences. Students will learn to recognize features that make writing effective, and learn different strategies writers use while prewriting, drafting, revising, and editing. Students will learn to read their own work more critically and to constructively criticize the work of others. The course also provides a brief introduction to the writing of source-supported papers and methods of documenting sources. Prerequisite: Placement into the course.

**Course Objectives:**
By the end of the semester, students will be able to:  
*write texts appropriate for a variety of general and specific audiences.  
demonstrate more distinct voices as writers, and vary their voices to fit different writing situations.  
*build papers around a central thesis, focus, or controlling idea, supported by concrete details, examples and reasoning.  
critically evaluate their own work and the work of others.
*incorporate ideas and quotations from other sources into their papers; and demonstrate, in writing, an understanding of sources (using techniques like summarizing and paraphrasing)*
*identify and eliminate, from their finished papers, most errors in standard edited English.*

**Course Policies**

**Assignments:**
You will have 7 formal writing assignments over the course of the semester. Some of the assignments may not make it out of the preliminary drafting stages while others may be revised multiple times. I will comment upon but not grade papers that are in the revision stages.

You will have additional assignments such as journals, writing exercises, and discussion questions. At the final, you will submit a portfolio of your work. In addition to the final draft of each essay you submit, you should include all previous drafts, peer reviews and any conference notes for the essay (so don’t throw anything away unless told you may do so!). I will provide more specific information about the portfolio closer to the end of the semester.

All formal assignments should be typed using a size 12 standard font (Times New Roman, Arial) and using standard 1” margins. They should be double spaced throughout.

**Grading:**

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<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
<th>Percentage</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily work</td>
<td>15%</td>
<td>90-100</td>
<td>A</td>
</tr>
<tr>
<td>Journal</td>
<td>10%</td>
<td>80-89</td>
<td>B</td>
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<tr>
<td>Final portfolio</td>
<td>75%</td>
<td>70-79</td>
<td>C</td>
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<td>60-69</td>
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**Late Work:**
Your work is due on the date for which it is assigned. If you know ahead of time that you will be absent on a major due date, it is your responsibility to turn the assignment in early. If an emergency comes up, you should make arrangements to have the assignment turned in to my mailbox or you should e-mail attach the document to me (make sure the document is saved as rich text format [.rtf]).

If your assignment is turned in after the due date, one letter grade will be deducted for each class day it is late. Work will not be accepted for credit after two weeks, though some assignments will still need to be turned in for portfolio eligibility.

**Attendance/Tardiness:**
You are allowed 2 absences for this class. On your third absence, I will drop you from the course. I do not distinguish between reasons for absences, so please do not tell me your reasons for missing class. Once again, absences do not excuse you from turning assignments in on the due date. It is also your responsibility to find out what material you missed before the next class meeting. I recommend exchanging phone numbers with at least one person in class. You may also e-mail me to find out what was missed. Tardiness will affect your daily grade points as will leaving early. Plan to meet for the full class-time.
Computer Use
The computers are to be used for classwork only. You may check your e-mail and/or play games during breaks but need to return to classwork when class begins again. If I notice you on unauthorized areas, you will be considered absent during that time. This will affect your daily grade and/or absence allowance. I will warn you before it gets to that point.

Cell Phones/Pagers:
Please turn your cell phones/pagers to silent mode when entering the classroom. If you must take the call (i.e. work or a babysitter), quietly leave the room before answering or returning the call.

Participation/Effort:
I expect you to arrive in class, fully prepared for the day’s work. This means if you are supposed to be doing a workshop over your first draft, you should have a complete first draft in hand as you walk into the class. I also expect that in addition to being prepared for class, you will take active participation in it. This means attempting to contribute to the class via meaningful comments about the works we are discussing or asking questions if you did not understand the work. It also means trying to provide helpful feedback for your peers during peer reviews. Throughout the semester, I take effort/preparedness grades.

Academic Honesty:
If I find students sharing answers or work on a quiz or homework assignment, all students involved will receive a zero on the assignment. Unfortunately, the most tempting form of academic dishonesty in a composition class is plagiarism. Plagiarism is defined in the student conduct code as “copying, paraphrasing, or otherwise using written or oral work of another without proper acknowledgement of the source or presenting oral or written work prepared by another as one’s own.” Students who are found guilty of this academic misconduct are subject to disciplinary sanctions, which may include failure on the assignment, failure in the course, suspension, or expulsion. My interpretation of this is if you are found to have used another person’s work or work you previously submitted to another class, you will fail the assignment. If you are found guilty of academic dishonesty a second time, you will fail the course.

The Success Center and Online Writing Lab:
The Success Center is in Rm. 1240 in the Main building. At the Success Center, tutors are available to help you with any course. Should you need help with a specific paper for this course, you will need to bring the assignment description with you and explain your concerns about your draft to the tutor. Tutors are on-hand, waiting for students to arrive. Some days, you can walk right in to be helped; others you will have to wait or come back. If you cannot go to the Success Center, you may want to use the Online Writing Lab (OWL). You may send your paper to an English tutor through the website (http://www.swic.edu/owl), and they will review it within 48 hours (during the week, not on weekends). Both the Success Center and OWL are designed to assist you with specific concerns, not to proofread your paper for you. They will help you with any stage of the writing process from refining your topic to assisting you with MLA concerns.
Special Services:
If you have any condition that inhibits your ability to learn and focus on schoolwork, I encourage you to let me know and then consult Special Services in room 1105 of the IS building. They are available to assist people with disabilities of all kinds, health issues, economic and academic issues, and ESL students.

ASSIGNMENT CALENDAR

Assignments are subject to change. If you miss a class, contact a student or the instructor BEFORE returning to class to discover what was missed.

As you complete the reading assignments, do your journal assignments (see journal calendar). Journals will be collected periodically, and it is your responsibility to keep them maintained.

June
6 Intro Course, Book intro, In Class writing
8 Chapter 1 Intro (38-41), Ode to an Orange (48-50)
   Eggleston photos (64-5), Teaching Architecture (84-6)
13 First draft workshop: Ordinary Area essay (1 copy, typed)
15 Peer Review 2nd draft (bring 3 copies), Rostovsky pics (324-7)
   Chapter 4 Intro and Bato Con Khakis (304-311)
20 Story of my body (314-320), Retrospect (350-3)
   Homeless Man (354-356), Skin Game (366-369)
22 First Draft due Identity Essay (_____ copies)
   Bring St. Martin’s Handbook
27 First draft Interview Essay (_____ copies)
   Bring Handbook
29 Chapter 6 Intro (464-6), 10Steps (476-478), Warhol (480-1)
   Cosmic Britney (499-504), Kalman’s altered pics (494-8)

July
4 No Class- Enjoy the holiday!
6 Library (first half of class. Meet there.)
   Bring St. Martin’s handbook
11 Chapter 5 Intro (380-4), Graham pics (395-8), In Praise of Consumerism (411-5),
   Superhero Nerd (439-440), Retrospect (434-7)
13 Conferences Time: __________
   Bring 2-3 page draft of research paper
18 First draft Producing America paper (3 copies)
   3-4 page Icon paper draft and beginnings of works cited page (1 copy)
20 Research paper revision, bring almost complete revised draft (_____ copies)
   Summary Response first draft due
25 First draft letter due
   Portfolio work (bring revised versions of everything that is going in the portfolio)
27 Portfolio due!!!!!
Descriptions of Writing Assignments: Abbreviated versions (Nicole Hancock, cont’d)

***All papers must eventually be over 3 pages in order to get above a C when graded in the portfolio.****

Ordinary Area Paper:
Use an area of your life (your room, car, wallet, purse, bookshelf unit, etc.) to show a little about who you are.

Identity Paper:
Open topic. Write anything about identity. Use assigned reading, freewrites, journals and discussions to determine a paper topic. Could be about your personal identity or about perceptions of identity in general. You determine the structure of the paper.

Interview Paper:
Use the interview conducted in class to write meaningfully about the person and his/her interests.

Icon:
Include research. Must be 5 pages long eventually. Must show how the person or thing is an icon. How has it impacted society? What will the lasting impact be? How has perception of the icon changed with time? Use Kingwell’s essay for ideas on people. Use flag pictures for ideas on a symbol.

Producing America Paper:
Support an opinion about America and consumerism. Support with what you know and have experienced already. Use the assigned reading, freewrites, journals and class discussions to find a topic that interests you. You may put research into this paper and turn it in as a 5+ page research paper if your icon research is not going well.

Summary/Response Paper:
Choose any essay that was assigned this semester and write a summary of it and then explain your response to the essay. What did it mean to you? How did it make you feel? What did you get out of reading it? You may do it on an assigned photo, but that would probably be more difficult.

FINAL PORTFOLIO
Letter about what you have experienced/learned this semester
Research paper of 5-7 pages (make sure to include a works cited page)

2 additional essays of your choosing
Sample English 101 Essay Assignment (Tom Lovin)

Essay Four: 1000 word minimum. There are three options. No matter what option you take:

You have to incorporate at least three citations from the chapter 4. And think of your classmates and the instructor as your audience.

Grading Criteria: Besides the Evaluating Essays handout, the more the following are true the better:

- You demonstrate understanding of chapter 4.
- Your citations are incorporated smoothly: they have to BELONG in your essay, not just be there because I made you put them there.
- You don't write to the prompt!!!

Option 1: Write an essay about the idea of identity. This is a broad topic, and I am going to list a bunch of possibilities, so you have to come up with some angle of your own. Be sure that your essay is focused and coherent.

Things you might write about:

How have you come to identify yourself: what has been the impact of your church and/or family and/or friends and/or sports and/or sexual preference and/or your race and/or your gender and/or age group and/or interests and/or abilities and limitations. and/or

What has been the impact on your identity of your body image? For this essay, let's say that body image means how you feel about everything: height, weight, ears, eyes, face, hair, everything. and/or

Talk about the impact on your identity of your culture? This can include the influence of any one or more of these: movies, music, television, advertisements, ads, brand names.

This is a big hodgepodge of stuff. Don't write your essay that way, just a list of quick answers to these. I'm just giving you all of these to give you a bunch of choices.

Note: You're writing about the impact on yourself, but you can be more or less personal and revealing in your approach. You might write just about yourself, but you might write about yourself in the context of other people and end up writing as much or more about them as about yourself. You can lean to the analytical or to the self-reflective.

Option 2: Starting with The King of Queens, there has been a trend of shows about overweight, average looking, guys married to babes. What is up with that? Watch some of these shows, then analyze and evaluate them.

Option 3: Go to the internet and find a fashion site that encourages a more realistic body type, something other than the tall, skinny supermodel image. Write an essay in which you analyze and evaluate the site.
Sample English 101 Assignment (Dianna Rockwell Shank)

Essay Assignment #1: “This I Believe”

Important Dates to Remember:

Writing Workshop for 3 Students: Thursday, June 15

Essay #1 Due Date for Everyone: Tuesday, June 20

If you happen to listen to National Public Radio (NPR), you might recognize the title of this assignment, “This I Believe.” This regular segment on NPR spotlights an essay written by one of us, an average everyday American (with sometimes a celebrity getting in on the action). “This I Believe” is based on a 1950s radio program of the same name, hosted by acclaimed journalist Edward R. Murrow. In creating “This I Believe,” Murrow explained that "In this brief space, a banker or a butcher, a painter or a social worker... will write about the rules they live by, the things they have found to be the basic values in their lives."

Each day, millions of Americans gathered by their radios to hear compelling essays from the likes of Eleanor Roosevelt, Jackie Robinson, Helen Keller and Harry Truman as well as corporate leaders, cab drivers, scientists and secretaries -- anyone able to distill into a few minutes the guiding principles by which they lived. Their words brought comfort and inspiration to a country worried about the Cold War, McCarthyism and racial division.

Two NPR folks – Jay Allison and Dan Gediman – revived the show because of the pertinence they felt the show could have today: "As in the 1950s, this is a time when belief is dividing the nation and the world ... We are not listening well, not understanding each other -- we are simply disagreeing, or worse. Working in broadcast communication, there's a responsibility to change that, to cross borders, to encourage some empathy. That possibility is what inspires me about this series.” Allison and Gediman say that their goal is not to persuade Americans to agree on the same beliefs. Rather, they hope to encourage people to begin the much more difficult task of developing respect for beliefs different from their own.
So what is your task? To write an essay that would be appropriate for this NPR segment. If you visit the NPR web site (www.npr.org), search for the link for “This I Believe” (currently on the lower right; if you can’t find this link, do a quick search on the web site; You can also use the web site address, www.thisibelieve.org). Note that the web site includes many examples (both written and oral) that other folks have written (including some from the original 1950s version of the show) as well as a link on “Essay-Writing Tips.” The show suggests that you write no more than 500 words, but you are welcome to extend that if you think that you need the space. Make sure that you have a point (in academic-talk, we would call this a thesis, of course). Think about the specifics (in both your language and examples) that would make your “This I Believe” essay clear. You’ll also need to think about your audience – you are not necessarily just talking to me. So just who are you talking to??

Keep in mind that your essay should also reflect college-level writing so be sure to proofread and edit your work. And my advice to you? Don’t wait until the last minute – see me if you have any questions ASAP!

Other Comments:

- Papers should be typed and double-spaced. Font size and margins should be honest. I’d hate to have to stipulate what these must be. Just know that using large fonts and margins to pad out a short paper is obvious.
- Number your pages. If you can't figure out how to make your word processor do it, then do it by hand.
- Staple the sheets together. You've bought a dictionary, maybe even a computer. It's time to buy a stapler.
- If you want to print on the backs of already used paper, to help the environment, please do. But it would help me if you'd cross out the material on the wrong side in some unmistakable way.
- A paper is better marked up than incorrect or unclear. If you do not catch your spelling, diction, punctuation, grammar, citation, and factual errors as you type and revise, then at least correct them by hand as you proofread.
Sample English 101 Mini-Portfolio Assignment (Tom Lovin)

Journal, Prewriting, Essay Three

The journal for the first half of the term is a writer's journal. It is not a diary!! You don't have to spill your guts about your personal life. What you should write about every other day or near is a paragraph about your writing process: what works for you, what you do, how the drafts of essays one and two are going, what is involved in the process of writing about yourself and finding the importance beyond "this happened to me."

You'll have to turn in some pre-writing for each of the first two essays. I'll give you a guide to follow for these, basically lists of questions to answer, but these are just optional. You can pre-write in whatever way works for you: making lists, random notes, free-writing, brainstorming, drawing pictures. Just turn in whatever you do that shows you working the material through your head.

During the semester hang on to copies of any rough drafts that are marked up, commented on, etc.

Essay three (400 words minimum) is about your writing and critiquing process for the first half of the term. Basically, you are to write a self reflective essay explaining your writing process and your critiquing process. You can talk about anything you think is pertinent: pre-writing, drafts, discussion boards, peer groups, etc. For example: How involved were you? How did all of this help or not help you overall? What did you learn? Where do you go from here? Etc.

In a folder, put essay three on top, followed by your journal, followed by your pre-writing, followed by your rough drafts, and anything else you think relevant: pictures, drawings, doodles, notes, anything.

Grading criteria: I'm looking at this overall -- how well essay three and the rest of it go together to form an honest and accurate picture of you as a writer at work.

Due: See schedule.
Remember the full title of our course is Rhetoric & Composition I. The term rhetoric originated in ancient Greece and Rome, cultures that innovated resolution of their disputes with words and concepts. Since then, rhetorical cultures have been used texts to advocate for justice. One concept arising from this is “might does not make right.”

Two companion texts, Susan Sontag’s “Looking at the Unbearable” (qtd. in McQuades 546) and Franciscon Goya’s “Que Hai Que Hacer Mas?” and “No Hay Quien los Socorra” (qtd. in McQuades 547), demonstrate (both verbal and visual) rhetoric’s advocacy for at least raising consciousness, if not advocating for justice against oppression.

In order to put rhetoric into such action, for the service learning reflection, you are asked to give one hour of your time. SWIC has a list of non-profit agencies, largely serving people in unequal society (children, the elderly, etc.) from which to choose such service. While you are not restricted to this list, whatever service learning you do for an hour should be connected to a larger issue needing justice. To get a better understanding of the larger issues connected with your service learning, we will be doing some research through SWIC Library’s resources.

After reading both print/web sources and your service learning experience, you will write a reflection. While similar to an essay, the reflection should focus on how your consciousness was raised. One way to do this is to admit the preconceptions you had (stereotypes you accepted) before your research and experience as well as discuss the ways your thinking changed through research and experience.

Length: Three to five typewritten pages
Style: MLA (See Lunsford 415-440)
Possible points: 10 (For criteria, see Service Learning Review.)
Due: Thursday, 9 December at the end of class
Where: WebCT Assignments or MC 2460
Service Learning Preview: Due Tuesday, 23 November

1. What issues (malpractice insurance for doctors, quality daycare for welfare recipients returning to work, safe living/working conditions near industry, etc.) in your community (Cahokia, Chester, E. St. Louis, etc.) are of most concern to you?
2. What are your preconceptions about this issue (doctors make enough money, welfare recipients should work, industry means jobs, etc.)?
3. What information on this issue is available through the SWIC library (book catalog, research databases, meta-web search, inter-library loan, etc.)?
4. What can you do to address this issue (attend a meeting, babysit for a relative, write a legislator, etc.)?
5. What arrangements (changing a work schedule, finding a babysitter, developing intelligent questions, etc.) will you need to make to actually address the issue?

Service Learning Review: Due Tuesday, 30 November

1. For an unfamiliar audience, describe your issue of concern and its importance to your community.
2. In your own voice, explain how your preconceptions were confirmed and/or complicated by addressing the issue.
3. Clearly citing the sources you found through the library, show the background knowledge you acquired about the issue.
4. Through organized and supported points, focus on the issue of concern and the way you addressed it.
5. To insure clarity and correctness, proofread (in collaboration) this assignment carefully.
Sample English 101 Journal Assignment Sheet for 8 week semester
(Nicole Hancock)

1. Answer the questions as fully as possible (both in content and style—full sentences, full thoughts!).
   Use specific references to the works when supporting your opinions.
2. Write in blue or black ink.
3. Label the assignments with the date and the question numbers.

Journals will be collected periodically, occasionally unannounced. Keep your journals up to date. Write the journals as soon after reading as possible. The late policy can be found in the syllabus.

June 8: Chapter 1 Intro (38-41), Ode to an Orange (48-50), Eggleston photo (64-5), Teaching Architecture (84-6)

1. Examine Etheridge’s Refrigerator on page 39. What relationship do you see between and among the objects placed on the refrigerator door? What story or stories do the photographs on the refrigerator suggest to you? What do you think the family is like who lives in this home? What makes you think these things?
2. List some of your favorite descriptions (and their paragraph numbers) from “Ode to an Orange.” What senses are used in each?
3. What is the overall effect of all of his descriptions on you, the reader? How would the effectiveness have changed if there were fewer descriptions or more?
4. Eggleston photo- Which items capture your attention the longest? Why?
5. Continued- Explain what kind of person you think lives in this room and what gives you this impression. Include as many details as possible.
6. Ingalls-Teaching Arch.- Pick three quotes from the essay and explain how they relate to writing.
7. If you were an architecture student, how would you feel about being in Ms. Gussow’s class? Explain.

June 15: Rostovsky pics (324-7), Chapter 4 Intro and Bato Con Khakis (304-311)

1. Rostovksy created these pictures from descriptions that readers mailed in after seeing a request in Cabinet magazine. Which painting do you think would be the most accurate, would look the most like the person who sent in the description? Why?
2. Pick one of the descriptions and explain what you think that person’s personality is like.
3. Why do you think the editors chose to put these two photos with what was written in the chapter introduction? How do the pictures reinforce what was written about (or do they)?
4. Comment on the composition of each photograph (the cropping, amount of body exposed, color, etc.) How did the photographer make you focus on different things in each picture?
5. “Bato” is a Spanglish word that means, “Hey, Man!” How is this “too bold for my mother’s blood”? What is it about the bato con khakis that the narrator admires?
6. Draw a picture of the narrator, the “bifocals kid.” If you cannot draw more than a stick figure, then explain what you think the narrator is like.

June 20: Story of my body (314-320), Retrospect (350-3), Homeless Man (354-356), Skin Game (366-369)

1. Who are the people/characters that the author wants to be like? How do they fill a void for her?
2. How do you think she feels about her identity now, as an adult? What in the text makes you think this?
3. Look at the Retrospect: Building the Male Body pictures. According to these ads, what should the ideal man be like? Give at least 4 characteristics that you can find in the ads.
4. The editors of the book chose to do the retrospect on advertisers’ and society’s message to men. What would they have focused on if they had chosen society’s message to women?
5. The homeless man splits himself into two people (Mr. Bliss and Al). How does he make them two distinct personalities? (How are the voices and purposes of the “two men” different?)

6. Al describes his physical attributes in his early description of himself. Try to describe him more completely. Read between the lines of what he did/did not say.

7. Describe the voice or tone of “The Skin Game.” Look the terms up on pages 684-5 of the glossary in your book for more information.

8. According to Queenan, perception of the tattoo has altered with time. Do a mini timeline according to the information he has given you in the essay.

June 27: Chapter 6 Intro (464-6), 10 Steps (476-478), Warhol (480-1), Cosmic Britney (499-504), Kalman’s altered pics (494-8)

1. Choose a line or two from the introduction. Write it at the top of your page and freewrite on it until the end of the page.

2. List an abbreviated version of the 10 steps Kingwell uses in “10 Steps to the Creation of a Modern Media Icon.” What are the significant advantages and disadvantages of the ten-part structure? Is anything missing? Does anything not belong?

3. Explain how Kingwell’s steps relate to another “modern media icon.” Use Elvis or Marilyn Monroe if you cannot think of one of your own.

4. Do you think Warhol was making a commentary about pop-culture icons in general or about Elvis and Marilyn Monroe specifically? Justify your answer with details from the paintings.

5. Who was Perotta’s audience for this essay and why do you think he used this structure?

6. How does he say that Spears is an icon? In what ways does he say she fails as an icon?

7. What was your initial response to the Kalman photographs? What do you think he was trying to accomplish?

July 13: Chapter 5 Intro (380-4), Graham pics (395-8), In Praise of Consumerism (411-5), Superhero Nerd (439-440), Retrospect (434-7)

1. From page 380, explain the quote, “This distinction—and, often, discontinuity—between potential and actual Americas has often been one of the most traditional features of American culture.” Draw on other parts of the chapter introduction to help “translate” what is said in that line.

2. Choose one of Graham’s photos. Comment on its composition (framing, focus on the individual, inclusion/exclusion of detail, color, etc) and how it is a part of the “American cultural landscape in all its nooks and crannies” (as Graham has said of his work).

3. What was James Twitchell’s reason for writing, his purpose of the essay?

4. What are the examples of Trollope and The Jerk meant to show us about consumers?

5. According to Neal Gabler, why does Spider-Man resonate so deeply with teenagers? Can you think of any other movies/ t.v. shows that do this?

6. Of the 4 families included in the retrospect: Cleaver (from Leave it to Beaver), Brady, Cosby and Soprano, which fits the least and why?

7. What message has each family given America during their respective decades?
Sample English 101 Exercise (Dianna Rockwell Shank)

ENG 101: Figure out the rule for each form of punctuation!

Semicolon:

I am tired; I am hungry.

The committee had heard these arguments before; therefore, it turned its attention to other matters.

I have lived in Aberdeen, Washington; Seattle, Washington; Tokyo, Japan; Fukui, Japan; Hattiesburg, Mississippi; and St Louis, Missouri, during the last ten years!

Colon:

A mind is like a parachute: it only works when it is open.

Our class this semester has focused on the necessary skills to good college writing: providing a focus, using support, and practicing good editing.

Heed the words of Dianna Rockwell: “Running is fun!”

Dash:

Of the three punctuation marks producing a pause – the comma, the dash, and the parentheses – the dash produces the most abrupt pause of all.

Parentheses:

The agency relied on various groups (the ACC, the SEC, and the NCAA) to reveal the abuses.

Brackets:

The man argued, “This law does not apply in our [great] state.”

Quotation Marks:

The police “guarding” the bank slept through the entire robbery.

Southerners use “ya’ll” to reply to just about everyone.

Dianna said, “Ya’ll are almost done with this exercise!”
Sample English 101 Student Handout (Tom Lovin)

Incorporated vs unincorporated quotes

If you are quoting one of the writers in the book, just be sure to incorporate the author's name in the sentence you are quoting him/her in, and to put the page number of the quote in the parentheses, here in sample one:

Susan Bordo claims that it is impossible for any visual content in an advertisement not to be appealing. She says that all you have to do is “Put that frame around the image, whatever the content, and we are instructed to find it glamorous” (239).

Notice that the period comes after the parenthetical citation. Notice also that since the author is mentioned in the sentence, you don't have to put her name in parentheses. I strongly recommend this method of having the author's name in the sentence instead in the parentheses; you will more likely than not make your English 102 teacher happy. Notice also, that I set the quote up, saying why I was quoting her, by summarizing the ideas she put in her previous paragraphs.

I also recommend this. Set up your quotes - don't just quote the writer and leave it at that, like I do here in sample two:

We’re taught to believe in advertisements. “Put that frame around the image, whatever the content, and we are instructed to find it glamorous” (Bordo 239).

The problem with this is that I switch from my own statement “We’re taught to believe in advertisements” to the Bordo quote. In sample one everything goes together better, and it’s clearer whose ideas we’re talking about.

I think sample one is better than sample two but to improve sample one even more, it would be nice if we also included something about who we’re quoting. Just saying “Susan Bordo” might leave someone thinking “So, who is that?” So we could get the info from the textbook and say, as in sample three:

Susan Bordo is a feminist professor of English and Women’s Studies who specializes in the impact of images of the female body (McQuade and McQuade 235).

Also, it would be nice if I would follow up the quote of Bordo with a comment of my own. English 102 instructors get tired of quotes that aren’t followed up with or led into with ideas of your own. So you could do this:

Susan Bordo claims that it is impossible for any visual content in an advertisement not to be appealing. She says that all you have to do is “Put that frame around the image, whatever the content, and we are instructed to find it glamorous” (239). All the time I see my little sisters look at ads like these in the fashion magazines. I hear them say how pretty the skinny looking models are, even when they’re all anorexic and wearing torn up, dirty looking clothes and messy hair, looking like emaciated junkies. So, in that respect,
what Bordo says rings true for me. Maybe this is reading too much into things, but it’s interesting that Bordo is actually a feminist professor of English and Women’s Studies who specializes in the impact of images of the female body (McQuade and McQuade 235). Maybe these professors are making a career out of a narrow obsession, but it is interesting that someone could devote their whole life to studying something like this. Maybe there really is more than meets the eye when you look at a fashion ad.

Okay, I’m trying to do several things in this paragraph:

- I set up the quote.
- I follow up the quote with my personal observation of two little sisters and how that gives, for me, some credence to what Bordo says.
- I give you the context of who the writer is.
- I make a link between Bordo’s essay and the McQuade’s introductory material to her essay.
- I also make a conclusion of my own in the last two sentences.

It’s always more desirable to use source material in a way that shows you can incorporate it smoothly and meaningfully. You don’t want it to feel like you are just boringly thinking, “Okay I have to stick in something about the stuff I read, so here it is.” There are many variations on how to achieve a smoother, more meaningful incorporation of your sources. Maybe it doesn’t fit the flow of what you’re writing to put your follow up comments to the quote right after it, but they should be in there somewhere. Anyone reading the essay should be clear when it’s your thoughts and when it’s the thoughts of someone you’ve read, and it should appear that you’re not just quoting or summarizing their words just to do it. You should have a reason to incorporate their words and thoughts, and it should be clear you understand the material you’re incorporating.
How We Envision the Course

Yes, English 102 is designed to help students learn to incorporate information gathered from sources into their writing. “Sources” includes but is NOT limited to “library research.” We would like to encourage many different kinds of research to more closely resemble the kinds of investigations writers in the real world do. We also need to help students learn the kinds of research that they might be expected to do in other classes (along with using the library this includes interviewing people, conducting surveys, systematically observing people and places, researching public archives, etc.) We also believe that research should be subservient to the student’s rhetorical purpose rather than the other way around. See the separate section on Research in this guide for more on our department’s philosophy about sources.

Types of Assignments

As a department, we would like to move away from the traditional Research Paper (a long objective exposition full of quotes from library sources). Alternatives to the traditional research paper include researched arguments, personal essays amplified by source support, formal or personal examination of a text, research into possible careers or academic majors, and ethnographies (a comprehensive study of a culture or subculture). Some teachers choose to assign only one big semester project, usually consisting of several separate components (with due dates along the way to discourage student procrastination). Other teachers choose to assign several smaller papers that are not directly connected. Either approach is fine, as long as your students produce at least 4000 words (16 pages) of finished, edited work, including at least one substantial paper (5-7 pages). Several assignments that teachers have used in 102 are included on subsequent pages.

Plagiarism

If you ask students to write a research paper with ten sources on a topic of their choice, you are opening the door to plagiarism. The internet is full of ready-made research papers students can download and turn in to you. There are ways to catch them, of course, but assignment design can go a long way in preventing plagiarism. The assignments that follow are more likely to deter this type of academic dishonesty. See this guide’s earlier section on plagiarism for more advice on how to prevent it and catch it.

Evaluating Student Performance in 102

Inevitably, you will have to judge the overall rhetorical effectiveness of the papers you receive in 102, just as you do with any piece of writing. But along with the usual attributes of “good” writing, here are some issues unique to 102 papers that you might pay attention to:
• **Quality of research collected.** Did the student succeed in finding good material relevant to his or her purpose? Is there a variety of sources? Are the sources reliable? Is it clear that the student understands the source material well enough to use it effectively? Did the student work consistently and diligently to track down good material, or did the student obviously wait until the last minute and scramble to come up with sources?

• **Incorporation of source material:** Does the student use the research to support his or her rhetorical purpose? Or does it seem like the student has no purpose other than to regurgitate information? Does the student critically examine the source material, analyzing it for potential bias? Does the student engage in an intellectual debate with the sources, or are the sources just “stuck in” the paper without comment? Does the student maintain a clear separation between his or her own ideas and those that came from other sources? Are the paraphrases done properly (in the student’s own words with clear attribution of sources) or do they border on plagiarism?

• **Citation of sources:** Is everything cited properly? Is there a Works Cited page? Are quotation marks used where necessary? Are quotes formatted properly (long quotes indented, for example)?

**Reading**

You’ll want to have students buy two required texts: *The St. Martin’s Handbook* (6th ed.) by Andrea Lunsford, plus your choice of one of the following:

- **Fieldworking** (3rd ed.) by Sunstein and Chiseri-Strater (Bedford/St. Martin’s, ISBN 0-312-43841-9)

Many instructors appreciate *Fieldworking* because its ethnographic assignments limit the potential for plagiarism, plus it encourages students to immerse themselves in a local research situation, which many students find personally rewarding. *The Curious Researcher*, however, may offer instructors greater flexibility when designing assignments. Whether you want to assign one long research paper or multiple shorter ones, this book will work, as both the research process and writing process are addressed in detail, with examples throughout. Furthermore, the book does not limit instructors to the ethnographic approach that is used in *Fieldworking*, though *The Curious Writer* does allow instructors to incorporate ethnography into the course if they wish to do so. *The Curious Writer* is organized well for taking students through the research and writing process, with an adaptable timeline approach and many excellent exercises.

Finally, the sources that students track down and work with during the semester constitute yet another body of reading in the course. Getting students to wrestle with this material (rather than merely “process” it passively) is a worthwhile challenge for the teacher of English 102.
I. COURSE NUMBER: ENGLISH 102

II. COURSE TITLE: RHETORIC AND COMPOSITION II

III. SEMESTER HOURS: 3  LECTURE HOURS: 3  LAB HOURS: 0

IV. COURSE DESCRIPTION:

English 102 focuses on the processes of academic inquiry and source-supported writing, while continuing to practice prewriting, drafting, revising, and editing strategies. Students will gain experience using a variety of research methods including interview, observation, survey, library archives and electronic databases, and other written/visual/aural texts or artifacts. Students will use reflection to critically analyze and evaluate information and ideas from a variety of sources, and use such sources effectively in their own writing.

V. PREREQUISITE: English 101 with a grade of C or better.

VI. COURSE OBJECTIVES:
Throughout the semester, students will be able to:

A. engage in research as a process of inquiry and discovery, formulating research questions and developing (or following) appropriate methods for pursuing those questions;

B. extend their understanding and application of the rhetorical strategies of purpose, audience, voice, and situation, demonstrating this through critical thinking, reading, and writing;

C. interact with a variety of primary and secondary written/visual/aural texts, discovering individual insights and formulating their own stance throughout the writing process;

D. evaluate critically their own writing as well as professional and student texts;

E. apply expected conventions of an academic discourse community and cite sources using established documentation guidelines;

F. assume responsibility for their own learning as they become independent writers and empowered thinkers.
VII. METHODS OF PRESENTATION:

Individualized and collaborative writing activities, peer review, class discussion, instructor-student dialogue, instructional presentations, writing workshops, possible computer-assisted instruction and/or conferences, and, on occasion, library instruction. The use of alternative locations should not exceed one quarter of the regular class meetings.

VIII. TEXTS:


One of the following two choices:


Optional: Murray, Donald. The Craft of Revision, 5th ed.

IX. METHODS OF STUDENT EVALUATION:

The number of papers will be determined by the instructor, but students must produce no fewer than 4000 words of finished, edited work, at least 3000 of which should include multiple sources. Additional work, including journals, reading logs, writings logs, letters, on-line interactions, etc., may also be assigned. At least 90% of the course grade should be based on writing assignments.

X. TOPICAL OUTLINE:

A. Invention Strategies

B. Audience (professional, public, or academic)

C. Rhetorical purpose with a scholarly aim to influence the intended audience

D. Authenticity of authorial voice

E. Focus on a controlling idea emerging from the research and writing process

F. Identification of one's position within the discourse community

G. Accurate and meaningful incorporation of ideas and quotations from primary and secondary sources

H. Support of controlling idea with sufficient and appropriate detail

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I. Organization of material to support purpose

J. Citation using established documentation guidelines

K. Prose style/expression tailored for the intended audience

L. Editing strategies to identify and eliminate most significant surface errors in edited American English

M. Revision as a holistic re-envisioning of the text

Updated by: Monica Hatch
Winnie Kenney July 2004
Cory Lund

For additional information contact: Dr. Paul Wreford
Dean of Liberal Arts
Southwestern Illinois College
618-235-2700, extension 5227

English 102 Sample Materials
English 102 Syllabus Calendar using *The Curious Researcher* (Monica Hatch)

English 102 Calendar for fall 2007  *(Tuesday in CAI; Thursday in traditional classroom)*

This calendar is subject to change according to the needs of the class.

*A note about the calendar’s set-up: Homework assignments are written on the day they are assigned and will be due at the beginning of the following session, unless indicated otherwise. Major Assignments will have separate assignment sheets or “prompts” with due dates noted there; I also include major paper due dates on this syllabus.*

Also note: There are a number of days designated as “workshop.” These are not free days, but an opportunity to accomplish some of your writing/research with in-class help.

**Week One**

8/21  Intro to Course. Intro to technology.

8/23  Intro to Ethnography. Intro to one another.

  Assignment: Think about a family story; come ready to write and share it.

**Week Two**

8/28  Storytelling – oral histories

  Assignment: Post to the Discussion Board (hereafter DB) an urban legend you have heard and attempt to analyze its purpose/meaning. Respond to at least two other classmates’ posts.

8/30  More storytelling – written records.


**Week Three**

9/4  Writing Attitudes and Beliefs

  Assignment: CR 7-14. Choose a statement from the reading and write a reaction to it. Share a personal experience with writing that supports your attitude. Tell a story! Post to the DB under writing attitudes. Also, write reactions/comments to at least two classmates’ posts.

9/6  Intro to Paper One: Observation/Thick Description of a Site.

  Assignment: CR 27-38. Do Ex 1.1 on p 29-32 (Step 1, 2, and 3), but instead of the entire list of words on p 29 as column titles, substitute trends, hobbies, and groups, using those ideas to build the interest inventory. If some other idea comes up, use it too! Hard copy.

**Week Four**

9/11  Finding a workable topic.

  Assignment: CR p 48-57. Do steps 3 and 4 in Ex 1.4 on p 52. This will help you reflect on your own preconceptions and assumptions to prep for In-class Essay on 9/18.

9/13  Film

**Week Five**

9/18  In-class essay: A (P)reflective Essay: Checking Assumptions and Preconceptions

9/20  First draft of Paper One due for Peer response. Have three hard copies ready to share with peers.

  Assignment: CR 63-72 and 138-140. Choose an interesting point from the reading and expand on it. Post to DB under using sources. Avoid repetition of classmates’ points. Also, look over 77-82 for help with searching databases.
**Week Six**

9/25 Intro to Paper Two: An Annotated Bibliography. Have hard copy of *St. Martin’s Handbook* with you during the Annotated Bib unit.
Assignment: CR 73-77. Choose one point from the reading and expand on it. Post to DB under evaluating online sources. Avoid repetition of classmates’ points/ideas.

9/27 *Meet in Library Instruction Room.*
Second draft of Paper One due, along with your earlier draft and peers’ responses.
Assignment: CR 60-62 and 130-154. Using one of the three notetaking techniques discussed, read and take notes on Kathleen Phalen’s article on pages 132-136. Name which technique you used and comment on why you chose that particular one. Hard copy.

**Week Seven**

10/2 Research Workshop.
Assignment: CR Read 126-128 and 120-123. Do Ex 3.2 and #4 under Ex 3.3 on p 125. Hard copy.
10/4 Writing Effective Summaries.
Assignment: CR 128-30. Practice your summarizing by writing an effective summary of this section of CR on Quoting. Hard copy.

**Week Eight**

10/9 Intro to Paper Three: An Interview Transcript and Reflection Practice with Integrating and Manipulating Quotes
Assignment: CR 97-106. Pick a point from the reading and expand on it and apply it to your own ethnographic research. Post to DB under interviewing pointers.
10/11 **Hard copy of Paper Two due.** Effective Interviewing.
Assignment: Read provided handout, reflect on ideas related to interviewing strategies, and post to the DB under An Anthropologist on Mars. Avoid repetition of classmates’ ideas.

**Week Nine**

10/16 **First Draft of Paper Three due. Upload to Comment at start of class: Paper 3 Draft 1.**
Intro to Group Assignment
Assignment: Read your group’s assigned ethnography, taking notes to facilitate time spent in workshop on 10/18.
10/18 Group Assignment Workshop

**Week Ten**

10/23 **Hard copy of Paper Three due.** Intro to Paper Four: A Cultural Artifact or Focal Point
Assignment: CR 14-25. Choose a passage that you find especially effective – one that uses an outside source (an authority) and discuss why it works so well. OR find one you do not like, tell us why, and suggest ways to make it more effective. Post to the DB under using authorities. Avoid repetition of classmates’ ideas. Be original!
10/25 Workshop.

**Week Eleven**

10/30 **E-copy of Paper Four due in Comment at start of class for peer response: Paper 4 Draft 1.**
11/1 Intro to Final Project: The Synthesis
Week Twelve
11/6  Second draft of Paper Four due. Send to me in WebCT email attachment by end of class. 
      Workshop 
      Assignment: Post to the DB some of the headings you are considering for your final project 
11/8  Presentation of Group Assignments 

Week Thirteen
11/13 Conferences (mandatory) – Class cancelled 
11/15 Conferences (mandatory) – Class cancelled 

Week Fourteen
11/20  E-copy of Final Project due in Comment at start of class for peer response: Final Project 
       Draft 1. 
11/22  HOLIDAY. Happy Thanksgiving. 

Week Fifteen
11/27 Intro to Portfolio. Workshop. E-copy of Final Project due in WebCT email 
       attachment by end of class. 
11/28  Last day to withdraw from class. 
11/29  Portfolio Workshop. 

Week Sixteen
12/4   Portfolio Workshop 
12/6   Last class day. Presentation of Ethnographies. Portfolios due at the end of class. 

Final Exam: Thursday, Dec 13, 11:30-1:20. This will be a scheduled exit conference - mandatory. 

Note:  I have not “assigned” readings from the Handbook, but I expect you to use it 
       independently - as a reference for help with mechanical issues (grammar, punctuation, spelling) 
       and MLA documentation, but also for help with rhetoric and writing. For example: 
       • Part Three contains helpful information on research and documentation. Specifically, 
         Chapter 18 outlines MLA style, which is the manuscript format and documentation style 
         we use in English classes. Chapters 14, 15, and 16 contain important information about 
         using sources. 
       • Part Four covers a variety of communication tools. Chapter 22 contains helpful info on 
         writing with computers; Chapter 23 covers document design; Chapter 25 provides tips for 
         giving oral presentations. 
       • Part Five contains helpful advice on communicating effectively. 
       • Parts Six through Ten provide explanations and examples of mechanical issues, such as 
         grammar, punctuation, etc. 
       • Part Twelve explains the different expectations, emphases, and styles required by the 
         various academic disciplines (including essay exams). It also covers “Writing for 
         Business.”
English 102 Sample Syllabus and Calendar for Online Class
(Winnie Kenney)

Asst. Prof. Winnie Kenney  Office:  Belleville Campus, Main Complex 2411
Office Hours:  MWF 1-2 PM, TR 2:30-3:30, or by appointment
Phone:  618/222-5430 (messages returned during office hours)
Email:  winnie.kenney@swic.edu  (messages returned on weekdays)

English 102-IN1  Semester (Lecture) Hours:  3
Fall 2004  21 August-16 December 2004

Departmental Syllabus (proposed revision)

COURSE DESCRIPTION:  English 102 focuses on the processes of academic inquiry and source-supported writing, while continuing to practice prewriting, drafting, revising, and editing strategies. Students will gain experience doing both traditional research (using libraries, periodical databases, and other sources of written texts) and first-person data collection (interviewing, observing, etc.). Students will learn to critically analyze and evaluate information and ideas from all these sources, and use them effectively in their own writing.

PREREQUISITE:  English 101

COURSE OBJECTIVES:
1. engage in research as a process of inquiry and discovery, formulating research questions and developing (or following) appropriate methods for pursuing those questions
2. extend their application of the rhetorical context of purpose, voice, and audience, demonstrating this through critical thinking, reading, and writing
2. interact with both primary and secondary verbal and visual texts, discovering original insights while examining their stance throughout the writing process
3. evaluate critically their own writing as well as professional and student texts
5. apply expected conventions of an academic discourse community and cite sources using established documentation guidelines.
Overall,
6. students will assume responsibility for their own learning as they become independent writers and empowered citizens.

METHODS OF PRESENTATION:  Writing activities—individual and collaborative, group learning, peer review, class discussion, instructor-student dialogue, instructional presentations, writing workshops, and, on occasion, library or computer-assisted instruction.  The use of alternative locations should not exceed one quarter of the regular class meetings.

TEXTS:
Sunstein, Bonnie Stone and Elizabeth Chiseri-Strater.  FieldWorking:  Reading and Writing Research.  2nd ed.

METHODS OF STUDENT EVALUATION:  The number of papers will be determined by the instructor, but students must produce no less than 4000 words of finished, edited work, at least 3000 of which should include multiple sources.  Additional work, including journals, reading logs, writings logs, letters, on-line interactions, etc., may also be assigned.  At least 90% of the course grade should be based on writing assignments.
Class Policies

ATTENDANCE: The purpose of the attendance policy is to encourage student success. Therefore, students with perfect attendance will earn one point of extra credit. For others, based on Southwestern's Academic Regulation for Attendance (Catalog 2003-2004, 24), if a student has three absences, regardless of the reason (like catching the flu, business trips, etc.), the instructor will mercifully withdraw him/her, rather than allow him/her to be unsuccessful.

Since this is an Internet-based course, attendance will be based on weekly contributions to WebCT's discussion boards. Also, the class will meet face-to-face twice, early in the semester for a library orientation and during exam week for presentations. One individual conference face-to-face with the instructor is also required.

DEADLINES: As with “presence” in WebCT’s discussion board, meeting writing assignment deadlines makes a student successful. Should life happen, assignments will be accepted in WebCT up to forty-eight hours after the deadline. After that point, not only will assignments no longer be accepted but also they will no longer be available for downloading.

EARLY ALERT: For an absence and missed deadline, a student will be referred to the Early Alert program through the Success Center. Timely response to the referral and implementation of the program’s recommendation(s) is expected in order to possibly succeed in the class.

EXTRA CREDIT: A student wavering between two grades is encouraged to do extra credit, in hopes of earning the higher grade. After participating in one of the following cultural experiences, the student would reflect on the experience in a short essay of two, typed-written, MLA style pages. For each experience, one point of extra credit may be earned, with only one from each of the following categories:
- Books on the New York Times Bestseller List
- Lectures/Plays in the St. Louis metro area or Southwestern
- Movies earning four stars in the St. Louis Post-Dispatch
- Writing for publication, for example, in Southwestern’s newspaper or literary magazine

Note that extra credit is not a substitute for the following assignments.

GRADING:

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<th>Assignment</th>
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<tr>
<td>Discussion Board (cumulative)</td>
<td>15</td>
<td>A</td>
<td>94-100</td>
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<tr>
<td>Abstract</td>
<td>5</td>
<td>B</td>
<td>87-93</td>
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<tr>
<td>Pre/Reviews (cumulative)</td>
<td>10</td>
<td>C</td>
<td>80-86</td>
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<td>Interview Assignment</td>
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<td>Observation Assignment</td>
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<td>0-72</td>
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<tr>
<td>Artifact Assignment</td>
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<td>Annotated Bibliography Assignment</td>
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<td>Ethnography Assignment</td>
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<td>Possible Grand Total</td>
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PLAGIARISM: Based on Southwestern’s Academic Regulation for Student Conduct (Catalog 2003-2004, 25) regarding plagiarism, “the act of representing another’s work as one’s own,” for this class, if a student turns in an assignment not written by him/herself this semester or not properly documenting the ideas of another, he/she will fail the course before the semester ends.

SPECIAL SERVICES: Students with special needs who believe that they may need accommodations in the classroom are encouraged to contact the Special Services Center at 222-5368 as soon as possible to ensure accommodations are implemented in a timely fashion.
<table>
<thead>
<tr>
<th>Weeks: Sundays-Saturdays</th>
<th>Topical Outline</th>
<th>Writing Assignments</th>
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<tr>
<td></td>
<td>“Discussion Board Reading Assignment” [Post Due Mondays by 10 AM]</td>
<td>[Due Mondays by 10 AM]</td>
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</tbody>
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**Week 1: 22-28 August**
- Invention Strategies
  - “Exploring, Planning, & Drafting” (Lunsford 57-82)
  - “Friday Night at Iowa 80: The Truck Stop as Community & Culture” (Sustain & Chiseri-Strater 24-43)
- Email Instructor

**Week 2: 29 August-4 September**
- Audiences (professional, public, or academic)
  - “Considering Rhetorical Situations” (Lunsford 43-56)
  - “Considering Audiences: Boy Scouts, Hobbyists, & Indians” (Sunstein & Chiseri-Strater 64-68)
- Abstract

**Week 3: 5-11 September**
- Rhetorical purpose with a scholarly aim to influence the intended audience
  - “Analyzing Arguments” (Lunsford 236-255)
  - “Ralph’s Sports Bar” & “Negotiating the Ethics of Entry” (Sunstein & Chiseri-Strater 379-391 & 124-128) & ACE Board Info.
- Interview Preview

**Week 4: 12-18 September**
- Authenticity of authorial voice
  - “Reading, Writing, and Research” (Lunsford 30-42)
  - “Considering Voice: On Keeping a Notebook” & “Establishing a Voice” (Sunstein & Chiseri-Strater 69-76 & 45-49)
- Interview Review

**Week 5: 19-25 September**
- Focus on a controlling idea emerging from the research & writing process
  - “Preparing for a Research Project” (Lunsford 302-317)
  - “Writing a Research Project” (Lunsford 403-414)
- Observation Preview

**Week 6: 26 September-2 October**
- Identification of one's position within the discourse community
  - “Constructing an Argument” (Lunsford 264-300)
  - “Learning How to Look: Strike a Pose” (Sunstein & Chiseri-Strater 245-265, 284-285)
- Observation Review

**Week 7: 3-9 October**
- Accurate & meaningful incorporation of ideas & quotations from other primary & secondary sources
  - “Integrating Sources into Your Writing” & “Acknowledging Sources & Avoiding Plagiarism” (Lunsford 380-392 and 393-402)
  - “Reading an Object” & “Perhaps the World Ends Here” (Sunstein & Chiseri-Strater 128-131 & 472-473)
- Artifact Preview

**Week 8: 10-16 October**
- Support of controlling idea with sufficient & appropriate detail
  - “Evaluating Sources & Taking Notes” (Lunsford 358-379)
  - “Considering Details: Look at Your Fish” (Sunstein & Chiseri-Strater 85-92)
- Artifact Review

**Week 9: 17-23 October**
- Organization of material to support purpose
  - “Developing Paragraphs” (Lunsford 13-146)
  - “A Comic Book Search” & “House for the Homeless: A Place to Hang Your Hat” (Sunstein & Chiseri-Strater 187-195 & 197-208)
- Annotated Bibliography (Bib.) Preview

**Week 10: 24-30 October**
- Citation using established documentation guidelines
  - “MLA Documentation” (Lunsford 415-464)
  - “FieldWriting: Annotated Bibliographies” (Sunstein & Chiseri-Strater 211-212)
- Annotated Bib. Review

**Week 11: 31 October-6 November**
- Prose style/expressions tailored for the intended audience
  - “Writing to the World,” “Language that Builds Common Ground,” & “Writing Portfolios” (Lunsford 502-510, 511-521, & 961-967)
  - “Research Portfolio” (Sunstein & Chiseri-Strater 208-211)
- Portfolio

**Week 12: 7-13 November**
- Editing strategies to identify & eliminate most significant surface errors in edited American English
  - “Reviewing, Revising, & Editing” (Lunsford 83-112) & others as needed
  - “Considering Self: Freewriting” (Sunstein & Chiseri-Strater 58-63)
- Ethnography Conferences

**Week 13: 14-20 November**
- Revision as a holistic re-envisioning of the text
  - “Drafting Drafts: Shitty First Drafts” (Sunstein & Chiseri-Strater 420-425)
  - “Questioning Your Draft: On the Line” (Sunstein & Chiseri-Strater 425-436)
- Ethnography Conferences (con’d)

**Week 14: 21-27 November**
- (24-27 Nov., Thanksgiving)
<table>
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<tr>
<th>Week 15: 28 November-4 December (1 December, Last Day to W/D)</th>
<th>“Crafting a Text: Getting the Words Second Hand” (Sunstein &amp; Chiseri-Strater 450-458)</th>
<th>“Revising for a Reader: Some Notes on Revision” (Sunstein &amp; Chiseri-Strater 462-465)</th>
<th>Ethnography Preview</th>
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<tr>
<td>Exams: 13-16 December</td>
<td>Presentations</td>
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English 102 Sample Course Description (Tom Lovin)

Grading Policy

Absences

You will be dropped if you miss more than five class sessions. Your drop slip will include the statement: Excessive Absences.

You are here from the time class starts till I say everyone can go, or you are counted as absent. If your tardiness becomes an annoyance, it will start counting as being absent. There are no excused absences. Also, you are absolutely responsible with keeping up on what is going on, what is due, etc. This is YOUR responsibility, not mine.

Late work or work not done.

Anyone who goes over a week late on any assignment will be dropped from the course. Your drop slip will include the statement: Non-compliance with course requirements: see syllabus. Anyone who has turned in nothing at all for over a week will be dropped. Your drop slip will include the statement: Non-compliance with course requirements: see syllabus.

Calculating the Grade

If you get a D on any one of these: Participation and Reading, Journal, or annotated bib; then the highest grade you can get for the course is D. In such a case, your grade will be D if all your grades average to D or better. It will be an F if your grades average out to F.

If you get an F on one of these: Participation and Reading, Journal, or annotated bib; then your grade for the course will be F.

If you get a zero for any of these: Participation and Reading, Journal, Annotated Bib, Profile essay, Description essay, "Final Thoughts" essay; your grade in the course is F.

Portfolio System for English 102

If you have not been dropped, have not been given a D or F for the reasons given above, then your grade is computed as follows. 1/6th each: Participation and Reading, Journal, Annotated Bib, Profile essay, Description essay, "Final Thoughts" essay.

If you are satisfied with your grade, you keep and you are done with the course.

If you are not, and you want a grade one letter grade higher, you may submit a portfolio. If the portfolio is successful, you get the grade requested.
The portfolio contains:

1) A single, impressive, 3000 word essay that incorporates material from your three essays combined in a smooth manner.

2) Your journal. People who go overboard on the journals throughout the course will be looked upon very favorably.

3) A grade defense.

**Computer Excuses:** No computer excuses will be accepted. Sorry, but I am sick of it. Print your work out, save copies to multiple floppies, handwrite a copy, photocopy, use carbon paper, whatever. Go to the Success Center for tutoring on using a computer or read a book on it. Do whatever it takes.

**Plagiarism:** Plagiarism is defined in the student conduct code as "copying, paraphrasing, or otherwise using written or oral work of another without proper acknowledgement of the source or presenting oral or written work prepared by another as one’s own." **Students who are caught at this form of academic misconduct or of any type of cheating or academic dishonesty in this class will be expelled.**
Criteria for choosing a workable site for an ethnographic study (Monica Hatch)

To determine whether or not the site you’re considering is a viable one, ask yourself:

- Is it something that interests you? You’ll have to live with it for the entire semester!

- Is it a clearly defined culture – both by the “geography” of the site and by the nature of the people who visit there?
  - Do the people at the site share a feeling of belonging?
  - Would they identify themselves as part of a group connected to this site?
  - Do they use insider language?
  - Is there a “place” where you can observe them interacting?

- Is it easily accessible?
  - Will you be able to return to it a few times during the study?
  - Does your schedule coincide well with the schedule of the site?
  - Can you arrange almost unlimited access to the site/subculture?

- It is safe?
  - Is it legal?
  - Will going there or talking to someone there put you at risk?

- Will you be able to find some published research to supplement your observation and interviews?
  - Are there some archival materials that will illuminate something about the culture (such as a self-published handbook or pamphlet)?
  - Are there published articles or books that you can consult to inform your study?

- Is it something that you are not very familiar with?
  - Have you already had an experience (good or bad) with this subculture?
  - Are you already too familiar with the rituals, behaviors, language, shared values of the culture, so that you would not be able to “see” these with fresh eyes?
  - Can you divorce your feelings about the subculture from what you observe?
  - Can you remain objective and avoid passing judgment?

Ethnographers are both participants and observers of a culture, but it’s important that you are not too much of a participant (such as being a member of an athletic team) because you would find it difficult to observe objectively.
English 102 Research Process Reflection Statement (Denise Keller)

This component of the project asks you to describe and reflect on your research processes. What was your knowledge of and belief about the problem before you started your research? How did you go about finding and evaluating your sources? What surprised you about the search for sources? What difficulties did you encounter in finding sources? What advice would you have for future researchers interested in your topic (or a closely related one)? Once you found your sources, what interesting or surprising things did you learn? How did your research change your thinking about the problem you selected? What new topics have you discovered for possible research in the future?

This short paper (about 2 pages) is less formal than the other essays we’ve written. But I’m looking for plenty of details and your thoughts on this project. The more specific you can be, the better. You do not need to cite any sources (no Works Cited page). Organize and order the information how you want, but do not merely answer in a Q & A format. You are still writing an essay.

**Deadline:** This essay is due *no later than 9 a.m., Wed., May 17*, uploaded to WebCT “Writing Assignments.” You do not have to do multiple drafts, but if you want feedback, please post to Comment and request feedback from your classmates and instructor.
English 102 Sample Paper Assignment (Jeanne Allison)

Paper Number One: Positioning Yourself as a Researcher
Before beginning to do fieldwork, it is important to know what sort of baggage you bring to your site and what sort of assumptions you might make before you even get there that might color your research. It is impossible, really, to be completely objective in any situation, but we can be aware that we are not being completely objective. This first assignment is designed to help you begin to identify the person that you are and how that will affect what you see at your site. This is a complex essay to write. It is personal in nature because it is about you, but it is about you in relation to someone and something else – something that you don’t know a lot about. It requires you to do some careful thinking about what you know and what you think you know.

What to include:
In this three-page paper you will write about what you know about your site prior to going to see it. You should pull together information about the following points:
• You’ll identify what culture you’re going to do your fieldwork with.
• You’ll describe any myths or stereotypes you know about your culture.
• You’ll also write about how you think you are similar to or different from the culture you are going to observe; this will probably require that you think about your class, race, gender, age, socio-economic background, where and how you grew up, what your major is or isn’t, your level of education, your level of privilege, if you are married or not. You never know what can have an effect.
• You’ll write about what you anticipate will be hard about coming to understand this particular culture.
• You’ll write about what you think you might learn from doing this work.

The trick here is that this paper must not read like just a collection of facts; it needs to read like an essay. To help you move from a collection of facts to an essay, you’ll need to develop a thesis, a guiding point that connects all the information together. Reciprocally, all the information you bring together will help to prove your guiding point.

Requirements:
Use MLA guidelines for academic papers.
At least 3 pages, one-inch margins all the way around.
Typed, double-spaced.
12 point fonts, nothing goofy.
Edited, spell-checked, proofread, etc.
Make sure you have a title (a clever one).
Name, date, and class should appear, single-spaced in upper left corner.

Grading Criteria
The criteria by which I will grade your papers are:
• Focus: a clearly stated thesis and a focus on that central idea throughout the essay;
• Development: sufficient detail to support ideas presented;
• Organization: a well-organized structure with transitions to facilitate the readers’ understanding;
• Style: MLA format and attention to grammar, punctuation, sentence structure, etc.

Due dates:
Three hard copies of this first draft are due for peer review on Tuesday, February 10th. One copy of the final draft is due to me on Tuesday, February 24th.
Project Three: Research and Problem-Solving (40%)

For this project, you will identify a problem that needs to be addressed. This problem should have some personal or professional interest for you. Consider, for example, a problem you have noticed on campus, in your local community, or in the profession you see yourself entering after college. You will research this problem, using a variety of sources, with the ultimate goal of writing a well-informed proposal that suggests what should be done to address the problem. The project includes the following parts:

Research Prospectus (5%): The Research Prospectus is a statement of your plans for Project #3, and the prospectus contains three elements:

- A statement of your research question. Although your topic may be tentative at this stage of the research process, your statement of this question (and, thus, the focus of your research) is based on what you know, and it may be changed as you discover more information.
- A paragraph or two about how your research is progressing so far. This summary should include why you chose this topic, what you already know about it, and what you hope to discover. You should also address any successes/problems you've had with this topic or sources.
- A working bibliography (a list of sources that you have located thus far). Remember to use the MLA format. Remember that this is a preliminary list (you haven't read and evaluated them yet), so will likely vary from the Annotated Bibliography (see below) and the Works Cited page of your Research Paper (see below).

Evaluative Annotated Bibliography (10%): You will locate and read at least 12 sources, of which no more than four may be online sources, relating to the problem you have identified. You will then produce a bibliography, in MLA format, that includes a summary and evaluation of each source. Annotations should show evidence of careful reaching, critical thought, and demonstrate a thorough understanding of the source.

Research Process Reflection Statement (5%): This component of the project asks you to describe and reflect on your research processes. What was your knowledge of and belief about the problem before you started your research? How did you go about finding and evaluating your sources? What surprised you about the search for sources? What difficulties did you encounter in finding sources? What advice would you have for future researchers interested in your topic (or a closely related one)? Once you found your sources, what interesting or surprising things did you learn? How did your research change your thinking about the problem you selected? What new topics have you discovered for possible research in the future?
Research Paper (20%): Based on your research, you will write an 8-10 page (2,000 -2,500 words) research paper in which you suggest what might be done to address the problem. This will be a well-researched paper that uses a variety of primary and secondary sources. Your goal will be to describe the problem in detail and propose an informed, well-researched solution to the problem you identify. The successful paper will fully and carefully analyze the problem and explore alternative points of view--and--it will identify and address an appropriate audience and use evidence in ways that will accommodate that audience. For example, if you are addressing the smoking policy for SWIC’s buildings and grounds, direct your paper to someone—such as the college President—who has the power to affect the change you recommend.
Sample English 102 Assignment (from Monica Hatch)

English 102 - The Final Project: A Synthesis

It’s time to tell the story of your culture.

This paper will look pretty much like a “traditional” research paper because it will have a controlling idea, and it will use your ideas as well as info from sources to help you convey what you want readers to know about the group you studied. You will use secondary sources (what someone else has said about the topic) and primary sources (the ones you have encountered firsthand in the observation and interviews) to help take readers in the direction you’ve chosen. Most important will be your reflection on what you’ve learned and observed (and possibly even the preconceptions you had before the study). This reflection is what allows us to make meaning out of the research. Don’t be afraid to use the first person! Ethnographic research calls for the very clear presence of the researcher in the paper as he or she steps in and out of the culture, relaying information and reflecting on it.

As in any college-level paper, there should be evidence of critical thinking. You should be making cultural connections, looking for a larger significance. In other words, it’s not enough to say “This is what happens in this culture.” You need to draw conclusions about how certain aspects of this sub-culture “play out” in our larger culture, perhaps how certain behaviors and attitudes affect society.

First: Find a Controlling Idea

So! To help you move from a collection of facts to a formal essay, you should begin by sifting through the data you’ve collected, determining the controlling idea that seems to emerge. You will then select the information that will best convey that idea to your readers. You may also discover some gaps that may require further clarification or even more research, so it’s important to start well before the due date.

Your controlling idea does not have to be the only idea, but it will be a dominant idea that helps your readers understand what your culture is all about (or mostly about).

For example, I once wrote a paper about American counter-culture communes from the 1960’s. As I did more and more research, I discovered that although this was the time of the “sexual revolution” and women’s liberation, these communes were very patriarchal, and that became my controlling idea – but that wasn’t the only thing I wanted to say about the nature of communes. So I described how a number of different communes operated (what motivated the members to join a commune, how they supported themselves financially, their attitudes about marriage and raising children in the communal situation, how they made “rules” for communal living, etc.) but all (or most) of these things related back to the controlling idea that the men ruled the roost, and the women were largely in subservient positions within the commune.

Next: Organize and Draft

Your next task will be to organize the information. This is where the synthesis comes in: you will be pulling from your observations, interviews, and library research all at once, and you need to find a way to weave the different sources in with your own reflection. You cannot simply copy and paste the various documents together. Just as in the traditional research paper, the information must be organized with your purpose and audience in mind. Do you want to begin with the most important point first to let your readers know that it is vital to the culture, or will you work your way up to it so that it has lasting impact toward the end of your paper? Think about how your readers will react and organize the information in a way that you think will be most effective in terms of clarity, credibility, and emphasis. You can use the
kinds of headings I’ve used here, if you find that helpful. And check out the samples I’ve uploaded in Course Documents.

**Then: Read, Respond, and Revise**

You will need to upload your paper to Comment for online peer response by 4/20. Call it “Final Project Draft One.” This will not be a proofreading session, but it will be an opportunity for you to see what others are doing with their papers (which can give you ideas for your own papers) and to get suggestions from your peer group on the content needs of your papers. You won’t get useful input unless you have a viable working draft available for review, so it’s very important that you get your draft uploaded and give peers time for thoughtful response. You will then use the responses to help you revise -- adding, subtracting, re-organizing, clarifying and emphasizing accordingly.

**Guidelines**

- Your paper should have a controlling purpose, which will be supported by your research. The research should be introduced and incorporated to support and augment what you have to say on the subject. You should not let it overwhelm your own voice.

- Your audience will be an academic one; perhaps you would be presenting this paper to a history, sociology, psychology, or composition class, so the tone should be consistent with that: not overly formal because you’ll be using first person and reflection, but certainly not overly informal either.

- You should be consulting and using at least eight sources, including a minimum of five secondary sources and they should be cited according to MLA guidelines as found in The St. Martin’s Handbook and the handout I gave you on “Citing Electronic Sources.” In academic papers, variety and reliability of sources are crucial to your credibility as a writer, so be sure to check for reliability of sources (especially important with internet sources) and do not rely too heavily on one publication, as this would preclude triangulation. Since ethnography relies so heavily on primary sources, your interviews will naturally be considered reliable sources. Besides the “how to” section on MLA documentation, the handbook also includes an MLA sample paper starting on page 441, complete with parenthetical citations and a “Works Cited” page. Note that it has a title page and includes some photographs within the text. The photos are not necessary, but you certainly can include some small photos in the text, or add them to your portfolio separately. You may find it even more helpful to look again at the sample papers I uploaded in Course Documents in WebCT.

- The paper should be at least fifteen pages in length, double-spaced, using a 12-point font. This would include the “Works Cited” page. Remember that this paper represents an entire semester of work! Note: photos do not count toward page requirement.

- Electronic copy uploaded to Comment - and moved to “Final Project Draft One” by 4/20, and all peer group members’ papers reviewed online by 4/22.

- Second draft due on 4/25 at the beginning of class. Send it to me as an attachment in webct email. I will insert comments electronically and return it to you the same way.
English 102 Annotated Bibliography Guidelines (Denise Keller)

Throughout this project, you’ll be searching for primary and secondary sources. You’ll compile at least 15 secondary sources for this bibliography. Add to that any surveys or interview sources. At least one source should be from your field site/subculture (such as a brochure, flyer, instruction manual), and at least one source should be a book. No more than two sources should be internet sites, but online versions of print sources (journals, newspapers) are not included in that number. Not all of these sources may end up in your mini-ethnography, but all should potentially be useful to you.

Introduction should answer the following questions:

1) What problem is your research attempting to answer? Put your research in a context for the reader.
Example: Focusing on development of daily lesson plans, this bibliography intends to provide resources for new composition teachers to find activities, readings, exercises, and discussion motivators immediately applicable to their classroom.

2) What kinds of sources were you looking for? How did you choose to include or not include any specific source?
Example: I chose individual articles based on their relevance to the English 102 classroom, with specific attention to: the possibility of including the exercise or activity in the established three-unit curriculum, the focus on composition-related pedagogical goals, the completeness of description, and the extent of practical considerations such as prep-time, student resistance, and assessment. Also, I preferred resources from no earlier than 1990, so I could be more assured that process-writing was being privileged.

3) What criteria did you use to evaluate these sources (for example, what must each source have? what should it have? what is a bonus or extra, but not needed?)?
Example: Articles reviewed in the best light attempted to situate the activity in an overall teaching purpose, provided complete instructions to replicate the exercise (including forms or questionnaires if necessary) and were structured to allow for quick reference when needed. Specifically, you are trying to be “up front” about how this bibliography was constructed, so others can be aware of any holes or biases that might appear in the selections or annotations. For example, I admit that my research methods were less than scientific when I say: “I resorted to standing in front of the composition section of the library stacks and browsing each title one by one before I found three references, including Nuts & Bolts, sufficiently embedded in practical application” (1).

Sample introduction: italicized words signal where 1 of the 3 questions is answered

Focusing on development of daily lesson plans, this bibliography intends to provide resources for new composition teachers to find activities, readings, exercises, and discussion motivators immediately applicable to their classroom. I chose individual articles based on their relevance to the English 102 classroom with specific attention to: the possibility of including the exercise or activity in the established three-unit curriculum, the focus on teaching rhetorical concepts, the
completeness of description, and the extent of practical considerations such as prep-time, student resistance, and assessment. Also, I preferred resources from no earlier than 1990, so I could be more assured that process-writing was being supported. Articles reviewed in the best light attempted to situate the activity in an overall teaching purpose, provided complete instructions to replicate the exercise (including forms or questionnaires if necessary) and were structured to allow for quick reference when needed.

**The Annotation**

After the brief introduction, summarize and evaluate fifteen (15) archival sources (library, Internet, field site) according to how well they serve your fieldworking project. Ethnographic research is multimodal and multivocal, so explore various sources and types of sources. These may not all reflect your chosen subculture exactly (there may not be an article on your specific site, but you may find an article about the general subculture or one related to it).

The point of an annotated bibliography, instead of a regular bibliography that just lists the references, is to help make research easier and to prevent people from doing the same work over and over again (looking up every reference they find and reading them all). So, you want to provide a quick overview of what is said in the source, as well as some indication of where the information could be used and how useful it is. Think about this: if a researcher wanted to include only two references from your list, your annotation should give the information she needs to quickly decide which two to look at first.

**Each annotation should do the following:**

1) **Summarize** – review the main points/elements of the entry

   **Example:** Arnold clearly describes the use of a language journal where students “make a note of any use of language that [they] find interesting, puzzling, amusing, or annoying” (71). Arnold gives pedagogical justification for the use of language journals (not limited to stimulating useful classroom discussion, but an attendance motivator and writing-level assessment as well), and confesses some common, problem responses when using this assignment.

2) **Situate** – explain how the entry might be used by you in your mini-ethnography and maybe by others interested in this same topic

   **Example:** Arnold’s method seems very appropriate to the English 102 classroom and may work well within the regularly used Writer’s Notebook – as a means of initiating writing or in companion with reading responses.

3) **Evaluate** – show some of the positive and/or negative aspects of 1) what is covered by the author, and 2) how the information is presented

   **Example:** Arnold clearly defines the assignment elements, including the prompt given at the beginning of the quarter, and some sample responses received from students in Arnold’s classroom. The article is further enhanced through discussion of how the responses are graded and used in the classroom, along with some strategies to encourage quality and thoughtful writing from the students, and how the journal might be tied-in to formal writing assignments.
Dos & Don’ts of Evaluating Resources in Annotations:

DON’T  Simply explain what topic the source covers.
Example:  This article would apply to any research about the women’s movement in the sixties.

DON’T  Create a theoretical researcher who might use the annotation in a particular way
Example:  This would apply more to someone researching marriage and divorce in the past few decades.

DO  Evaluate the usefulness of the information provided based on timeliness, completeness, accuracy, or validity.
Example:  While Ahlburg and Vita provide numerous different statistics ranging from 1950-1990, their research is now more than ten years old, and would not be as beneficial to discussing recent developments in American family structures and patterns.

DO  Evaluate the usefulness of the overall structure of the information or the added features such as graphs, photos, extended bibliography, helpful web sites, & etc.
Example:  Not only does Walborn provide an excellent overview of the period, his graphs also offer quick, clear access to important data.

DO  Evaluate in comparison to other similar resources. What makes this source better, worse, or different?
Example:  Unlike Ann Reeger’s argument (see below), Smythe fails to take into account current research that questions the validity of his often-cited study on family planning.

Nuts & Bolts

In your final draft, you will include at least 15 written sources in your annotated bibliography. Each source will have a bibliographic entry like a works cited page. Each source should be closely connected to your own topic. Your annotated bibliography will include sources you have looked into; some of the sources may not appear in your final essay, and sources not listed may also be used.

You should double space the entire bibliography, using proper MLA formatting. Make sure to use a hanging indent on lines 2+ of each entry.

Deadlines:

Five sources due: Fri., Oct. 14 (Comment)
Ten sources due: Fri., Nov. 4 (Comment)
Completed and polished bibliography due: Mon., Nov. 21 (Hard Copy)
Sample English 102 Assignment (Denise Keller)

Assignment for Essay Two: Spaces and Artifacts

By now you should have positioned yourself with respect to your chosen subculture and have (hopefully) made some kind of entry into it. This assignment will ask you to pay close attention (“look at your fish!”) to the artifacts and spaces related to your field site. All through this assignment, you will need to take copious field notes, slow down, and notice details.

Write a 2½ -4 page paper in which you do all of the following:
• Give a detailed and focused description of the site or sites within which your subculture is active. By “focused” I mean that you should make choices about what to describe.
• Your description should not just list details, but rather it should give the reader a real sense of what it is like to be at the site, within that subculture.
• In addition to description, you must also analyze the ways in which the space of the site is used by the subculture. That is, you must interpret the subculture’s use of that space.
• Focus on at least one artifact from the site, and analyze its function or role in that site, and discuss what it tells you about your subculture--interpret or “read” the artifact and its context.

Remember, you should not organize your paper according to the bullet points. Rather, you should develop a main idea (or thesis) about how your subculture uses spaces and artifacts. The latter part of chapter three and all of chapter five in Fieldworking should help you with this paper.

Format Requirements
• This paper must be at least 2½ , double-spaced pages long, but not much more than 4.
• A “page” is a sheet of paper with at least 250 words on it. Set your documents to have one-inch margins all around, and use a readable font such as Times New Roman (12 point).
• Your name, the course and section, the date, and the assignment should appear in the upper-left corner of the first page (do not use a cover sheet). Your last name and the page number should appear in the upper-right corner of every page (use “header” function).

Important Dates
• Mon., Oct. 10: Have draft uploaded to Comment by beginning of class. Also, bring a hard copy. We’ll conduct peer review during class.
• Mon., Oct. 17: Polished draft of paper due (hard copy) along with revision plan and reflection.
Interview/Glossary and Analysis of Insider Terms

This paper needs you to talk to at least one member of your subculture. You’ll want to tape your conversation or take notes of what they have to say so you can analyze it later. You’ll want to ask them questions about some of the work you’ve already done with the site and the artifact, and about some of your assumptions about the subculture that the reader may share. Use the artifact as a conversation starter: ask your informant about the object and how they use it. Ask your informant about some other artifacts that you may have not noticed as important parts of this subculture. Ask your informant about the location you’ve seen. Ask them about any others that you may not know yet.

Give us a physical description of your informant. Is their style of dress pretty much the uniform for your group? What are they wearing? What is their gender? Race? How do they carry themselves? Do they have any physical subliminal signals that they give? To each other? To outsiders? To you?

You’ll also just want them to tell you about their experience in the culture, to tell you their story. Just sitting back and letting your informants vent, complain, explain, or tell you an anecdote will give you another glimpse into the lives of real people that live in this area. This kicks reality TV’s butt.

Your paper will also include a glossary of words that are either unique to your culture or are ordinary words that this culture uses in a particular way. Are these words technical jargon? Slang? Regional? You’ll also want to talk about how this new information helps you to understand your culture. Reserve at least one separate page to be your glossary. The rest should be essay.

The guts: Must be at least four pages long
Rough Draft Due: __________ (Bring in three copies.)
Student-teacher conferences: __________ (Bring Archives.)
Final draft due: __________
Analysis of Fieldwork

Your final three-page paper asks you to go back and look at all the information you’ve gathered and draw some conclusions about your culture. It requires you to think about how your ideas about your culture did or didn’t change after each step of the fieldwork.

It does not require you to learn a moral about how “even though we are all different, we are all still the same.” How silly would that be? It does not require you to judge.

It asks you to notice patterns, make connections, and tell the story of this culture. It requires that you think about why you think you saw some of the things that you saw.

It also requires you to show your analysis and your research portfolio to a member of your culture, most likely a person you interviewed, and get some feedback about your work. This will be the hardest part of the assignment. But it is important to understand that our words have effects. It is important to see the power of writing. This is the easiest and fastest way of showing you — especially since we are meeting only a few more times before the end of this semester. Remember that this project was never about finding the right thing about a culture, identifying the problem, or fixing anything. It was always about just finding. So don’t feel that you are asking your field contact to look at your work to find something right or wrong with it.

I’m handing out this assignment early because some of you are ahead of the game and are already thinking about how you are going to format your final, large paper. Good, get to work now. For the rest of you, this assignment should be a wake up call that we do not have many class days remaining and it is time to get the footwork and research done before you reflect. It won’t make sense if you have nothing to reflect on.

<table>
<thead>
<tr>
<th>The guts:</th>
<th>Must be at least 3 pages long</th>
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<tbody>
<tr>
<td>Rough Draft Due on Apr 20—bring in one copy</td>
<td>Final draft due Apr 27</td>
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</table>
English 102 Sample Assignment (Brad Nadziejko)

Presentations

As our semester nears the end, it is time that you share all of the information you’ve gathered with the rest of the class. Instead of having everybody read your essays, it’ll be more educational, helpful, and entertaining to show what you have learned in an oral presentation.

These presentations need to be, at the very least, fifteen minutes long and incorporate all aspects of your research process. That is, discuss what you didn’t know about your group and how you went about finding out information. Then tell us what you found out: How do people join this subculture? Were they open to you? Tell us where you went and who you talked with. Are there any amusing stories that you can share with us? Any interesting artifacts that you could bring? What did you find on the internet? Can you show us how your subculture dresses? How do they talk? Could you give us an example how they interact with each other and with strangers?

Also, discuss this group in a larger context. How much are they a part of our society? Our area? Are any of us members of this group? What are your conclusions about this group? Are they indeed a subculture? Would you ever want to be a member? How did your interaction with this group affect you? Is this a subculture you could bring home to mother?

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<tr>
<td>Must incorporate visual aids (artifacts, photos, maps, handout)</td>
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<td>Presentations are on ________________</td>
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English 102 Sample Library Database Assignment (Nicole Hancock)

Name _______________________

To complete this assignment, use the resources available on the library’s website: www.swic.edu/library. If you plan to work on it while off campus, get the handout!

Your possible paper topic(s) [to be used as you complete the assignment]:

1. Articles and More
*Enter EBSCOhost. Select at least 3 databases.*
Which 3 (or more) did you choose and why?

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

Perform a search for your topic. What search word did you use? ________________
How many results did you find?
Click on Advanced Search. Click the “cover story” box and redo the search. How many results
did you find this time? ______________

Identify one source you are interested in using from the search performed in EBSCO. *Hint: Click on the title to get to the full abstract for more information.*
Title: ________________________________________________________________
Author(s): ____________________________________________________________
Source Title: __________________________________________________________
Date: ___________________________ Volume and issue # ________________ Page #s ______________________
Subject Terms: __________________________________________________________
Database within ESBCO where the source is located: ______________________

Perform another search for your topic. This time combine your original search term with one of
the relevant or interesting search terms found in the source identified above.
How many results did you find this time? ________________

Add any sources you would like to look into further to your folder. Once you have identified all
of the good sources, save the contents of the folder to a disk/flashdrive or e-mail the results to
yourself, so you may skim through them at a later date.

Return to the Articles and More page on the library’s main page. Instead of EBSCO, choose
another database from the list. The one that will be best for you will depend on your particular
topic. You may want to ask the librarian for more information about the available resources or
click on the “available databases” link.
Identify one source you are interested in using from the search performed in the second database.
Title: ______________________________________________________________
Author(s): __________________________________________________________
Source Title: __________________________________ Date: ________________
Volume and issue # ___________________ Page #s _______________________
Subject Terms: ______________________________________________________
Database(s) where the source is located: ______________________________

2. Books, Videos, DVDs, CDs
Under Books, Videos, DVDs, CDs, click on SWIC Library Catalog. Go to the SILNET Library Catalog link. Do a Title Keyword search.
What search word did you use? _________________________
Describe the results? _____________________________________________

Do a Subject Keyword search.
What search word did you use? _________________________
Describe the results? _____________________________________________

Under Books, Videos, DVDs, CDs, click on Search Other Libraries. Choose one of the 3 options and perform a search.
What were the results of this search?

Do you intend to use a book source? If so, which one? If not, why not?

3. Other reference tools
Under Find Articles & More, click on Reference Tools.
Which (if any) of these resources will be useful for your paper topic?

Under Get Research Help, click on Search Tips.
Click on the “check out this page” link. Identify one useful piece of information you learned from this page:

Under Get Research Help, click on Useful Sites. Identify at least one useful site you learned about: __________________________. How will this site be of use to you for this paper or your personal life?

Assignment created by Nicole Hancock, March 2007
Sample English 102 Activity (Denise Keller)

Evaluating Online Sources

Please place this assignment under Week 3, units section of your notebook.

**Task:** Please answer the first two questions and then go to the following websites and decide whether the site and its information are trustworthy. Answer for each: Is this a trustworthy/reliable site? Why/why not? What things make you believe it is or isn't? Please give specific reasons and connect them to specific things you see in the site.

1. What are at least two advantages to internet research?

2. What are at least two disadvantages?

**Websites**

4. [http://www.quackwatch.org/03HealthPromotion/immu/autism.html](http://www.quackwatch.org/03HealthPromotion/immu/autism.html)
5. [http://atmizzou.missouri.edu/oct05/autismimmunizations.htm](http://atmizzou.missouri.edu/oct05/autismimmunizations.htm)
Sample English 102 Research Assignment (Dianna Rockwell Shank)

ENG 102
Shank
“Dianna Search” Assignment
**DUE: Monday, February 27 at 10 AM**

So how well do you know the internet? This exercise is simply a way for me to see what you are capable of finding when you engage in online researching. The objective is to find out as much information about me as you possibly can.

**Part One: Search Engines (“The Visible Web”)**

Go the SWIC library web page: [http://www.swic.edu/library/](http://www.swic.edu/library/) Once there, click on the “Research Help” link, and then click on “Search Tips” for a list of general web sites.

Use at least two different internet search engines. What kind of information can you find out about me? Do you find my name associated with any particular hobbies or residential information? How can you be sure that the person being talked about is me? Are you sure?

Search Engine #1

Search Engine #2

**Part Two: Subject Directories:**

Now use one of the recommended subject directories (see handout). I am working on a Ph.D. in rhetoric and composition. What can you find out about a degree like this? What’s it all about? Do you see anything?

**Part Three: Electronic Databases**

Electronic databases cost money so you will need special passwords (usually) to access this information. So, go the SWIC library web page: [http://www.swic.edu/library/](http://www.swic.edu/library/) Once there, click on the “Research Help” link, and then click on “Find Articles & More.” Go into a database. Try to find additional information on any aspect of information that you found out about me in Part One. For example, if you discovered that I live in Granite City, what kind of information can you find out about my city? Or perhaps you found out something about a hobby, place of work, etc. What kind of information can you find? Be creative about coming up with an angle for this! Be sure to tell me which database(s) you used.
Part Four: The Invisible Web

Most of the invisible web is made up of the contents of thousands of specialized searchable databases that you can search via the Web. The search results from many of these databases are delivered to you in web pages that are generated just in answer to your search. Such pages very often are not stored anywhere: it is easier and cheaper to dynamically generate the answer page for each query than to store all the possible pages containing all the possible answers to all the possible queries people could make to the database. Search engines cannot find or create these pages.

Your assignment here is the same as with Part Three. What other information can you find about something associated with me, my life, or my world? And again, tell me which tool that you used to find information.

Try These “Invisible Web” Tools:

Search Engine Colossus (international directory of search engines)
www.searchenginecolossus.com/

Librarians’ Internet Index (lots and lots of databases!)
http://www.lii.org/

Direct Search (collection of useful links to over 800 searchable sites on many research topics)
http://www.freepint.com/gary/direct.htm

A collection of Search Engines
http://www.leidenuniv.nl/ub/biv/freebase.htm

Complete Planet (huge collection of searchable databases)
www.completeplanet.com

Freality (more search engines!)
http://www.freeality.com/
English 102 Sample Exercise (Dianna Rockwell Shank)

Library Scavenger Hunt

1. Where is the copy machine located in the library? How much does it cost to make a copy?

2. What kind or kinds of identification do you need to check books out of the SWIC library?

3. Politey introduce yourself to at least one library staff member. Write down his/ her name.

4. Find the location of American/ British/ World literature. Browse through this section, and list the name of one famous author sharing the first initial of each partner’s last name.

5. List three of our bound magazine titles. How far back do we keep hard copies of magazines/ journals?

6. Name at least one newspaper that the library carries.

7. What call numbers would be useful for books that have information about consumer debt?

8. What is the title of the book with the call # Ref BL 603.L5413 1991?

9. Who wrote the book with the call # HQ 111.E9 1979?

10. How many computer stations for the internet does the library have?

11. Using the Library’s web page, name one new book and one new video recently added to the Southwestern Illinois College collection.

12. Is the poetry anthology No More Masks! available in the Granite City Campus branch of the SWIC library? If not, how could you go about getting it? Be specific.

13. From Webpac (the online catalog), find a book on any of the following topics and copy the title and the call number. Can you tell if it is available?

   a. Computer debt
   b. Shopping
   c. Name/identity

14. List at least two reference books that you think you might be able to use during your academic career.

15. What are the hours of the library? Is it open on Sundays?

16. What is the password for using EBSCO host from an off-campus computer?
Workshopping the Works Cited Page
(Use the MLA section of your St. Martin’s Handbook to complete this exercise.)

Name of student critiquing:______________________________________
Title of essay and name of student essayist:__________________________
________________________________________________________________

Part I. Works Cited Checklist
(requires a yes or no response; for all no answers, include an explanation.)

1. Does the last name of the student essayist (accompanied by a page number) appear in the top right hand corner of the Works Cited page?______
2. Is the Works Cited page included [and numbered accordingly at the end] as part of the essay?_____
3. Have the entries been recorded in alphabetical order?_______
4. For entries that occupy 2 or more lines of type, did the essayist remember to indent after the first line?_____ 
5. Does the heading, Works Cited, appear (centered) at the top of the page?_______

Part II. In-text Citations
Check parenthetical citations and block quotations included within the essay for accuracy and correct format. (You will also want to check that these correspond to the entries listed on the Works Cited page and vice versa. You may note that some of the entries included on the Annotated Bibliography won’t appear on the Works Cited page as some may have been abandoned in the writing of early drafts.) Make corrections in the margins of the essay, noting the page and paragraph #’s of all corrections below.

Part III. List of Works Cited
Step one:
Use the space on the back of this page to record each individual works cited entry just as you see it listed on the Works Cited page.

Step two:
Now check to see if it this entry has been recorded in correct MLA format. (Compare with the examples in your St. Martin’s Handbook using the index in the Works Cited section to find listings for various types of reference materials.) Record any corrections below. (If there are no errors, just place a checkmark beside the entry you’ve just recorded.) Repeat steps one and two for each entry found on the Works Cited page.
General Handouts

Textbook Activity for Any Course (Dianna Rockwell Shank)
The St. Martin’s Handbook (Sixth Edition) Scavenger Hunt!

1. In what way(s) is an index important?

2. Where in our handbook can you find help on revising a draft?

3. One of your classmates is from another country and you notice that she is having difficulty with articles (for example, when to use “a” and “an”). What section of our book would you encourage her to look at more closely?

4. Is there a web site for this book? What is it? How could a web site be useful to you?

5. Imagine that it is sometime later in the semester. You need to cite a book (with one author) using MLA Documentation. On what page would I find information on how to do this?

6. On what specific pages in our book can I find more information on what a “thesis” statement is? (and -- what is it anyway?!)?

7. This summer you will need to find a part-time job. On what page of the handbook can I find an example of a resume for me to look at in order to get an idea of how a resume should be organized?

8. What is a “Glossary of Usage”?

9. You have found some web sites related to your research topic, but you aren’t sure how reliable they are. Where can you find help in our handbook for evaluating them?

10. Your teacher (me!) wrote “CS” by many of your sentences in an essay you wrote. “CS” stands for “Comma Splice.” What is this?

11. You are required to use something called APA style in a psychology paper. Where in our handbook can you find this information?

12. Does the word “none” take a singular or plural verb form? You can’t decide. Where in the handbook can you find a quick answer to this question? How did you find the answer?

13. Using MLA style, how do you document information obtained from a DVD source?

14. For a literature course, you’re writing an essay interpreting a poem by Emily Dickinson. Where can you find help for completing this assignment in our handbook?

15. Your teacher (me!) is asking you to “read critically.” Where in the handbook can I find a chart that is entitled, “Some Guidelines for Critical Reading”? 

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Sample Handout on Thesis Statements (from Chad Musgrave)

Name: Journal _____

Having read some information on the thought that goes into forming a thesis, this worksheet asks you to put your knowledge to the test. But before you start, here are some rules that will apply to the following theses.

A thesis is not:

1. a title
2. an announcement of the topic. Instead, it should usually express an attitude toward that topic.
3. a statement of absolute fact. Instead, it makes an interpretation.

A thesis is:

4. restricted (narrow your topic).
5. unified (focus on ONE major idea).
6. specific (AVOID words like “impressive”, express an opinion).

Test these theses! Identify which rule above (1-6) is being broken by the following theses and write that number in the blank provided beside each statement, then rewrite the statement using your knowledge of how a thesis should be formed.

____ a. Rap music is not only a new high art form, but it has fascinated many people in all walks of life, and many artists in other fields of music have experimented with it.

____ b. Suicide is the deliberate taking of one’s own life.

____ c. My topic is: The dangers of kids watching South Park.

____ d. Censorship must be stopped.

____ e. The Fad of Homosexuality.

____ f. Drug addiction is a huge problem.

Finally, form a thesis for the essay you are working on (be sure to check it against the “rules”):


Rationale for the activity on the preceding page (Chad Musgrave):

Presentation: The purpose for this handout is to give some supplemental study, and practice, beyond that offered by the current texts. I have used this handout for all levels of composition classes: Eng 95 to Eng 102. I present the study of thesis early in the semester, after a discussion of purpose for audience and consideration of rhetorical aim. As reading material to set the stage for the worksheet, I used to assign the section in St. Martin’s Handbook 5th edition on thesis development (“3b” pp. 63-4) because of its easily simplified “Topic and Comment” presentation; however, the sixth edition of St. Martin’s has dropped this discussion for a formulaic thesis design. So, I am considering using the sections of The Allyn and Bacon Guide concerning “Subject Matter Problems” (pp. 7 and 11) and “Seeking a Surprising Thesis” (pp. 34-37). I have been using the latter with the St. Martin’s Guide for some time with good success. The handout goes home with the students to be completed in time for the class concerning thesis formation.

In Class: After discussing any issues students had with the reading, I divide the class into roughly equal groups to discuss their answers to the “Thesis Worksheet.” This gives the students a chance to note their choices, find a common ground (many often have conflicting answers), and rationalize their group’s final decision. I often give the groups fifteen to twenty minutes to discuss answers. After the group discussion, I have each group tell its primary choice and ask for reasoning for making that choice. Ultimately, I note the “correct” answer for the question and ask for a student to present their “fixed” thesis (I like letting them volunteer). The hope in this in-class exercise is that the students will not only have had practice with revising theses, but also have a handout with some rules and example theses to look back on as they work on future essays. I often refer back to this worksheet as students have issues with thesis construction (like trying to use their title as the thesis).

Follow up: At the bottom of this worksheet is a blank for the students to attempt to form a thesis for their next essay. Thus, during their practice they have also been asked to apply the lessons to developing their own writing, and time permitting, you could opt for students to present their original theses for discussion in the class. From this discussion of what a thesis is and what it does, I move into a discussion of creating body paragraphs and how a writer attempts to make them unified with the thesis.
Sample Handout (from Monica Hatch)

Strategies for writing effective conclusions:

Your conclusion is your last chance to make an impact on the reader, and it’s a good idea to keep this in mind as you write. You should make this paragraph as memorable as possible. Simply restating what you have said earlier, either in the introduction or in the body of the essay is not going to have such an impact, so summarizing your main points from a short essay is a weak way to end the essay. (However, if your essay is too long for readers to remember all your points – several pages, for example – then it makes perfect sense to summarize.)

So often, students think that conclusion simply means “the end” -- and sometimes it does. But you can also think of a conclusion the same way that a detective thinks of it: after collecting a number of facts (or “evidence”), the detective draws a conclusion, which involves making inferences and deductions based on facts. In an essay, this can be done by finding a larger significance or by making a comparison that readers will identify with.

Here are a few types of conclusions that do more than summarize:

1. **The larger significance conclusion** – tying your controlling idea into a larger point.
   - Show how your idea leads to an understanding of a larger, more important issue.
   - Point out the practical benefits of your idea
   - Show how your idea can be transferred or used to deal with a similar situation. Make a comparison or analogy.

For example, your essay relates the story of how you and your sister (or brother) had to share a room as kids and how you fought about it. In your conclusion, you might:

a) talk about how important it is for children to have their own little private space **OR**

b) talk about what a valuable learning experience it was for you to have to learn to share the space and to become more thoughtful of other people **OR**

c) talk about how this prepared you for sharing space with your spouse when you got married.

2. **The Hook and Return Conclusion** – takes the reader “full circle” to give them a sense of satisfaction and completeness or closure.

Conclusions give the reader a sense of closure. Often you can achieve this by referring to something you said in the introduction: not simply repeating it, but hinting or subtly reminding the reader of something you referred to at the beginning of the essay. Some people call this kind of conclusion a “hook and return” because you hook the reader in the introduction, then you return to that idea in the conclusion. This has the effect of bringing the essay “full circle” and that give readers that sense of satisfaction and closure.
In the introduction to that essay about your sibling and your room, you started out by describing a scene of two children quietly saying their bedtime prayers together at night. This is your “hook.” In your conclusion, you refer back to that (but not repeating yourself) by saying something about prayers.

For example: “Although my sister and I are married now, with new “roommates” and children of our own, I know that each night before she finally gets to rest, she remembers me in her prayers, just as I keep her in mine.”

3. The anecdotal conclusion – uses a short story to help the reader connect with the emotional significance of the topic, or humor to leave the reader laughing

In that same essay, you might end by telling a quick little story about:

a) a pillow fight that ended in laughter and hugs OR
b) how you and your sibling called a truce and actually drew a chalk line down the middle of the room.

4). The Looking to the Future Conclusion - discusses how the controlling idea might have some implication for the future:

a) Your conclusion talks about how, when you have children of your own, you will be sure to give them a space of their own, even if you have to create a little cubby hole within a room.

There are other ways to conclude, of course, and you should experiment. You can describe a scene, quote someone cleverly, propose an action, issue a warning, etc. The decision is up to you, but the conclusion should follow naturally from the preceding paragraphs; it should not feel as if you just tacked it on to the end. And it should NOT say “in conclusion. . .”!!!
## Sample Essay Evaluation Worksheet (Brad Nadziejko)

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<th>Excellent</th>
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<td>Purpose is clear and consistent</td>
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<td>Support is persuasive and relevant</td>
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**Comments:**

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Some Thoughts on the Study of Writing

As you may have figured out by now this will not be a standard English 101 class. Traditionally in introductory composition courses, professors require students to write a series of five or six papers which address a specific Rhetorical goal (Rhetoric is the study of the effective use of language). The study of Rhetoric is often divided into five classifications of writing: Description, Narrative (story), Persuasive, Analysis/Classification, and Definition. All these forms translate into the standard assignments such as “Audience Analysis,” “Personal Narrative,” “Research Paper,” and so on. I find that teaching writing in this manner is ineffective and outdated.

While I agree with the notion that the general purposes of writing can be broken down into specific areas, I find it ridiculous to believe that is it helpful, let alone possible, to completely separate these components when attempting to write something well. Think about the process of learning to drive a car. You can study the rules of the road in a textbook. You can learn how everything in the car operates from the stereo all the way down to the specific way in which a piston works. You may understand how to make a car accelerate, brake, and turn to the left or right. But none of these processes alone can teach you how to drive. It is only by getting behind the wheel, where you consciously and unconsciously combine all aspects of your driver’s education, that you actually “learn” how to drive.

This is also true of good writing. It is important to understand that there are different purposes for writing, and to understand how and why those purposes work. But the best writing does not isolate one area from another. The most effective writing draws from all aspects of Rhetoric. A good argumentative paper will inform its reader of the topic, including both sides of the argument; it will also be descriptive in using strong details and information to help support the author’s position; analysis, definition, and even narrative will often be used as well.

If this seems overwhelming to you, that’s okay. It does for me and I get paid to write. I just wanted to address these formal terms because they might come up at some point in your college careers. For this course, we will focus on two types of writing: effective and ineffective. Now that doesn’t mean you won’t learn about Rhetoric and the tools of writing. Nor does it mean that this course will be an “easy A.” It means I just have a hunch that you’re intelligent, hard working, and creative enough to study diligently, practice this craft, and take risks.
Outcomes Assessment Syllabus Template

SOUTHWESTERN ILLINOIS COLLEGE

COURSE SYLLABUS

Course name, Course number & Section

Semester, year

GENERAL INFORMATION

Instructor: 
Class time: 
Semester hours: Lecture Hours: Lab Hours: 
Class Location Campus: Room: 
Phone: 
Toll Free in Illinois: 1-800-222-5131 
Office Hours: 
Office: 
E-mail: 
Website: www.swic.edu

COURSE DESCRIPTION

[Course description must match Catalog description.]

PREREQUISITES

[Prerequisites must match Catalog.]

COURSE OBJECTIVES

[Course objectives must match those listed in department course outline. Include any general education competency objectives, if applicable.]

TEXTBOOK(S)

GRADING PROCEDURE

[Include a detailed list of expectations such as: grading scale, information about tests, quizzes, and assignments that will be used to calculate the final grade.]

ATTENDANCE POLICY

College Policy: You are expected to be present for all assigned classes, lectures or laboratory sessions. If you are absent, you must show your instructor that your absence has been for
a good cause. If you are absent more times during the semester that the number of times
the class meets per week, you may be dropped from the course at the discretion of the
instructor. When a student is dropped by an instructor with an effective date before the
midterm date of the class a “W” will be recorded. When a student is dropped for non-
attendance by an instructor with an effective date after the midterm date, the instructor
will have the prerogative to assign a grade of “F” or “W”.

ADDITIONAL INFORMATION

Special Services - Students with disabilities who believe that they may need accommodations
are encouraged to contact the Special Services Center at 618-222-5368 to ensure that
such accommodations are implemented in a timely fashion.

Academic Dishonesty-College Policy:  Academic misconduct including, but not limited to,
cheating, plagiarism, and forgery; failure or refusal to follow clinical practice standards;
and soliciting, aiding, abetting, concealing, or attempting such acts; may result in one of
the following being imposed by the Vice President for Student Development:
Disciplinary Reprimand, Probation, Social Probation, Suspension, and Expulsion.

Cheating:  Working on a class assignment with others, including student tutors, when the
instructor has not said that such collaboration activity is permitted.  (While it is
permissible to have general discussion about course work, unless your instructor tells you
otherwise, any work you hand in must be a result of your individual effort and not the
result of collaboration or plagiarism.)

Plagiarism:  Failing to enclose quotations in quotation marks, failing to cite a source, or
incorporating another’s work into your own.

Phones/Pagers in Classroom – No phones/pagers are allowed in class; all phones/pagers should
be turned off prior to entering the classroom. Failure to follow this policy will be
considered a student disruption under the Student Conduct Code.

TOPICAL OUTLINE

Revised 5-20-03

1 This handout was developed under study with Dr. Bruce Horner
and Dr. Min-Zhan Lu at the University of Wisconsin--Milwaukee.

Examples of Supplemental Texts
Below you will see a list of possible supplemental texts you could use in your course, but you could incorporate any argumentative based text in a subject area of your choice. I usually try to pick subject areas that my students would be interested in.

- Anderson, Sarah. “Walmart’s War on Main Street.”
- Carson, Rachel. *Silent Spring*.
- Ehrenreich, Barbara. *Bait and Switch*.
- Ehrenreich, Barbara. *Nickel and Dimed*.
- Sadker, Myra, and David Sadker. *Failing at Fairness: How our Schools Cheat Girls*.
- Schlosser, Eric. *Fast Food Nation: The Dark Side of the All-American Meal*. 