
## The Critical Writing Programs

Welcome to the Critical Writing Program at Cal State University, East Bay. This faculty handbook is a resource for new instructors and for instructors who have been teaching in the writing program who need to know our policies and procedures. The first section presents the philosophy of the program and descriptions of the courses. Subsequent sections answer questions about instructors' responsibilities, university resources, and procedures for appointment and evaluation. There are appendices on Common Terminology, Suggested Academic Skills for High Schools, Plagiarism, and our Grievance Policy. If you need more information, please contact the Coordinator of Composition, Margaret Rustick: 510-885-3216, or margaret.rustick@csueastbay.edu. (The Coordinator of Composition is hereafter called the Comp Director.)

The purpose of the Critical Writing Program at CSUEB is to prepare students to write competently in all of their academic courses and in their careers. In order to help students strengthen their writing skills, instructors teach rhetoric within the context of process writing. The instructors have generated documents that embody our approach, including a list of the terms they use ("Common Terminology," Appendix A) and a description of "Suggested Academic Skills Requirements for Success in First-year English" (Appendix B). We urge new instructors to become familiar with these terms and goals so they can reinforce students' knowledge as they progress through the program. We also have a document specifically for teachers in the Intensive Learning Experience (ILE) Program, Articulated Assumptions, Appendix E, with which teachers should become familiar.

Because our mission is to prepare students to write in the discourse of the academy and the workplace, instructors teach primarily nonfiction works, to serve as models and topics for discussion. (Fiction, drama, and poetry are taught in other courses in the English Department, and students will be exposed to them through their General Education requirements. The English Department also has a strong Creative Writing Program for students who are interested in writing imaginative literature.) In the Critical Writing Program, students write arguments in all their courses, including the developmental courses. They learn how to use rhetorical strategies to demonstrate their authority to write on a subject, to phrase ideas, to support ideas with evidence, and to appeal to a particular audience. The modes (description, narration, compare-contrast, classification, etc.) are not taught separately, in isolation, but are used in context, in the service of the argument.

Instructors also emphasize reading skills and critical thinking skills. Students learn how to read a text for its rhetorical strategies and for its levels of meaning, and they learn how

to approach a text critically, questioning its premises and examining its purposes. Some instructors have found Toulmin logic (from Stephen Toulmin, *The Uses of Argument),* a helpful tool for teaching students critical thinking and reading and effective writing. *Reading Rhetorically* by John C. Bean, Virgina A Chappell, Alice M. Gillam, and *Everything is an Argument*, by Andrea Lunsford and John Rusckiewicz, are meant to be student textbooks, but they also provide good explanations of principles that are useful for teachers new to our program.

A primary goal for all instructors is to instill in their students a sense of competence in and confidence about writing. Students don't have to love writing, but they should see it as a means of access to their thoughts as well as a communicative tool (and they may learn to love it). Even as instructors emphasize rhetorical skills, they also teach writing-to-learn skills, where students practice various heuristics to find out what they think or what their audience thinks. Students write informal (often ungraded) pieces that generate material for their formal assignments. Students also have the opportunity to revise their work, refining the thinking and polishing the expression until they have done their best. Instructors encourage guided peer review and several drafts to enable students to revise.

You are free to teach your students with the wide range of pedagogical devices at your disposal. Our instructors use small-group work, in-class writing, debates, Socratic questioning, in-class exercises, in-class reading assignments, quizzes, oral presentations, journals, grammar games, dialectical notebooks, reader-response notebooks, and various homework assignments.

## In a nutshell:

The purpose of our program is to prepare students to write competently in all of their academic courses and in their careers.

***Objectives***:

- Use a writing-across-the-curriculum (WAC) approach
- Focus on rhetoric in the context of process writing
- Teach modes (narration, description, etc.) in context of the argument and not as separate entities
- Teach writing-to-learn skills
- Teach critical reading skills
- Teach critical thinking skills
- Instill students with a sense of competence and confidence
- Teach grammar in context

***Features***:

- Incoming freshmen are "clustered" in learning communities
- Students write arguments in all courses

- Use of nonfiction reinforces the WAC approach
- Remedial classes separated by non-native/native writing skills
- Everyone mainstreamed into English 1001, freshman composition

Graduate students are trained to teach in either the native or non-native remedial courses

## Placement

There are several levels of writing courses to achieve the goals of the Critical Writing Program. Students are placed into the appropriate level for them according to their scores on the English Placement Test or other scores, such as the SAT or Advanced Placement credit.

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| • English Placement Test (EPT) **147** or higher<br>• SAT **500** or higher<br>• ACT **25** or higher | Placement in Freshman Composition<br><br>**English 1001** |
| • EPT **138-146** | Clusters:<br>Non native and native speakers:<br>**English 910** |
| • EPT Below **138** | English 700-800 series:<br>Non Native Speakers:<br>**English 725**, **730**, **735**<br>Native Speakers:<br>**English 801**, **802**, **803** |

*Note: All students whose scores are 147 or above can take English 1001 in either fall, winter, or spring.

Students whose scores are 138-146 will take 910 in the fall.

Students who place into 725 or 801 will take 730 or 802 in the following term.

## Clusters

All first-year students (excluding transfers) will begin their General Education requirement and their undergraduate careers at CSUEB by joining a Cluster. Clusters are learning communities of approximately 90 students examining a theme in three disciplines that satisfies one area of the G.E. requirements (Science, Humanities, Social Sciences). When students register for their GE Cluster, they are then enrolled in the appropriate level composition course linked to that learning community. In order to maximize enrollments, you may have a few composition students who are not in the linked cluster; however, you should expect the majority of students in your cluster-linked classes to be in the same learning community.

## Catalog Course Descriptions

Here are the catalog descriptions for the courses in the Critical Writing Programs.

**0725, 0730, 0735 Basic Reading and Composition for Speakers of English as a Second or Foreign Language I, II, III (4 each)**
Reading and writing for academic purposes, with special attention to the needs of those for whom English is a second or foreign language. *Prerequisite: Score of 137 or lower on EPT. Units do not count toward the baccalaureate degree. May be repeated for credit, for a maximum of 8 units. A/B/C/NC grading only.*

**0801, 0802, 0803 The Intensive Learning Experience in Writing I, II, III (4 each)**
A three-course sequence in basic (remedial) writing, mandatory for students who have scored 137 and below on the English Placement Test (EPT). The workshops focus on the practice of standard written English. *Classes may not be used as prerequisites to the Competency Program in Written English for Non-Native Speakers of English. Units do not count toward the baccalaureate degree. Grading is A/B/C/NC only.*

**0910 Developmental Writing I (4)**
A writing workshop preparatory to the written communication requirements, ENGL 1001 and 1002. Developing college essay writing skills, with special attention to style and usage. *Prerequisite: Total Score on EPT of 142-146. Co-requisite: ENGL 0988 if ESL. Class may not be used as a prerequisite to the Competency Program in Written English Proficiency for Non-Native Speakers of English unless 0988 is taken concurrently. Units do not count toward baccalaureate degree. May be repeated two times with consent and advice of instructor or department, for a maximum of 12 units. A/B/C/NC grading only.*

**1001 College Writing I (4)**
An introduction to writing for academic purposes, critical analysis, and argumentation. Must complete course with a grade of "C-" or better in order to earn General Education credit. *Prerequisite: Total Score of 147 or higher on the EPT or exemption from the EPT, passing ENGL 0910, or ENGL 0803. May be repeated for credit, but only the first enrollment may be applied to the Written Communication G.E. requirement if completed with a C- or better.*

**1002 College Writing II (4)**
Further work in expository writing with emphasis on argumentation and persuasion. Introduction to the preparation and writing of the research paper. *Prerequisite: ENGL 1001 with grade of "C-" or better.*

**3000 Writing for Proficiency (4)**
Regular practice in the writing skills necessary to reach the level of proficiency, determined by portfolio assessment, required for students to move forward to the next level writing course and completion of the University Writing Skills Requirement (UWSR). Some students may demonstrate a level of proficiency in their portfolio to complete the UWSR at the end of ENGL 3000. *Prerequisites: ENGL 1001, or equivalent, and junior standing. Credit unavailable through challenge. Not for credit toward English major, English minor, Creative Writing minor, Liberal Studies major, or General*

*Education requirements. May be repeated, but only 4 units may be counted toward the baccalaureate degree. CR/NC grading only.*

**3001 Advanced Writing for Non-Native Speakers of English (4)**
Instruction in this course is geared toward the needs of non-native speakers of English. Regular practice in the writing skills necessary to reach the level of proficiency, determined by portfolio assessment, required for students to move forward to the next level writing course and satisfaction of the University Writing Skills Requirement (UWSR). Some students may demonstrate a level of proficiency in their portfolio to complete the UWSR at the end of ENGL 3001. *Prerequisites: ENGL 1001, or equivalent, and junior standing. Credit unavailable through challenge. Not for credit toward English major, English minor, Creative Writing minor, Liberal Studies major, or General Education requirements. May be repeated, but only 4 units may be counted toward the baccalaureate degree. CR/NC grading only.*

**3003 Discursive Writing (4)**
Theory and practice of discursive writing; critical reading and evaluation of formal and informal prose. *Prerequisites: junior standing; and either a CR (Credit) in ENGL 3000 or 3001 or a score of 7 on the Writing Skills Test. Not for credit toward requirements of the English major, English minor, Creative Writing minor, or General Education*.

## Overview of Developmental Classes

The developmental or remedial English classes in our department are separated into two series for native English speakers, one series of three classes at the 800 level and one class at the 900 level (with some exceptions in the Clusters). Students are placed in these classes primarily as a result of their performance on the English Placement Test (EPT).

Incoming students are required to take the EPT unless they have been exempted in a variety of ways (see Placement).

## ILE Developmental Classes

These developmental classes, 801, 802, and 803 are part of a statewide program in English and math entitled the Intensive Learning Experience (ILE). The 800-level classes are only for students who have scored in the lowest quartile of the EPT: a student who received a score of 137 or below on the test must take English 801. The 800-level courses are small workshops aimed at students who need intensive work in writing, reading, and thinking critically.

**Enrollment**
Most students take all three ILE courses in sequence: 801, 802, and 803. All ILE students must take their first writing course during their first quarter. Students who attended the Summer Learning Institute may be promoted with their instructor's permission to 1001 in the spring quarter.

**Grading**
If a student receives Credit in 803, the highest-level ILE class, he or she is eligible to enroll in English 1001, the freshman composition class. If you give a student CR in 803, he or she can then enroll in 1001. Therefore, you should not give CR in 803 unless your student is completely ready for 1001.

Rarely are students allowed to skip classes in the 800 series. Please do not advise a student to skip parts of the ILE sequence without discussing the individual case with the Comp Director, ESL Director, or Director of Basic Writing. Please make such recommendations very carefully: many times, students are hindered by trying to make that leap. Students who cannot take an ILE class because of their work or course schedules will have to readjust those schedules in order to stay in the university.

**Staffing and Teaching**
ILE classes are taught primarily by Masters students in the English program and adjunct lecturers. Graduate students planning to teach ILE classes must take the graduate seminar in the teaching of composition, English 6750, before teaching a class. They will also take the mentoring class 6508 (ESL) or 6608 (native speakers).

ILE classes have both classroom and tutorial components: students must meet individually with their instructors for 15 minutes at least three times during the course. Some of the most important instruction takes place in tutorials, so instructors must make sure that they have a block of time each week in which to see students. Students need to understand that attending tutorials is mandatory, as is attending class. You may also incorporate small-group tutorials, but these should not replace individual conferences.

**Recommended Books**

**Articulated Assumptions for the Intensive Learning Experience (ILE) for Basic Writers Program (see also Appendix E)**

This document outlines the assumptions upon which the 800 series, ILE program is based. Teachers should bear these in mind as they design their syllabi, their assignments, and their curriculum.

**Important facts to know about our students:**

- A substantial percentage of our freshmen test into remedial English: approximately 60% are native speakers and 40% are bilingual or nonnative speakers of English
- Most freshmen have been taught formulaic writing in high school (5-paragraph, Shaffer model)
- They may have an inflated view of their writing and be stunned by placing into remedial English
- Most are not familiar with academic culture and studying skills

**The ILE Program**

The 800 courses are designed to prepare basic writers for the kind of critical inquiry used across the disciplines and for full participation in academic and civic life. Those students placed into remedial English still need to do the work of regularly-admitted freshmen in their other courses. Students are also preparing for English 1001, freshman composition. All of our critical writing courses emphasize process writing, reading, critical thinking, and rhetoric. In addition, the 800 courses are "clustered" with other courses in different disciplines in our thematic learning communities; the content in 800 courses should reflect the subject matter in these clusters.

To help our students succeed, the ILE program articulates the following assumptions about Reading, Writing, and Critical Thinking:

**Reading**

- Reading is a cross-disciplinary skill all students must use, and all freshmen are expected to read at the freshman level in their other classes
- Entering freshmen have little or no experience with nonfiction texts, nonfiction social commentary, or college-level textbooks. These texts do not follow the

format of the modes (narration, description, argument) or formulas they may have learned in high school

- Students will see reading and writing in a broad, social context if they read a variety of theme-based essays
- When they read, students need to learn how to:
  - process units of meaning instead of reading word by word
  - summarize, analyze, and evaluate what they read
  - recognize a writer's assumptions (warrants)
  - recognize audience appeals (ethos, pathos, logos).

**Writing**

- Academic writing takes a lot of time, is not based solely on personal experience, and, while it may be formulaic within a discipline, does not follow the formulas taught in high school
- Assignments that are scaffolded enable students to make the transition from high school to college writing
- Different disciplines in academia require different kinds of writing
- Academic writing requires exploratory analysis of a topic and rhetorical writing leads to the development of ideas
- When they write, students need to learn how to:
  - brainstorm for a topic with various writing-to-learn strategies such as freewriting, outlining, mapping, clustering, etc.
  - analyze a topic
  - devise and sustain a thesis; realizing that academic essays are answers to thoughtful questions generated by the student and the field
  - organize and develop an essay suitably for a particular audience
  - provide appropriate evidence for a thesis
  - recognize the difference between revision and editing, and be able to do either or both at the appropriate time

**Thinking**

- Students have rarely been encouraged to think critically or question the status quo in high school
- Critical thinking is the foundation of academic culture
- When they think critically, students need to learn how to:
  - be reflective, gaining awareness of their own thinking, reading, and writing processes.
  - understand who and what influences their ideas
  - become "problematizers" working toward informed opinions
  - analyze and synthesize the ideas of others

**ENGLISH 801**

***Description*:** A class aimed at helping students learn the fundamentals of active, critical reading, writing and thinking. Students will work on reading and writing skills, persuasive techniques, problem solving, use of quotations, vocabulary, spelling, punctuation and grammar.

***Prerequisite*:** Students must have scored 137 or lower on the English Placement Test.

***Units*:** 4 Grading: ABC/NC

***Objectives:***
1. Develop effective reading and writing skills
2. Begin learning how to use concrete details to expand and support ideas
3. Begin to see relationships between ideas
4. Learn to revise a rough draft
5. Develop self-confidence as a writer
6. Understand the reading and writing process

In this class, students will perform the following tasks:
- Compose short in-class pieces of writing
- Write and revise out-of-class pieces of writing
- Work in peer groups to improve editing skills
- Improve reading and writing skills by analyzing short, professionally written essays, preferably focused on a specific topic
- Work with sentence components to increase correctness and variety
- Discuss how words are used; write sentences using vocabulary words
- Prepare a portfolio of writing

***Methods of Instruction:*** Four hours of classroom work and one 15-minute weekly tutorial. Classes may include guided and independent reading and writing, peer editing groups, discussion of topic, vocabulary, and readings.

***Writing Requirements:*** 3 out-of-class writing assignments of 3-5 pages (750-1,250 words) with revisions focusing on development of ideas, short in-class essays, reading responses, quizzes, midterm, and final exam.

***Sample Assignment:*** Elwood N. Chapman in ["The Time Message"] calls time management "the number-one problem of college students." What does he mean by this? Explain why you agree or disagree with the author's statement. If you disagree, describe what you consider to be the number one problem.

**Recommended Books** (check with the Comp Director before ordering)

**ENGLISH 802**

***Description:*** Building on the work done in 801, this class focuses on teaching students to use the writing process to write longer essays. More reading is required than in 801, and the writing pieces are longer.

***Prerequisite:*** Students must have received Credit in 801 to take 802.

***Units:*** 4 Grading: ABC/NC

***Objectives:***
1. Learn how to analyze and synthesize from readings
2. Master the steps of the writing process
3. Improve the ability to read and write about college-level material
4. Develop critical thinking and writing skills
5. Consider opposing views; to develop a sense of audience
6. Write persuasively

In this class, students will perform the following tasks:
- Compose in-class pieces of writing
- Write and revise out-of-class pieces of writing
- Work individually and in groups to improve editing skills
- Improve reading and writing skills by analyzing and synthesizing ideas in professionally written essays
- Review the components of different types of paragraphs and short essays
- Explore vocabulary usage
- Prepare a portfolio of writing

***Methods of Instruction:*** Four hours of classroom work and one 15-minute weekly tutorial. Classes may include guided and independent reading and writing, peer editing groups, and discussion of writing and reading topics.

***Writing Requirements:*** 3 out-of-class writing assignments of 3-4 (750-1,250 words) pages with revisions focusing on development of ideas, short in-class essays, reading responses, quizzes, midterm, and final exam.

***Sample Writing Assignment:*** Considering the essays we've read on euthanasia, write an essay in which you analyze and compare three different authors' views. From these different views, develop your own position on the topic.

**ENGLISH 803**

***Description*:** This class prepares students for English 1001 by focusing on the development of 4-6 page (1,000-1,500 words) essays. Students use college-level readings to support the ideas in their essays. Students continue their introduction to the creation of logical arguments.

***Prerequisite:*** Students must have received Credit in 802 or have the written permission of their 802 instructor to take 803.

***Units:*** 4 ***Grading:*** ABC/NC

***Objectives:***
1. Develop a persuasive essay fully and logically
2. Apply critical thinking to reading and writing
3. Understand and write for an audience
4. Master the revision process

In this class, students will perform the following tasks:
- Compose logical, thoughtful pieces of writing
- Learn how to support their statements
- Write and revise out-of-class pieces of writing
- Work in peer groups to improve editing skills
- Improve reading and writing skills by discussion student writing and professionally written essays
- Review the components of different types of essays
- Explore vocabulary usage
- Prepare a portfolio of writing

***Methods of Instruction:*** Four hours of classroom work and one 15-minute tutorial every two weeks. Classes may include guided and independent reading and writing, peer editing groups, discussion of topics related to the reading.

***Average Minimum Writing Requirements:*** 3 out-of-class writing assignments of 3-5 (750-1,250 words) pages with revisions focusing on development of ideas, short in-class essays, reading responses, quizzes, midterm, and final exam.

***Sample Writing Assignment:*** Using the essays we have read and your own experience to support your statements, take a position on year-round schooling. Defend your claim using Toulmin's method of logic. Remember to address counter-arguments as you develop and support your ideas.

## Intermediate Developmental Classes

English 910 is aimed at students with somewhat more advanced writing skills than those of students in the ILE courses. However, these classes are also intensive, small, workshop-type courses set up to improve students' skills through group work and tutorials. The classes have a 25:1 student-teacher ratio . Although weekly tutorials are not mandatory as they are in the ILE classes, instructors should meet with each student as often as possible.

***Enrollment***

910 is aimed at students who have scored between 138 and 146 on the EPT; however, other students interested in improving their skills may enroll in these classes. Students who score between 138 and 146 must sign up for 910.

***Staffing and Teaching***
The 900-level courses are staffed primarily by part-time faculty in English. Each instructor develops syllabus and course materials appropriate to his or her teaching style, assigned freshman cluster (if applicable), and individual class needs. However, to ensure consistency across sections, the same rhetoric and grammar texts may be assigned in each section. Also, the number of assignments and focus of the classes need to be fairly similar.

**Recommended Books**
*Reading Critically, Writing Well*, St. Martin's Press
*The Prentice-Hall Guide to College Writers*, Prentice-Hall

## BASIC SKILLS 910

***Description:*** This developmental class focuses on reading skills and the creation of effective academic essays.

***Prerequisite:*** Students must have scored at least 138 on the EPT or have the written permission of their 800-level instructor.

***Grading:*** A B C/ No Credit

***Objectives:***
1. Review reading skills
2. Organize and combine sentences and paragraphs into essays
3. Eliminate basic writing errors
4. Increase vocabulary
5. Learn to revise drafts
6. Learn how to use concrete details to expand and support ideas
7. Develop self-confidence as a writer
8. Learn writing as a process
9. Apply critical thinking to writing
10. Become familiar with the conventions of academic reading and writing

In this class, students will perform the following tasks:
- Write short (2-5 typed pages, 500-1250 words) essays on a variety of topics using a variety of rhetorical skills
- Read and discuss professionally written essays that will be used as support for students' own ideas
- Work in peer groups to improve editing skills
- Learn to correct basic sentence errors

***Methods of Instruction:*** Four hours of classroom work and at least three tutorials during the quarter. Classes may include guided and independent reading and writing, peer editing, small group work, and discussion of topics related to the reading.

***Sample Assignment:*** Summarize B.J. Phillips' argument in "Irresponsible to Allow Companies to Push Credit Cards at Young." Then, create a strong response to each point he makes. Which points did you agree and disagree with and why? What parts of his essay led you to further questions?

***Sample Assignment:***
After you have read the essay by Cindy Gray, you may be convinced that, as a rule, men make better teachers than woman; that the reverse is true; or that neither side is accurate. Construct an argument in which you support your view on this issue, drawing upon the text for support. Be sure to accurately summarize and respond to some major counterarguments.

***Writing Requirements:*** 3 out-of class essays (2-5 typed pages each—500-1,250 words) with some revisions out of class; 2-3 in-class essays or short writings, quizzes, portfolio, midterm and final.

## ENGLISH 1001: COLLEGE WRITING I (INTRODUCTION TO RHETORICAL ANALYSIS AND ARGUMENTATION)

***Description:*** This introductory class in the composition series focuses on critical reading, rhetorical analysis, and argumentation.

***Prerequisite:*** Total score of 147 or above on the EPT, or exemption from the EPT; or successful ENGL 0910, ENGL 0803, or ENGL 0735.

***Units:*** 4

***Grading:*** A B C D F CR/NC

***Objectives:***
1. Practice writing skills in a process, including prewriting, thesis generation, outlining and essay organization, effective sentence generation, paragraph development, effective proofreading and revision;
2. Become familiar with models of argumentation, including the Classical model of argumentation and the Toulmin model of rhetorical analysis, including Toulmin's terminology or more commonly known terms. See "Common Terminology" in appendix A for synonyms, such as "claim" and "thesis," "evidence" and "support," "warrant" and "assumption," etc.
3. Practice the conventions of academic writing, including introduction to various documentation styles, such as MLA and APA;

4. Assert a position and persuasively support it while synthesizing and addressing differing points of view and considering different audiences;
5. Critically read, discuss, and evaluate the rhetorical effectiveness of a range of texts, such as advertisements, film, the Internet, and various written arguments in different genres;
6. Generate well-reasoned and logically supported argumentative essays.

In this class students will perform the following tasks:

- Read various assigned texts;
- Write responses to readings;
- Explore vocabulary usage, especially as it pertains to analysis, argumentation, essay generation and revision;
- Improve critical reading and argumentative writing skills by discussing a range of texts, especially essays, written by both students and professionals;
- Write and revise out-of-class rhetorical analysis essays and/or write and revise out-of-class argumentative essays supported with well reasoned evidence;
- Write in class for various purposes;
- Work in peer revision groups.

***Methods of Instruction:*** Four hours of classroom work per week. Classes may include guided and independent reading and writing, peer editing, small group work, and discussion of topics related to the reading.

***Sample Assignment:*** Chapter 10 of *The Allyn and Bacon Guide to Writing* offers a theoretical foundation upon which to base judgments and evaluations of advertisements. As well, the text offers several examples of analyses of ads. Bearing these various example essays in mind as models, for your second essay please analyze in three to five double-spaced typed pages (850-1,250 words) the form and argument of any printed advertisement of your choosing. Following the "Classical Structure of Argument," in your essay direct your analysis toward making an argument about your chosen ad's argument. You should make an argument about what sort of effect the ad's visual presentation and argument would probably have on its intended audience. Would this effect, in general, probably be negative or positive? Why? Making sure to adhere carefully to the MLA or APA rules for quotation, you should probably quote from parts of chapter 10, specifically passages from pp. 216-217, to help you support your argument. Be sure to consult pp. 218-19 of chapter 10 to get started. A draft of this essay will be due to your small group at the beginning of next week. You will then spend the week working on your draft and a revision will be due to me at the beginning of the following week. Be sure to include a copy of the ad along with your draft.

***Writing Requirement****:* 6000 word course minimum. 3 argumentative and/or rhetorical analysis essays (3-5 pp.—750-1,250 words) with required full revisions; an in-class mid-term and final.

***Recommended Rhetorics and Readers:***

*The Allyn and Bacon Guide to Writing,* by John Ramage and John Bean; (this is best for new teachers because it has lots of apparatus)
-or-
*A Sequence for Academic Writing,* Behrens & Rosen, Longman
(this was chosen for experienced teachers who don't need apparatus)

***Recommended Handbooks:***
*The MLA Handbook,* by Joe Gibaldi, published by the Modern Language Association;

*Keys for Writers* (*not* pocket edition), Ann Raimes, Houghte
n Mifflin ISBN 0618115234

**ENGLISH 1002: COLLEGE WRITING II (RHETORICAL ANALYSIS, ARGUMENTATION AND RESEARCH)**

***Description:*** This final class in the composition series focuses on critical reading, rhetorical analysis, argumentation and research.

***Prerequisite:*** Students must have successfully completed *English 1001: Expository Writing I* with a grade of "C" or better.

***Units:*** 4

***Grading:*** A B C D F CR/NC

***Objectives:***
1. Review and refine writing skills that pertain to process, including audience awareness, prewriting, thesis generation, outlining and essay organization, effective sentence generation, paragraph development, effective proofreading and revision;
2. Become familiar with various models of argumentation, including the Classical and Rogerian;
3. Master the Toulmin model of rhetorical analysis, including terminology such as "claim," "evidence," "warrant" or "assumption," "backing," and "logical fallacy";
4. Refine critical reading skills;
5. Critically read, discuss, and evaluate the rhetorical effectiveness of a written argument in terms of *ethos, pathos,* and *logos,* (inductive and deductive reasoning), audience appeal and strategies of support;
6. Deepen familiarity with the conventions of academic writing, including demonstrating command of various documentation styles, such as MLA and APA.
7. Generate well-reasoned and authoritatively supported argumentative essays in the form of rhetorical analyses of a range of texts, including argumentative essays, speeches, op ed pieces, advertisements, film, and some literature;
8. Become familiar with primary and secondary research methods and protocol, including personal interviews, surveys, library searches, on-line searches, documentation format, note-taking, and annotated bibliography;

9. Assert a position on a debatable issue (e.g., political, social, or cultural issues) and persuasively support it with authoritative evidence acquired through research;
10. Show evidence of awareness of differing points of view and be able to address those points of view;
11. Engage in the process of generating a major argumentative research essay.

In this class students will perform the following tasks:

- Review the components of different types of argumentative essays;
- Read various assigned texts;
- Keep a reading journal;
- Explore vocabulary usage, especially as it pertains to rhetorical analysis of Toulmin, Classical, and Rogerian modes of rhetorical analysis and argumentation;
- Improve critical reading and argumentative writing skills by discussing essays, written by both students and professionals;
- Practice incorporating secondary sources into their own writing;
- Write and revise out-of-class rhetorical analysis essays and/or write and revise out-of-class argumentative essays supported with well-researched evidence;
- Write in-class reading responses;
- Write in-class mid-term and final exams;
- Work in peer revision groups;
- Engage the process of producing a major argumentative research essay.

***Methods of Instruction:*** Four hours of classroom instruction per week. Classes may include guided and independent reading and writing, peer editing, small group work, and discussion of topics related to the readings.

***Sample Assignment:*** The word "analysis" is derived from an Ancient Greek word meaning to "loosen" or "undo." A good analysis should undo the parts of an argument and synthesize them into a new whole—your essay. An analysis succeeds when it produces useful, interesting, or significant conclusions, and when it teaches the reader something about the text being analyzed.

The purpose of this essay is to create an argument, an analysis, of a written textual argument. For this assignment please analyze a single element, or a set of elements in an argument (claim, support, warrant, logical fallacy, inductive or deductive logic, etc.) or a single rhetorical strategy or set of complementary strategies (the author's use of metaphor, irony, definition, biased diction, etc.) from one of the articles in your reader. You may closely analyze either a text that we have discussed in class or not. Your essay should be 4-6 double-spaced typed pages (1000-1,500 words).

***Average Minimum Writing Requirement:*** 2 rhetorical analysis essays (4-6 pp., 1,000-1,500 words) with required full revisions; an in-class mid-term and final; a final research essay (8-12 pp, 2,000-3,000 words).

***Recommended Rhetorics and Readers:***
*Writing Arguments*, by John Ramage and John Bean, Allyn & Bacon

*Writing Logically, Thinking Critically (with or without Readings),* Sheila Cooper and Rosemary Patton, Longman
*Elements of Argument,* by Annette Rottenberg, Bedford
*The Aims of Argument,* by Crusius and Channell, Mayfield
*For Argument's Sake,* Mayberry, Longman
*The Language of Argument,* Larry Burton and Daniel McDonald, Longman
*The Structure of Argument,* Annette Rottenberg, Bedford
*Sources,* by Brenda Spatt, published by St. Martin's
*Current Issues and Enduring Questions,* by Sylvan Barnet and Hugo Bedau, Bedford

***Recommended Handbooks:***

**English 3000 Writing for Proficiency (4) and**
**English 3001 Advanced Writing for Non-Native Speakers of English (4)**

***Description:*** These courses are first-tier courses, which all students who fail the WST with a 6 or below must take to improve their writing skills.

***Units:*** 4

***Grading:*** **CR/NC**

***Criteria for 3000/1 portfolios:***

***A Writing Text is Required: the following are recommended:***
*Paragraphs and Essays* (Lee Brandon)
*Reflect, Inform, Persuade*
*Writing Talk* (Winkler & McCuen-Metherell) Prentice Hall
*Rules of Thumb*
*Good Measures*
*America Now*
*Exploring America Now*

The following policies are adhered to by all first-tier teachers. Additional information about first-tier courses and portfolio evaluation is available for students and teachers at the website of the University Testing Office, listed under UWSR (University Writing Skills Requirement).

Policies for first-tier teachers as of May 2004:

1. If a student misses more than 20% of classes, they will automatically fail the course. Teachers should put this on their syllabi.

2. Students must bring photo ID to their first class, and to the final. Teachers should put this rule into their syllabi.

3. No portfolios can be delivered at the final.

4. Teachers can assign points for class work and the final/portfolio in any way that they want, but the following notice must be on all first-tier syllabi:

> **Students must complete all of the required course work and receive a pass on the final exam and/or portfolio in order to fulfill WST requirements. If students do not complete all of the required coursework, they will not pass.**

5. No Incomplete grades can be given for first tier, even if a student claims to have a legitimate excuse for missing the final exam.

6. All first-tier portfolios must be consistent in terms of what is included, the manner in which the portfolios are labeled, and the type of folder used. Portfolios become property of the university; any portfolio not picked up by the student will be disposed of after one quarter.

   **A. The portfolios will contain the following:**

   1. **Cover Page** (with student's name, course title and section, instructor's name, & date)
   2. **Table of Contents** (by sections: 3 sections total)
   3. **Introduction** with a self-reflection of the student's work (2 pages minimum). The introduction will be written in essay form with a thesis and will describe the work included and will have the student's assessment of their work. The quality of the student's writing in the introduction will also be assessed to determine their eligibility to move on to 2nd tier.
   4. **Out-of-class essay paper** (with pre-writing and all drafts)
   5. **In-class essay** with its revision (with prompt)
   6. One **optional item** of the student's choice, perhaps a journal, or an in-class essay that the student enjoyed writing, or another writing assignment that shows off the student's strengths.

   *Note: Everything should be **typed** except prewriting and in-class essays.

**English 3003 & Second-tier Courses:**

***Description:*** Second-tier courses are required for all students who fail the Writing Skills Test with an essay of 7. Students who fail with a 6 or below must first take a first-tier course (currently English 3000 or 3001) and achieve a score of 7 before they can register for a second-tier course.

**Note:** Beginning Fall 2002, ENGL 3003 will no longer substitute for the second composition requirement (ENGL 1002) or satisfy the humanities requirement in Area C of General Education.

***Prerequisite:*** English 3000 or 3001, or a 7 on the WST.

***Units.*** 4

***Grading:*** ABC/NC CR/NC

***Requirements:*** To satisfy the second-tier requirements, a course must meet the following criteria:

- **A minimum of 8000 words of writing in the quarter.** Included are all kinds of writing assignments—in-class, out-of-class, informal and formal.
- **A minimum of two pages per week of writing done outside of class.** This writing may be formal or informal or a combination of the two.
- **Specific weekly writing assignments, either in class or on Blackboard, preferably at least 15 minutes' worth.** When writing is encouraged in class or online, professors demonstrate its importance to the learning process and also that it is a valued academic activity. Students who are encouraged to write rough drafts or who write informal assignments that enhance learning not only learn to write more successfully but also learn material more successfully.
- **Three multiple-draft writing assignments.** The drafts may include informal and formal writing, in-class writing, and different types of writing, culminating in a final draft.
- **Three different kinds of writing assignments according to the demands of the major.** Examples include, but ought not be limited to, observational writing, reports, responses to reading assignments, analyses of texts, arguments on issues in the field, and explanations of processes. These may be part of the three writing assignments.
- **A minimum of thirty minutes of writing instruction per week.** This instruction gives students guidelines about writing in the major.
- **Written feedback to students on improving their writing.** This may, but ought not be limited to, comments in the margins, final comments, or a combination of the two. In addition, instructors may want to use rubrics, models, and/or peer-editing sheets. All of these may be done electronically as well. Individual conferences may supplement written comments.

***Recommended Texts:***
Kennedy, Kennedy, and Smith. *Writing in the Disciplines.* New Jersey: Prentice Hall, 2003.
An English Handbook.

# Resources and Procedures

Below you will find a section on procedures to follow when teaching your course[s], and then a section on day-to-day concerns and resources available to you.

## Teaching a Course

***Appointment to course:*** The Chair will tell you what course[s] you are teaching. Then you should go to the Secretary for the Chair (Michelle Barreiro), who will give you forms to fill out. Second stop: Human Resources, where you fill out more forms. *You should bring your own social security card* on the day you fill out all these forms. Third stop: Payroll, where you need your Social Security card *and* your driver's license. Fourth stop: Photo ID. Last stop: Parking sticker, if you want one.

***Email:*** All faculty have an email address. To get yours, login to the

***Blackboard:*** CSUEB has access to Blackboard, a space on the server for your course. Blackboard is automatic for all instructors; your course is already there, but you have to know your username and password to get into it. To find out yours, call 885-HELP. Call this number whenever you have school-related computer problems.

If you have a question or need assistance with your Blackboard course, feel free to call and make an appointment with Bernie Salvador in the Office of Faculty Development. He can be reached at bernie.salvador@csueastbay.edu

***Listservs:*** There are two faculty listservs in the Critical Writing Program. One is for all comp faculty (called "compfac"), and is very active—prepare yourself for a good deal of mail. The other, Engltas, is for graduate teaching assistants only. To join the faculty listserv, contact the Comp Director or follow these instructions.

Email List subscription or administrative functions can only be made from on-campus computers.

1. Copy and paste the mailman link into your browser: https://lists.csueastbay.edu/mailman
2. Click the list that you want to join.
3. Type your email address.
4. Type your name (optional).
5. Pick a password, and then reenter the password (Note that this password is not connected to your netID and will not expire after 120 days) If you do not pick a password then one will be provided to you.

6. "Would you like to receive list mail batched in a daily digest?" click whether you want to receive one email daily, a digest, or emails as they arrive

7. Click **Subscribe**.

In addition, there is an active national listserv whose members regularly discuss topics of keen interest to comp instructors. If you would like to join the WPA (Writing Program Administrators) listserv, the instructions to join are here: http://wpacouncil.org/wpa-l/

***Office hours.*** You are required to hold one office hour per week per course you teach. It is just as important to be at your office hours as to be at your class. If you must miss an office hour, call the English Department so someone there can post your absence on your door.

***Class size.*** Please do not allow more students to enroll in your class than your "cap" allows. Caps are:
700-level courses, 25 students
800-level courses, 25 students (15 in 2003-4)
910 courses, 25 students (18 in 2003-4)
1001 courses, 25 students
1002 courses, 30 students;
3000 and 3003 courses, 30 students;
3001 courses, 25 students.

***Ordering books.*** To order books online, go to the University Bookstore website and sign in. Under the "Books" tab, you will see a link for "online adoptions." Alternatively, you may contact the bookstore directly and speak to a faculty assistant.

***Syllabi.*** You are required to provide your students with a syllabus for your course. The syllabus is a kind of "contract" with a student, and the more comprehensive it is, the clearer your policies will be to your students, and the less trouble you will have if your policies are disregarded.

You should include the following in your syllabus.

**Your name**
**Name and number of course**
**Room location and hours of course**
**Your office location**
**Your office hours**
**Your office phone number and the English Department phone number 510-885-3151**
**Your email address at work** (note: you might want to say something about the expected turnaround time for responding to email, or set up regular email hours, so students don't expect a 30-minute turnaround!)
**Listserv instructions, if you have a class listserv**
**Required texts**
**Recommended texts (such as a college dictionary)**
**Course description,** more detailed than in the catalog, including objectives and prerequisites
**Course requirements,** including papers, revisions, in-class and homework assignments, quizzes, and anything else upon which you judge a student's work. Include correct format for each kind of assignment. Standard format is usually 1" margins, 12-point font, MLA or APA documentation.
**Schedule** of reading, writing, and oral assignments, with approximate due dates
**Grading policy,** including the relative weight of the components of your requirements
**Lateness and absence policies.** The Writing Program has adopted a policy of allowing 3 absences in a class that meets three times a week, and 2 absences in a class that meets two times a week, and one absence for classes (such as 989 and 988) that meet once a week)—a 10% allowance. A student who is more than 30 minutes late is considered absent. Once students exceed the allowed absences, you should have a clear penalty that is enforceable, such as dropping one-half letter grade off the course grade for each subsequent absence. (So a student who has a B after three absences would have only a B- after one additional absence.) Be aware that some instructors in other disciplines do not have attendance policies; the students are required to know the *content* of the course, but they do not need to attend classes. Students do need attend writing classes.

**Plagiarism penalties.** Early in your course you should conduct a lesson on plagiarism. Students need to know its definition *and the penalty* for it. They also need to know its complexities, especially if they are writing papers that have citations. The definition of plagiarism and some suggested policies and a helpful quiz for your students are in Appendix C.
**Note:** Instances of plagiarism have been increasing in recent years. CSUEB now subscribes to "Turnitin," a plagiarism-detection service on the internet. If you have a suspected case of plagiarism, please consult the Comp Director to find out how to screen it.

**Turnitin Instructions** (provided by Sally Richardson)

**Turnitin.com FIRST-TIME USER INSTRUCTIONS**

1. Go to: turnitin.com
2. **Click** enter
3. **Click** new user
4. Enter your e-mail address and password of your choice then **click** next
5. Fill in the blanks then **click** next
6. Make corrections if necessary then **click** next
7. At the "New user registration" screen, **click** login
8. Enter e-mail address and password, **choose** "faculty" then **click** login
9. One the screen titled "your classes" **click** join new account
10. Account number is 16011 and join password is csuhayward2 then **click** submit
11. Create your first class by **clicking** add class
12. Enter requested information about your class then **click** submit. Note that you can create "dummy" classes instead of, or in addition to, actual classes if you wish.
13. You will get a new class confirmation screen, read info then **close** window
14. Add more classes as necessary
15. Enter one of your newly created classes by **clicking** on the name of the class from the your classes screen
16. If you don't know how to submit student work, **click** on new user tutorial then on Faculty quickstart. This tutorial will reiterate the steps above, and go on to describe how to submit student work and describe the "report" created by turnitin.com for each submission. Note that student papers can only be submitted to specific assignments you set up for your class(es).

There is also a helpdesk, e-mail them at helpdesk@turnitin.com. You will also find downloadable user manuals for faculty, students and account administrators on the Turnitin.com site's "Help" page. In case you want to call them, the number is (510)287-9720.

**Grievance policy.** Students who have a grievance must first consult with you. If it is difficult to solve the problem, the student should then consult with the Coordinator of

Composition, then with the Chair of the English Department, and finally the Dean of CLASS. There are copies of the grievance policy in Appendix D. In your syllabus you should put a short note such as this: "All student grievances concerning grading or other areas are to be brought to the attention of the course instructor before any other action can be taken."

**Classroom etiquette policy.** Some instructors like to include a classroom policy on how students should behave while in their classrooms. They include such issues as treating classmates with respect, using appropriate language (no obscenity), avoiding distracting behavior (hostile body language, beepers, cell phones, friends, large meals, etc.)

To encourage students to make arrangements for accommodations in a timely manner, the **Student Disability Resource Center** recommends that you place the following statement in your syllabus, and that you announce it during the first day of class:

> "If you have a documented disability and wish to discuss academic accommodations, or if you would need assistance in the event of an emergency, please contact me as soon as possible."

When a student meets with you regarding disability-related accommodations, ask to see the student's Determination of Accommodations, to confirm that the student has completed the eligibility process with SDRC. The Determination of Accommodations is a document detailing the specific accommodations for which an individual student has deemed eligible by the SDRC.

Please feel free to contact our office if you ever have any questions or concerns about teaching or accommodating students with disabilities. SDRC counselors and staff are available for consultation regarding specific issues you may experience.

Additionally, Department Chairs may want to consider scheduling an SDRC overview presentation during a faculty/staff meeting.

***Classroom location.*** Be sure to check your classroom location *immediately before you teach your first class*. Sometimes there are last-minute changes and if you don't know about yours, you could go to the wrong classroom.

***Classroom resources.*** All classrooms have a VCR, overhead projector and a black- or whiteboard. To use the VCR, you need a key that you get from the Secretary to the Chair. Your classroom should be big enough to accommodate all of your students comfortably; if it is not, notify the Comp Director or Secretary to the Chair.

***Student Conferences*.** Students benefit from individual attention to their writing. 800 teachers conduct regular 15-minute weekly conferences with their students, and 900 teachers three per quarter. All instructors are encouraged to schedule at least one—and preferably two—conferences per student per quarter.

## Information about day-to-day concerns

***Public Safety.*** The number for an emergency is 911. The general assistance and information number is 5-3791. Public Safety will help you if you lock yourself out of your office or your car. They will jump-start your car if you left the lights on. They provide an escort service. They will open your classroom if it is locked. They will also come immediately if you have a disruptive student in your class, or any kind of serious classroom management problem; ask another student to call 911 and ask for help—remind her of your room number and building.

***Fire, earthquakes, floods, disasters.*** In case of fire, set off nearest fire alarm and call 911 (don't call the fire department). For information on what to do in an earthquake, consult the University Faculty Handbook. In an earthquake, students (and you) should get under their desks until the tremor stops. If the earthquake is severe, leave the building in an orderly manner. If very severe, the gathering place for the campus community is in front of the Arts & Education building, northeast of Warren Hall and the Library. You should include a page on earthquake procedures in your syllabus.

***Keys.*** Ask the Secretary to the Chair to order you a key for your office. When it comes in, you will need to go to Plant Operations to pick it up.

***Parking.*** For a fee, you can park in faculty/staff parking lots. You can buy a parking sticker for the quarter or the year. Go to the cashier in Student Services and bring your university ID.

***Mailboxes.*** There is a mailbox for each instructor located in the mailroom. Students are not permitted in this room, so please don't ask students to put things in your mailbox. Check your mailbox every time you come to campus, since you will be notified of department events and policies. There is a United States post office in the University Union, inside the Bookstore.

***Duplicating.*** In the English department office are the forms for duplicating material for your course. The account number for duplicating is written on a sample form. You are entitled to have your syllabus duplicated, and any tests, quizzes, or handouts (within reason) that you use.

***Copyrights.*** Please be aware that copyrighted material cannot be put in a Reader for your students unless you do so through the copy service or the library. You are not permitted to charge students yourself for a Reader you put together. You also are not permitted to post copyrighted material on Blackboard. For lots of information on copyright laws and how they apply to you at CSUEB, visit our library website.

***Library reserve.*** Instead of duplicating, you can use the Library to reserve a Reader for your students. They can then duplicate the Reader in the library if they want to take it home, or they can read in the library. Assemble your packet of readings and send it over to the CLASS librarian. Alternatively, you can send it directly to the Reserve Room at the library. Give your students an assignment early in the quarter that requires them to use your packet on reserve, so they will understand how to access it.

***Supplies and forms.*** The Secretary to the Chair has some supplies, if you need CSUEB stationery or mailing envelopes. In the English department office, you will find forms for adding and dropping courses, for giving an incomplete, and for changing a grade.

***Student Center for Academic Achievement.*** This Center provides tutoring for students who need extra help. Your students will need to make an appointment, although there are some drop-in hours. The Center sends out a schedule each quarter. It is located in the Library.

***Computers.*** The Writing Program has its own Computer Lab, in MI 3038. There are 24 stations, and all levels of courses can be taught there. Students have Internet access and word-processing programs available to them. If you would like your class to be scheduled in the computer lab, please contact the Chair or the Comp Director very early in the quarter *before* the quarter you want it.

## Support / Resources

***Resources in Blackboard***. You can join our Blackboard Organization for English Composition by contacting the Comp Director. This organization is a warehouse for electronic copies of syllabi, activities and assignments, readings, and any other materials composition faculty choose to post. You may use or add materials whenever you choose.

***Weekly Workshops.*** On Wednesdays and Thursdays the faculty in the Critical Writing Program meet to discuss pedagogical and theoretical issues. No one is required to attend these workshops, but many instructors make them a scheduled part of their week. Examples of some topics discussed are: Toulmin logic, plagiarism and how to prevent it, different learning styles, small group work and how to make the best of it, ESL issues, logical fallacies, Vygotsky's influence on learning, classroom management, diversity issues, film and composition, how to write good assignments, etc. If you are a grad student or a new instructor, you are strongly urged to attend these workshops. You will get to know the faculty in the program, and will get a "feel" for the way the program works. The schedule of topics, dates, times and locations will be emailed to Compfac.

***Library assistance:*** Aline Soules is the librarian who regularly works with composition instructors. She will visit your class, will visit your office, and will arrange for your class to visit the library. She is adept at computer research. Her number is 885-4596 and her email is aline.soules@csueastbay.edu

***Faculty Development.*** The Office of Faculty Development and Center for Excellence in Teaching is across from the library in LI2800. The phone number is 510-885-4722.

***Peer review.*** If at any time you would like a peer evaluation, or if you would like to visit other classes, contact the Comp Director or the Director of the Center for Excellence in Teaching (Faculty Development). You can video record your class and get very helpful feedback from this Center.

## Dealing with problems

***Incorrect placement.*** If a student seems incorrectly placed into your course, bring it to the attention of the Comp Director or the Chair. Instructors normally give a diagnostic writing sample the first week of classes. This writing sample helps them know how the student writes under pressure and without help, and also helps them know whether the student belongs in the class. If a student seems to need a lower class level, bring his or her work to the Comp Director or the Chair. If a student seems to need a higher class, you might want to offer the student the chance to challenge the course (*remedial students cannot challenge courses because they are not credit-bearing*). The challenge procedure is in Appendix F. Please note that we do not encourage challenges; a student should demonstrate real superiority in your course to be offered the option of challenging.

***Students over the cap.*** Please do not allow more students into your class than the cap allows. The caps are as follows:

700-800: cap is 25 in fall, average 20 over three quarters
910: cap is 25
1001: cap is 25
1002: cap is 30
3000, 3003, 3020: cap is 30
3001: cap is 25

If students over the cap are trying to get into your class and if it seems to you that their reasons are so compelling that you are tempted to let them in, send those students to Comp Director. Don't let them in on your own. Every time we let students overenroll in courses, we are sending the message that writing classes can be larger.

***Students who have emotional problems.*** It is sometimes difficult to distinguish between serious emotional problems and students who are pressed by their circumstances to try to get away with something. As teachers, you will make these judgment calls all the time. If you feel that you are becoming a counselor, then it's time to help the student seek help with the professionals on campus for students with emotional problems.

***Students with Learning Disabilities.*** Send students to the Student Accessibility Resource Center, LI2177, X 3868. Include in your syllabus that students with disabilities should let you know about them so you can accommodate them.

***Students who are disruptive.*** Experienced teachers know that one student can sometimes change the whole tenor of a class. It is better to deal with this student quickly than to hope the problem will go away on its own. Consult the Comp Director for help. If a

student is seriously disruptive within the classroom, ask another student to call Public Safety at 911.

***Student grades.*** Students who have completed most of the work for a course but who have a serious emergency near the end may be given an Incomplete. You will need to fill out a form detailing what the student has completed and what has yet to be done. The student then has one year to complete the work. If the student does not complete the work, the grade will turn to F or NC. If you feel a student needs more time, you can extend the deadline for two quarters only, one at a time. If you are not on campus, the Secretary to the Chair might end up doing this for you, so you should keep track of your students with Incompletes. Students in the ILE Program (800 and 900 series) cannot be given Incompletes; please talk to Mike Rovasio about this.

***Student grievance procedure.*** Students who feel their grades are unfair are entitled to a grievance procedure, in Appendix D. Note that a student *must* talk to you first; no grievance procedure will go on until you and the student have had a conference.

**Teaching Portfolio**

Part-time faculty members and Graduate Teaching Associates who wish to be hired by the English Department as part-time faculty should submit (or update) a teaching portfolio and a letter of application to the Chair after the announcement for the pool comes out each year (usually in February or March). The teaching portfolios must contain the following items:

1. An updated resume
2. A brief (one-page) narrative describing yourself as a teacher;
3. A recent syllabus from a writing course
4. A successful classroom activity
5. A favorite writing assignment
6. Three graded student papers that illustrate the best, the average, and the least successful papers written for the same assignment. These papers should include your comments. Please include the assignment.

A part-time faculty member may include other materials that illustrate evidence of professional growth.

***Contacts.*** This book does not claim to be comprehensive coverage of all the concerns you may have as a faculty member in the Writing Programs. If you have any questions or comments, please feel free to contact the Comp Director or the Chair of the English Department. The following appendices may be duplicated for your classes or for your own use.

***Acknowledgements.*** Thanks to Marilyn Silva, Chair of English; Peggy Lant, webmaster; Mike Rovasio, ILE Director; all the faculty who contributed assignments, ideas, suggestions, corrections, and help; and all the students the handbook is designed to serve.

Appendix A

**California State University, East Bay**
**Department of English**
**Critical Writing Programs**
**ILE, First-year, and WAC**

# Common Terminology
**Used in CSUEB Writing Program**

## *General Terms*

**Process writing**
To look at writing as a recursive process, involving invention strategies and revision of several drafts, moving generally from writer-based prose (writing that reflects what the writer thinks) to reader-based prose (writing tailored to the audience's needs).

**Argument**
According to Aristotle, using the available means of persuasion to argue for a particular point of view and/or to argue for understanding. An argument usually manifests the rhetorical triangle—ethos, pathos, and logos—to achieve its end. Arguments use evidence and reasoning, and consider the needs of the audience. Many genres of writing fall under argument: analysis, cause/effect, compare/contrast, problem/solution, interpretation, etc.

**Critical thinking**
Approaching a text and/or ideas with a questioning, sometimes skeptical mind. Examining the sources and assumptions set out in a text or in the classroom.

**Journals**
Informal writing where a writer records thoughts, responses to readings, responses to writing heuristics (discovery processes), and rough draft work for papers. Several kinds of journals are used in the writing program, including daily logs, responses to reading homework, responses to classmates' ideas, responses to instructor's lessons, and personal reflections.

**Portfolios**
A collection of the writer's work during the quarter or throughout the year. Some portfolios include all the writer's writing, and others include selections.

**Working draft**
One of several possible versions or sections of a paper; such a draft can be submitted for instructor's responses, peer review, or for the student to work on in class or for homework.

**Final draft**
The final revision of any and all working drafts, polished, edited, with all necessary documentation, submitted to the instructor for grading.

**Grading rubric**
The criteria by which the instructor grades a paper, sometimes in table form. Some instructors compose a grading rubric with their students.

**Grammar**
The arrangement of words in sentences. The correct form of words in sentences. Sentence structure and style.

**Usage**
The common or socially accepted arrangement of words for a particular meaning.

## Terms for Reading

**Reading logs**
Records of a student's responses to reading assignments. Sometimes students indicate how much time they spent reading, and sometimes they respond to specific questions about the reading. Sometimes they write double-entry reading logs, where on one side they record their own ideas about the topic and on the other side they record their responses to the author or the writing style or to study questions.

**Annotation**
Notes written in the margins of reading material. These notes can summarize content, record the reader's opinion, point to a source, or otherwise help the reader understand the text.

**Active reading**
Similar to annotation. Reader questions the text, comments on ideas, makes connections between passages, uses text as jumping off point for discussion or writing.

**Close reading**
Examining a text line-by-line or sentence-by-sentence to eke out every possible meaning.

**Summarizing**
Rewriting in one's own precise, condensed language the essential message of a passage or text.

**Analyzing**
Looking at the parts to see how they work together to create the whole. Examining the structure and organization of a text and the means by which it makes its point. -or- Breaking down what is written in a text to get to hidden meanings or hidden agendas.

**Evaluating**
Judging the merits of a text; judging the merits of a source for a text. Using criteria to determine the worth of something.

**Bias**
Prejudice or belief that influences a writer's (or reader's) point of view. A slant or preconception that keeps a writer or reader from being objective. Often one is unaware of one's bias. Researchers need to look for bias in sources.

## Terms for Process Writing

**Prewriting/heuristics**
Writing to discover what you think. Brainstorming, mapping, clustering, talking, freewriting, mental planning on paper, research notes, and outlining are all forms of prewriting.

**Outlining**
Using Roman numerals, etc. and short statements to display the organization of the text in such a way that minor points are visually subordinated to major points. Often students will outline a rough draft to help them see organizational patterns.

**Clustering, chunking**

Putting ideas in rough categories; pulling together ideas that have something in common.

**Mapping**
Drawing a major point in the center and spoking ideas out from the center. Frequently uses free association.

**Timelines**
Placing ideas in chronological order; especially helpful to determine cause and effect.

**Tree Diagrams**
An outline of the entire essay, but differs slightly from "outlining" in that it uses spatial locations to denote relationships between ideas and points. Can also be used to generate new lines in the diagram.

**Believing/doubting**
Dialectic writing to enable writers to understand those who differ with them or to add complexity to their own ideas. For *believing*, writers write down every reason and piece of evidence they can think of to support an idea—including an idea with which they may strongly disagree. For *doubting*, writers write down every reason and piece of evidence they can think of to refute an idea—including an idea of their own. Invented by Peter Elbow, it is an especially helpful technique to enrich a writer's sense of audience.

**Collaboration**
Talking, writing, or reading in pairs or groups.

**Audience awareness**
Assessment of who your audience is and accommodation of your writing to appeal to and persuade this specific audience. Requires empathy, imagination, political finesse, and eloquence. Takes into account such things as age, gender, class, education, politics, and values and beliefs of the audience.

## Terms for Revision

**Peer response and peer review**
Students responding to other students' papers, sometimes with specific instructions. Students might respond to content,

rhetorical strategies and style. They can also serve as "opposition," questioning the argument of the paper.

**Substantive (aka "Global") revision**
Revision that involves more work than editing for grammar, style, or mechanics. Usually involves re-thinking concepts in paper, fleshing out evidence, seriously reorganizing, or attending to focus.

**Presentation**
Format of the paper: typed, neat, accurately cited sources, Works Cited page, adequate but not ridiculous margins, all necessary student and class information included. Sometimes means how a portfolio is presented, with Table of Contents, Introduction, Summary, Evaluation, etc.

**Fine tuning and editing (aka "Local")**
Proofreading, editing for grammar and for ease of reading.

## Terms for a Paper or Essay

**Thesis, claim**
The main point of an essay; the statement that presents a supportable stance on a topic; the main idea or purpose.

**Introduction**
The first paragraph (or two or three) that arouses the reader's interest and presents the main point or thesis of the paper.

**Conclusion**
The last paragraph (or two or three) that wraps up the essay. Draws the main parts together, sometimes restates the main idea but with different phrasing, and concentrates on the significance of the essay. Sometimes shows consequences. The Introduction and Conclusion usually complement each other, but should not repeat each other.

**Body paragraphs**
All the paragraphs between the Introduction and the Conclusion that support the thesis or main assertion of the essay. These paragraphs provide the evidence.

**Paragraph topic sentence**
Carries the main point of the paragraph. Frequently comes after the paragraph transition, but not always. Some instructors call this "unity."

**Support**
Anything that develops the main idea and makes the essay more convincing: evidence, facts, citations of studies and experts, historical documents and precedents.

**Evidence, grounds, data**
**"**Grounds" and "data" are terms used by Toulmin for "evidence"; they constitute "support." Evidence is composed of the following:

**Examples**
Illustrations that help support the thesis. Examples are based on reality, unlike anecdotes.

**Anecdotes**
Hypothetical situations posited to help a reader understand a concept. Different from examples in that anecdotes are not based on something that has already happened.

**Facts**
Something that is socially agreed upon to be beyond dispute. The moon affects the tides; the Constitution is the foundation of American government.

**Statistics**
Numerical data used for illustration.

**Stories**
Can be based on anecdotes or examples, depending on whether they are hypothetical or "really happened." Stories serve to illustrate a point.

**Personal observation and experience.**

**Assumptions/warrants/major premises**
The beliefs and values that underlie our thinking. This thinking helps us reach conclusions from reasons (conclusions from minor premises). "Assumptions" is the common term; "warrants" is the Toulmin term; "major premises" is the Aristotelian term (all mean the same thing). They are all broad cultural or ideological notions about reality that are not

necessarily articulated nor defended explicitly, but upon which other propositions depend for their credibility. Example: We should eat chocolate because it is good for us. The conclusion is that we should eat chocolate. The minor premise/reason is that chocolate is good for us. The unspoken major premise/assumption/warrant is that we should eat things that are good for us. (The task of this writer, then, is to prove that chocolate is good for us.)

**Qualifiers**
Statements that limit the assertion: chocolate is good for *most* people.

**Transitions**
Phrases or words that indicate movement from one idea to the next. Most paragraphs start with a "paragraph transition" to help the reader move from material in the previous paragraph to material in the current paragraph. Sentence transitions help the reader follow the writer's train of thought within paragraphs. They aid coherence.

**Forecasting statement**
A statement, usually early in the essay, that lets the reader know what to expect in the upcoming essay.

**Organization**
The logical order of paragraphs within an essay, and the logical order of sentences within a paragraph. Ideas put in a sequence that is easy for the reader to follow.

**Coherence**
Whether or not the writing is clearly understandable; whether it makes sense. Also, whether the ideas flow logically, with clear transitions.

**Responsiveness**
Whether or not a paper responds appropriately to the assignment.

## *Terms for research papers*

**Abstract**
(1) a short summary of newspaper, magazine or journal articles (2) a short, comprehensive summary (usually100-200 words) of the student's

own research paper: for APA research papers, the abstract is in the form of
a report and is typed in one paragraph beneath the heading.

**Issue question**
The problem, controversy, or inquiry that will be answered by the thesis.

**Prospectus**
A short paper that sets forth the issue for a research paper, presents a condensed view of the current research on it, and what the relevant, competing views are.

**Working bibliography**
A bibliography compiled by the student that grows as the student's research grows. Not everything in a working bibliography is necessarily included in the "Works Cited" or "References" section of a paper.

**Annotated bibliography**
A bibliography that includes a short summary of the content (and sometimes usefulness) of the source.

**Library research (i.e. Secondary sources)**
Use of a variety of informational sources available in a library.

**Field research (i.e. Primary sources)**
First-hand observation, interviews, experiments, data gathering—as distinct from second-hand resources, or studies by experts.

**Web research**
Information from the Internet or the World Wide Web.

**Source credibility**
Evaluating sources; checking for bias, accuracy, self-interest, expertise, thoroughness, etc.

**Interviews**
Talking to (possibly recording) a person about the topic of a paper.

**Observations**
First-hand visual or other sensory involvement from the writer of the paper.

**Surveys**
Statistical data that indicates opinions from those surveyed.

**Sources**
Providers of information, such as books and other printed material, media, such as TV, movies, and radio, the Internet, and people.

**Documentation**
Providing the sources for the information in a paper. In the CSUEB Critical Writing Program, both APA and MLA documentation forms are used.

**Definition**
A statement of what something is: the meaning of a word/term/idea.

**Audience awareness**
Assessment of who your audience is and accommodation of your writing to appeal to and persuade this specific audience. Requires empathy, imagination, political finesse, and eloquence. Takes into account such things as age, gender, class, education, politics of the audience.

**Summarizing**
Putting the *main* ideas from a source into your own words in a condensed form. Often used for note-taking.

**Paraphrasing**
Putting ideas from a source into your own words. Paraphrase follows the actual wording of a source more closely than summary does; summary is more condensed.

**Quoting**
Directly lifting the words from a source and placing them into your paper, enclosed in quotations with the appropriate attributive tags and documentation for the source.

**Synthesizing**
Weaving the ideas from more than once source together into your own prose—with attribution to the sources.

**Analyzing text**
Breaking down a piece of writing so as to understand its meaning. Sometimes a result of "close reading." One can

analyze one's own paper for substantive revision, and one can analyze a source for credibility and appropriateness.

**Evaluating**
Determining the credibility of a source. Determining the worth of a source according to a preconceived or predetermined set of criteria.

## Rhetorical Terms

**Inductive**
Reaching a conclusion from many pieces or patterns of evidence; working from the ground up; moving from specific evidence/circumstances to draw a general conclusion about the situation.

**Deductive**
Reaching a conclusion from a major premise and a minor premise; top down reasoning; applying a general claim (belief or value) to a specific situation/evidence in order to form a conclusion. Syllogistic reasoning.

**Claim**
The thesis; the assertion of the author; the main point of the paper. See "thesis" under "Terms for a Paper or Essay."

**Warrant/major premise**
The beliefs or value system upon which the reasoning process rests. See "Assumptions" under "Terms for a Paper or Essay."

**Reasons**
Explanations for the author's reasoning. A "claim" plus a "reason" yields an "enthymeme" (a term not often used in our program). The enthymeme needs a warrant or assumption to complete it. See "Assumptions" under "Terms for a Paper or Essay."

**Rhetorical appeals**
Reaching an audience through ethical, pathetic, and logical appeals (*ethos, pathos, logos)*—see below. These appeals are based on Aristotle's rhetorical triangle. Arguments use all three appeals in the triangle, though not always in equal proportions.

**Ethos**
The credibility of the writer; how a writer establishes that he or she is worthy of being believed. Writing that creates a portrait of the writer for the reader's benefit.

**Pathos**
Appealing to an audience through their emotions. Most arguments rely on some emotional appeal, even when they claim to be completely rational.

**Logos**
Appealing to an audience through reasons and evidence. Academic writing privileges logos.

**Bias**
Prejudice or belief that influences a writer's (or reader's) point of view. A slant or preconception that keeps a writer or reader from being objective. Often one is unaware of one's bias. Researchers need to look for bias in sources.

**Denotation**
Explicit definition of a word, term, or concept (dictionary-type definition).

**Connotation**
Implicit definition of a word, term, or concept: definition in context (goes beyond denotation and often is socially constructed).

**Exposition, Description, Narration, Argument**
The "modes" upon which composition instruction was based until the 1970s. In the CSUEB program, the modes are not taught separately, but rather in a rhetorical context.

**Explicit**
Stated openly.

**Implicit**
Implied.

**Belief**
Not based on facts or statistics; based on one's own views and the views of society. Not considered a reliable form of evidence unless combined with other forms.

**Opinion**
A reasoned idea about something based on evidence. Sometimes opinion is confused with belief, but in a formal paper an opinion has evidence to support it.

**Inference**
A judgment or conclusion based on the evidence at hand.

**Refutation**
Presenting the argument from another's point of view, and refuting or counteracting it with evidence.

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Appendix B

**Suggested Academic Skill Requirements**
**For Success in First-year English**
**Cal State University, East Bay**

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## PREFACE

To determine the academic skills requirements for success in English 1001, our first-quarter writing course, I consulted with all of the faculty who teach in the writing program at East Bay. Some of these faculty then, in turn, asked their students to respond to the question "what should English teachers teach high school students to prepare them for college-level writing?" This report reflects the opinions of both the teachers and the students (they were similar). We discovered that students are not learning enough about rhetorical skills. Instead, they learn about the skills used for literary interpretation. We understand that one of the responsibilities of high school English teachers is to introduce students to literature, but we believe the students would benefit from more work on rhetorical strategies and nonfiction essays, since rhetorical reading and writing will help them in college. However, we do not think that mastering these skills is the sole responsibility of high school English teachers. We urge all the disciplines in high schools and elementary schools to take responsibility for including writing in their curricula.

When we refer to rhetorical strategies, we mean the use of language in order to achieve a purpose. Writers use rhetorical strategies to demonstrate their authority to write on a subject, to phrase ideas, to support ideas with evidence, and to appeal to a particular audience. If students are familiar with the rhetorical strategies accepted across the curriculum, they will come to college prepared to engage in the discourses of the academy.

**READING AND CRITICAL THINKING SKILLS**

Students should be able to:

- **Read nonfiction texts: essays and arguments; biographies and nonfiction cultural and disciplinary literature.** When students learn to read for rhetorical strategies in nonfiction texts, they learn to read critically and to transfer the knowledge of these strategies to their own writing. They also are exposed to models for their own writing when they read essays that practice accepted rhetorical strategies.

- **Determine the thesis or claim of texts.** Of all the skills deemed important for students to learn, knowing how to find a thesis and how to write one's own thesis are the most important. Students need to develop a sense of how authors phrase and place a thesis, and how they focus on and develop it throughout a text.

- **Analyze nonfiction to determine the meaning of the whole text and of each paragraph.** Students often have trouble determining what a text is about. If they study how a whole text supports a thesis and how a paragraph supports its own topic as well as the text's thesis, they will understand how most college-level texts are organized. This critical reading will support their own writing.
- **Follow the logical sequence of ideas and organization of the whole text and of each paragraph.** Students need to develop a sense of how one idea leads to the next, of how a writer can make transitions to guide the reader, and of how a text has a direction and momentum. They should practice the logical sequencing of ideas so they know when an idea grows organically out of the previous one.
- **Offer thoughtful responses to the ideas in texts.** Students need to know how to think about ideas, and they should be encouraged to read critically, to dare to disagree with authors so long as they can support themselves, and to learn how to evaluate material in a text. This last skill, evaluation, is particularly important now that many of the reading sources for our students come from the Internet.
- **Call upon strategies to expand vocabulary and grapple with complex ideas.** Students should know how to learn vocabulary from context, and should be familiar with how to use a dictionary. They should have exposure in class to discussions about difficult texts to help them understand that ideas have many layers.
- **Question authors and texts.**

Students should be familiar with the definition of critical thinking, and with the implication that authors and texts are not the ultimate authorities just because they are published. If students know rhetorical strategies, they will be able to see how authors use them and therefore will be able to judge their authority.

**WRITING SKILLS**

Students should be able to:

- **Understand the basic parts of an essay: introduction, body, and conclusion.**
  Students should not be limited to the five-paragraph essay, although they can be familiar with it. Instead, they should understand that all essays, no matter what their length or topic, should have the following: an introduction to the essay that includes a thesis or presents a plan for a delayed thesis; a body that develops and supports the thesis in a few or several paragraphs; and a conclusion that explores the significance of the essay or the topic.

- **Write a claim or thesis statement for an essay.**
  Students should have practice in writing a thesis statement for every essay they write, so they understand that the thesis or claim is the main point, that every essay has one, and that every essay is organized around a thesis.
- **Write paragraphs with topics that support the thesis or claim.**
  Students should understand that every paragraph has a topic sentence that develops the claim or thesis of the whole paper.
- **Provide evidence in the paragraphs that supports the topic of the paragraph.**
  Students should be familiar with the various kinds of evidence that support the topic: facts, statistics, authorities, examples, anecdotes, textual evidence, etc. They should know that most successful essays use several different kinds of evidence.
- **Compose transitions within and between paragraphs.**
  Students should understand that one paragraph leads into another, and that the reader must be guided from the meaning of one paragraph to the meaning of another paragraph with a transitional sentence, usually located at the beginning of the new paragraph.
- **Organize an essay logically.**
  Students should understand that essays follow a logical pattern of thought that moves from one sentence to the next so that a reader can follow the train of ideas, and that both sentences and

paragraphs need to move forward, developing the idea of the claim or thesis.

- **Develop and have confidence in their own ideas.**
  Students should be encouraged to write about their own ideas, to draw from their own experience as well as from others' experience in order to support those ideas, and to learn rhetorical strategies to present them effectively.

**REVISION SKILLS**

Students should understand that

- **Writing is a process.**
  Students should be given the opportunity to practice writing in many different forums, from more than one perspective, and they should know that writing is a recursive process.
- **Prewriting generates ideas.**
  Students should learn several prewriting strategies to help them generate material for their essays and show them that they have many ideas of their own that they can access through writing. They should know about freewriting, mapping, clustering, timelines, and other forms of prewriting that help put ideas on paper.
- **Prewriting organizes ideas**
  Students should learn that several prewriting strategies, such as outlining and tree diagram to help them organize material into reader-based prose
- **Revising a piece of writing often means re-thinking ideas, adding material, and re-organizing parts (more than just editing).**
  Students should have practice in revising their writing on several levels: reconsidering their thesis, increasing support, considering differing viewpoints, reorganizing for clarity and logic, and then, at the final-draft stage, editing for standard written English.
- **One's best work is usually a revision.**
  Students should be familiar with writing an essay in drafts, and therefore should be given time to write drafts in sequenced assignments, so they don't submit work that has been started and completed the night before it's due.
- **Peer review is commonplace in college and helps the writer *and* the reader.** Students should have the opportunity for guided peer review on their drafts. Usually the kind of peer review that is most helpful is reader-response; readers can ask questions and indicate where there are problems for the reader.
- **A final paper is edited, spellchecked and formatted properly.**

Students need to know the proper format for a final draft, and should be educated in how a paper is supposed to appear—typed, with one-inch margins, titled, in standard written English, with no spelling errors, in 12-point fonts, neatly corrected. Students should be encouraged to take pride in their final drafts.

### GRAMMAR SKILLS

Students should know

- **The basic parts of a sentence.**
  If students know the basic grammatical terms—noun, verb, adjective, adverb, conjunction, etc.—and the basic parts of a sentence—subject, predicate, object, clause, etc.—they will have the fundamentals they need to understand instructors' remarks on their papers.
- **How to punctuate sentences correctly.**
  Punctuation is one of the most significant editing and communication problems of entering college students. The more students know about punctuation, especially the use of commas, the better they will do at the final editing stage. Many instructors in disciplines outside the writing program are very intolerant of punctuation errors.
- **How to make sentences logically reflect meaning.**
  Even if students construct fairly simple sentences, they will succeed in college essays better if they are educated in how sentences carry ideas forward logically. They will need to know sentence transitions, and they should understand that sentences need to say something new. Students should be discouraged from filling up their papers with meaningless or repeated sentences (or manipulating their word processor) just to reach a page requirement.

### RESEARCH SKILLS

Students should

- **Be familiar with a library.**
  They should know how to find books in the stacks, how to find periodical literature, and how to consult with a librarian.
- **Be familiar with how to access the Internet.**
  Students should know how to use email, how to log on to the World Wide Web, and how to use search engines.
- **Have some experience with evaluating Internet sources.**
  Students should know how unreliable some Internet sources are, and they should have some familiarity with evaluating tools, such as knowing about the suffixes "org" "gov" and "com," and how to find information about the source—and to

know, if they are unable to find information, that the source should not be trusted.

- **Know how to take research and reading notes.**
  They should know how to take notes that examine the main points of a text and their response to the text, and they should be familiar with how to organize those notes to help them write a paper.
- **Know how to write a summary.**
  Students should be able to summarize a passage as well as the message or meaning of a whole work. They should know the difference between a summary and simply rephrasing the material.
- **Know what plagiarism is and how to avoid it.**
  Students should know the definition of plagiarism and should know the difference between presenting learned material on an exam and presenting sourced material in a paper. While students do not yet have to know how to write a formal research paper, they should be able to distinguish between their own ideas and others' ideas, and know that they cannot "borrow" others' ideas and pass them off as their own.
- **Have some familiarity with quoting and paraphrasing sources, as well as providing a context for cited material.**
  If students write a paper on a text, or have done any research for a paper, they should know how to quote from the text and/or how to attribute a passage to a source. If students do not have familiarity with research papers, they should at least know that it is not acceptable to write down another's words without attribution of some kind. They also should understand that source material should be used as support for their own ideas, and that they need to introduce cited material by providing a context of their own for the material.

### DISCUSSION SKILLS

Students should

- **Be prepared to discuss homework in class.**
  Students should also know that they should do their homework, and that they will be responsible in class for expressing ideas about it.
- **Have some familiarity with small-group discussions.**
  Students who have experience in sharing their ideas with three or four of their classmates in a small group will know what is expected in a college writing classroom, where small-group discussions are frequent.
- **Have some familiarity with problem-solving skills.**
  Students should know that when presented with a problem in a group, they are responsible for doing their part towards solving

the problem, proposing alternative viewpoints, and reaching consensus or amicable dissensus.

- **Know what is appropriate classroom behavior.**
  Students should know to show respect for the instructor and for fellow-classmates. They should know that it is disruptive to the class to arrive late, to eat, to leave suddenly, to interrupt, or to use verbal language or body language that is disparaging to another student or to the instructor.

### IN-CLASS WRITING SKILLS

Students should have practice in

- **Reading a short text quickly for ideas.**
  Students should have practice in timed reading with timed responses to the reading so they get a sense of how long they need to take with a passage and how well they can grasp its meaning in a timed situation.
- **Brainstorming or outlining quickly to organize an in-class essay.**
  They should know that they help themselves by planning their essays in writing or outline form before they begin writing.
- **Writing timed assignments.**
  Students should have practice in writing in class on a reading they must analyze, and they should also be asked to write on homework or to generate ideas in the classroom.
- **Allowing time for editing and proofreading timed assignments.**
  During timed writing, they should learn to organize and write just so long to complete the assignment and to plan ahead for time to re-read and edit what they have written.

### STUDY SKILLS

Students should know that

- **Every hour of college class time requires two hours of homework.**
  Many students are surprised when they come to college and realize that class time is only a third of the time expected for work on the subject. The normal expectation in college is eight hours of homework per week for a four-unit course.
- **Regular attendance is essential in writing classrooms.**
  Since many writing classrooms involve whole class discussion, small group discussion, peer review, in-class writing, and, of course, instruction, students should plan to attend every class unless there is an emergency.
- **The best way to learn how to write is to read—a lot.**
  The more students read and write in high school (and in every grade), the better chance they will have at succeeding in

college. They become familiar with the accepted construction of language, with a wide vocabulary, and with the notion that writing elicits ideas. The more they read and write, the more likely they will succeed not only in their classes, but in their careers as well.

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**Addendum to Appendix B**

**Some Excerpts from Academic Literacy: A Statement of Competencies Expected of Students Entering California's Public Colleges and Universities**

(Selected by John Edlund)

(in 2002, *Academic Literacy,* in part authored by your Comp Director, was published by the Intersegmental Committee of the Academic Senates of California. John Edlund, current Chair of English Council, excerpted the following from this document, which is available in its entirety at: http://www.academicsenate.cc.ca.us/icas.html

From page 10: **What Constitutes Academic Literacy?**

The percentages noted indicate the portion of faculty who identified the following as "important to very important," or "somewhat to very essential" in their class and within their academic discipline. College and university students should be able to engage in the following broad intellectual practices:

- exhibit curiosity (80%)
- experiment with new ideas (79%)
- see other points of view (77%)
- challenge their own beliefs (77%)
- engage in intellectual discussions (74%)
- ask provocative questions (73%)
- generate hypotheses (72%)
- exhibit respect for other viewpoints (71%)
- read with awareness of self and others (68%)

Faculty members also indicated, by these percentages, that the following
classroom behaviors facilitate students' learning. They noted that students should be able to do the following:

- ask questions for clarification (85%)
- be attentive in class (84%)
- come to class prepared (82%)

- complete assignments on time (79%)
- contribute to class discussions (67%)

Successful college and university students also know how to represent themselves, especially when they do not understand an assignment, are confused about teachers' expectations, or need particular guidance. Self-advocacy is, therefore, a valuable practice that emerges from the recognition that education is a partnership.

College and university faculty also expect students to

- respect facts and information in situations where feelings and intuitions often prevail;
- be aware that rhetorics of argumentation and interrogation are calibrated to disciplines, purposes, and audiences;
- embrace the value of research to explore new ideas through reading and writing;
- develop a capacity to work hard and to expect high standards;
- show initiative and develop ownership of their education.

From page 12: **The Reading and Writing Connection**

Particularly in reading, the1996 CERT Standards[1] stipulate that students should read "thoughtfully and critically and produce evidence that makes and supports interpretations, makes connections . . . and evaluate writing strategies and elements of writing." Our study supports the need for these higher-level reading skills; faculty expect academic rigor of entering students and their ability to do the following:

- read texts of complexity without instruction and guidance
- summarize information

[1] In 1996, the California Education Round Table (comprised of the heads of the Department of Education, the UC, SCU, and CCC systems) appointed a task force who issued a set of standards, known as the CERT Standards. Developed by California secondary and post-secondary faculty, administrators and public representatives, these standards extensively detail faculty expectations in reading. The California English Language Arts Content Standards (adopted by the State Board of Education) note only the rhetorical focus of student reading and call for students to "analyze the organizational patterns, argument, and positions advanced." For a more detailed comparison of these standards, see Appendix B.

- relate prior knowledge and experience to new information
- make connections to related topics or information
- synthesize information in discussion and written assignments
- argue with the text
- determine major and subordinate ideas in passages
- anticipate where an argument or narrative is heading
- retain information while searching for answers to self-generated questions

From the faculty's perspective, too many students appear daunted by those challenges, particularly in tasks requiring skills in both reading and writing.
Only

49% of faculty observe that students are prepared to give brief summaries of readings;

36% of faculty find that students are prepared to synthesize information from several sources; and less than

33% of faculty report that students are prepared to analyze information or arguments based on their reading.

From page 16: **Writing Competencies**

In writing for university courses, faculty in our study indicated that students will be asked to write papers that require them to do the following:

- critically analyze the ideas or arguments of others
- summarize ideas and/or information contained in a text
- synthesize ideas from several sources
- report facts or narrate events.

For most of these assignments, students will need to be able to accomplish the following to be effective:

- generate an effective thesis
- develop it convincingly with well-chosen examples, good reasons, and logical arguments.
- structure their writing so that it moves beyond formulaic patterns that discourage critical examination of the topic and issues.

Students must also employ the above composing and rhetorical abilities when they conduct college-level research to develop

and support their own opinions and conclusions. In doing so, they need to be able to

- use the library catalog and the Internet to locate relevant sources
- critically assess the authority and value of research materials that have been located, and
- correctly document research materials to avoid plagiarism.

In addition, faculty indicate that students must simultaneously exercise control over the language they use. To convey their ideas clearly and effectively, students must
use varied sentence structures, choose appropriate vocabulary for an academic audience, and produce finished, edited papers that follow standard English conventions of grammar, capitalization, punctuation, and spelling and that are relatively free of error.
Underscoring these observations, faculty note, by these percentages, the importance of language conventions:

- use vocabulary appropriate to college-level work and the discipline (88%)
- use correct grammar and punctuation (86%)
- spell accurately (75%)

From page 19: **What types of writing are students asked to submit?**

Because lower division students must usually complete general education requirements (introductory courses in a wide variety of disciplines), the writing tasks vary depending on the course. However, generic tasks underlie disciplinary writing tasks that at first seem idiosyncratic. Faculty in our study reported most frequently assigned writing requiring students to do the following:

- analyze information or arguments
- synthesize information from several sources
- provide short answer responses or essays
- write to discover and learn new ideas
- provide factual descriptions
- narrate events or report facts
- summarize ideas and/or information contained in a text
- critically analyze the ideas or arguments of others
- generate research reports
- write essay papers

Composition faculty in our study assigned all these tasks more frequently than their colleagues in other disciplines and were also more likely to assign brief summaries of readings and argumentative essays. The importance of writing in classes taught by faculty across the disciplines varies widely, with some describing writing as “essential,” others as a “small component,” and a few as “relatively minor” or nonexistent.

Appendix C

# Plagiarism

All instructors in the Writing Program should give a lesson and have a class discussion on plagiarism early in the quarter. Most instructors have a clear definition of plagiarism in their minds, but many students really don't know what it is, especially if they are from another culture where rote memorization is prized or where a sign of your knowledge is how well you can recite material from the great thinkers of that culture. The kinds of plagiarism that concern us most in the Writing Program are these:

1. Presenting another's ideas and/or language as if they were your own. Students need to know that they can't "borrow" ideas or language from other sources without letting the reader know that they are borrowed. Students need to learn how to cite their sources, how to quote, paraphrase, summarize, and attribute the ideas they use. They should not be told *not* to use others' ideas, since we do that all the time—instead, they must learn how to incorporate them into their own prose with proper attribution.

2. Using someone else's paper as if it were your own. Most students know they should not turn in a friend's paper with their own name (instead of their friend's) on it, but they also need to know that a paper downloaded off the Internet is a plagiarized paper. Also, a paper that they write for another course should not be submitted for your course unless they have your permission (and usually the other instructor's permission as well).

The Office of Faculty Development at CSUEB has several resources to prevent plagiarism. You could get started by visiting their website on this topic: http://www20.csueastbay.edu/faculty/ofd/resources/copyright-and-plagiarism.html

# Suggestions to prevent plagiarism

The following are several suggestions for preventing plagiarism in your classes.

- Include a clear policy and penalty for plagiarism in your syllabus. Suggested are to fail a first paper that contains

plagiarism but allow a rewrite; then if plagiarism reappears, student fails the course.

- Spend a class early in the quarter talking about plagiarism. Help define it and give the quiz in this Appendix. Impress upon the students the importance of academic honesty.

- Include several sessions of in-class writing so you get a sense of the student's writing ability without help. Collect several of these samples and keep them for reference.

- Require students to write parts of their papers in class.

- Require students to write a summary—without looking at it—of their at-home papers in class.

- Require students to submit copies of all material they use for their papers. Alternatively, if that is too expensive or wastes paper, have them show you their material in individual conferences.

- Have students submit their papers in portfolios with substantial rough draft work.

- Have students submit the floppy disk that contains the paper.

- Ask students to write on current topics so there is less likelihood of a canned paper being available.

- Be particularly cautious when papers are submitted on common arguments, such as euthanasia, anabolic steroids, capital punishment, abortion, gun control, sex education, etc. Ask to see sources.

- Be aware that students can download sources and complete papers off the Internet. Teach students and be mindful yourself that Internet sources are not necessarily reliable.

- Use the portfolio system for each paper, where students hand in plenty of rough work that indicates the growth and change of their paper. Have certain minimal requirements and have them write a reflective page to explain the changes and revisions they have made and the various processes they went through to write the paper. Be wary of students who change their topics mid-quarter.

- Try to create conditions in the classroom that lead to students' pride in their work. Students who plagiarize may be lazy, but more likely they're desperate and feel they have nowhere else to turn. Tell students in the class on plagiarism that they will not be penalized if they come to you when they feel tempted; that you and they can work out an agreement to help them get the work done on their own.

## Plagiarism Take-home Exercise for Students

(This exercise was written by Alison Warriner, published in the *Instructor's Manual* to *The St. Martin's Guide to Writing*, by Charles Cooper and Rise Axelrod, St. Martin's Press, 3rd and 4th editions, pp. 35-39.)

Read this passage from Robert Bellah, taken from his essay in "Mythic Individualism" in *Habits of the Heart.* Then read the following paragraphs and determine which ones contain plagiarism. Underline all passages that are plagiarized, and write down the reasons in the space after each paragraph.

**Passage:** Both the cowboy and the hard-boiled detective tell us something important about American individualism. The cowboy, like the detective, can be valuable to society only because he is a completely autonomous individual who stands outside it. To serve society, one must be able to stand alone, not needing others, not depending on their judgment, and not submitting to their wishes. Yet this individualism is not selfishness. Indeed, it is a kind of heroic selflessness. One accepts the necessity of remaining alone in order to serve the values of the group. And this obligation to aloneness is an important key to the American moral imagination. Yet it is part of the profound ambiguity of the mythology of American individualism that its moral heroism is always just a step away from despair. For an Ahab, and occasionally for a cowboy or detective, there is no return to society, no moral redemption. The hero's lonely quest for moral excellence ends in absolute nihilism.

--Robert N. Bellah, et alia. "Mythic Individualism" from *Habits of the Heart: Individualism and Commitment in American Life.* Berkeley: UC Regents, 1985, 144-147.

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1. Our modern urban hero is like the cowboy or the detective in his isolation from his own community. He selflessly stands outside his community in order to help it; he resists any desire to join its members because his mission depends on his resistance to conformity. He must rely on his own moral vision and on his ability to transcend community values to see and implement the larger picture that only he can imagine.

2. The heroes in our modern large cities are the natural legatees of the heroes of America since it was founded. Who hasn't read about the pioneer setting out across the plains to conquer the new land, or of the lonely cowboy protecting his ranch from marauders? Our modern urban hero must also stand tough and alone, not succumbing to gang mentality or to political pressures or to any kind of community pressure; he must stay true to his values no matter what the consequences.

3. The modern urban hero is different from the men who have served as the trademarks of American individualism, like Shane and Sam Spade. Those heroes were on a lonely quest for moral excellence that ended in absolute nihilism, with no role in the community except as an outsider. The modern urban hero, on the other hand, must be tightly integrated into the community. He must be adept at garnering community approval and commitment, and if the community suspects that the hero might become too individualistic, or might impose his own distinctive morality upon the group, the members will remind the hero that he is one of them. The hero will quickly respond and will consult with his community before taking any action.

4. The modern urban hero is similar to the frontier heroes of America's past. He must be able to stand tall, to reject others, to withstand their judgment, and to not submit to their desires. According to Robert Bellah, "this individualism is not selfishness. . . . it is a kind of heroic selflessness" (145) that allows one to serve the values of the group. These leaders find their satisfaction in personal fulfillment and achieving their ideals; they don't need connection to the community.

5. Even though modern urban heroes are deeply involved with the members of their community, they do share some of the characteristics of the American individualist explored by Robert Bellah in Habits of the Heart. Bellah points out that a traditional individualist "is always just a step away from despair [because] . . . there is no return to society, no moral redemption. The hero's lonely quest for moral excellence ends in absolute nihilism" (145). Bellah bases his conclusion on his belief that an individualist, such as a cowboy or a detective, "can be valuable to society only because he is a completely autonomous individual who stands outside it. To serve society, one must be able to stand alone, not needing others, not depending on their judgment, and not submitting to their wishes" (145). Like Bellah's individualists, modern urban heroes are often subject to despair, but their despair is based more on their hopelessness about their cause than on their isolation from their community. They are more likely to do the opposite of Bellah's individualist, in that they depend on their community's judgment and wishes, even as they assume

positions of leadership: they are individualists within a community.

## Plagiarism In-class Exercise – Instructor's Copy

(This exercise was written by Alison Warriner, published in the *Instructor's Manual* to *The St. Martin's Guide to Writing*, by Charles Cooper and Rise Axelrod, St. Martin's Press, 3rd and 4th editions, pp. 35-39.)

Students should read this passage from Robert Bellah, taken from his essay "Mythic Individualism" in *Habits of the Heart.* Then they should read the following paragraphs and determine which ones contain plagiarism. Explanations about the variations on plagiarism are on the instructor's copy following the exercise.

Both the cowboy and the hard-boiled detective tell us something important about American individualism. The cowboy, like the detective, can be valuable to society only because he is a completely autonomous individual who stands outside it. To serve society, one must be able to stand alone, not needing others, not depending on their judgment, and not submitting to their wishes. Yet this individualism is not selfishness. Indeed, it is a kind of heroic selflessness. One accepts the necessity of remaining alone in order to serve the values of the group. And this obligation to aloneness is an important key to the American moral imagination. Yet it is part of the profound ambiguity of the mythology of American individualism that its moral heroism is always just a step away from despair. For an Ahab, and occasionally for a cowboy or detective, there is no return to society, no moral redemption. The hero's lonely quest for moral excellence ends in absolute nihilism.

--Robert N. Bellah, et alia. "Mythic Individualism" from *Habits of the Heart: Individualism and Commitment in American Life.* Berkeley: UC Regents, 1985, 144-147.

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1. Our modern urban hero is like the *cowboy or the detective* in his isolation from his own community. *He selflessly stands outside his community in order to help it*; he resists any desire to join its members because his mission depends on his resistance to conformity. He must rely on his own moral vision and on his ability to transcend community values to see and implement the larger picture that only he can imagine.

The juxtaposition of cowboy and detective is too close to Bellah to be considered original. The next italicized phrase borrows the meaning

of "can be valuable to society only because he is a completely autonomous individual who stands outside it. To serve society, one must be able to stand alone." Even though it is greatly condensed and in simpler language, the *idea* is Bellah's, not the student's.

2. The heroes in our modern large cities are the natural legatees of the heroes of America since it was founded. Who hasn't read about the pioneer setting out across the plains to conquer the new land, or of the lonely cowboy protecting his ranch from marauders? Our modern urban hero must also stand tough and alone, not succumbing to gang mentality or to political pressures or to any kind of community pressure; he must stay true to his values no matter what the consequences.

No plagiarism; all these ideas are either common knowledge or are original with the writer.

3. The modern urban hero is different from the men who have served as the trademarks of American individualism, like *Shane and Sam Spade*. *Those heroes were on a lonely quest for moral excellence that ended in absolute nihilism, with no role in the community except as an outsider.* The modern urban hero, on the other hand, must be tightly integrated into the community. He must be adept at garnering community approval and commitment, and if the community suspects that the hero might become too individualistic, or might impose his own distinctive morality upon the group, the members will remind the hero that he is one of them. The hero will quickly respond and will consult with his community before taking any action.

This example is a close call because so much of the paragraph is original thinking. But the examples of Shane and Sam Spade together imitate Bellah, and the lifting of the next italicized phrase is clearly plagiarism. This would be a good place to point out how simple it would be to acknowledge Bellah, especially since so much of the paragraph is the student's own ideas. You could tell the student to come up with her own individualists, instead of Shane and Sam Spade, or she could introduce Bellah before she mentions them: . . . who have served as the trademarks of American individualism, like, as Robert Bellah suggests, Shane and Sam Spade. However, according to Bellah, "the hero's lonely quest for moral excellence end[s] in absolutely nihilism, with no role in the community except as an outsider" (145) while the urban hero must be tightly integrated into the community. If you show the student this altered sentence, you can demonstrate how to use brackets when you change a word. This is also a good time to point out how you can use a source both for

support for your own point--or as a starting place for disagreement (since this urban hero is different from the typical American individualist).

4. The modern urban hero is similar to the frontier heroes of America's past. He must be able *to stand tall, to reject others, to withstand their judgment, and to not submit to their desires*. According to Robert Bellah, "this individualism is not selfishness. . . . it is a kind of heroic selflessness" (145) *that allows one to serve the values of the group*. These leaders find their satisfaction in personal fulfillment and achieving their ideals; they don't need connection to the community.

The italicized passages are clear plagiarism, but students may not realize it because the first is paraphrased and because Bellah is mentioned and quoted. Point out that whenever you paraphrase, you must give the source, and whenever you lift sentences or ideas directly, they must *all* be in quotes. Furthermore, there is a much more subtle form of shaky scholarship here that you can note. This student implies that Bellah's passage condones individualism as selfless behavior that allows one to serve the group; he juxtaposes passages to serve his own purposes and he goes on to say that these qualities of individualism are satisfying and fulfilling. Since this interpretation does not coincide with Bellah's purposes (this is not a vision that "ends in absolute nihilism"), the student is not being fair to Bellah. He could fix it by inserting what he left out and by distinguishing Bellah's opinion from his own: "this individualism is not selfishness. Indeed, it is a kind of heroic selflessness. One accepts the necessity of remaining alone in order to serve the values of the group" (145). Although Bellah's individualists are close to despair and feel painfully isolated (145), our modern leaders find their satisfaction in personal fulfillment, etc. If you choose to show this last alteration, point out again how you must cite a page number when you paraphrase.

5. Even though modern urban heroes are deeply involved with the members of their community, they do share some of the characteristics of the American individualist explored by Robert Bellah in *Habits of the Heart*. Bellah points out that a traditional individualist "is always just a step away from despair [because] . . . there is no return to society, no moral redemption. The hero's lonely quest for moral excellence ends in absolute nihilism" (145). Bellah bases his conclusion on his belief that an individualist, such as a cowboy or a detective, "can be valuable to society only because he is a completely autonomous individual who stands outside it. To serve society,

one must be able to stand alone, not needing others, not depending on their judgment, and not submitting to their wishes" (145). Like Bellah's individualists, modern urban heroes are often subject to despair, but their despair is based more on their hopelessness about their cause than on their isolation from their community. They are more likely to do the opposite of Bellah's individualist, in that they depend on their community's judgment and wishes, even as they assume positions of leadership: they are individualists within a community.

This passage is not plagiarized. Note that Bellah is quoted in support of a larger topic the student is exploring, and the student's points are salient. In fact, the student is showing that she is aware of a common view of individualism--she enhances her ethos with her knowledge of the context of her assertions--yet she shows how her individualists are different from the standard ones. You can emphasize in the first quote that when a student inserts any words into a quoted passage those words must be in brackets, and whenever they leave anything out, one must insert an ellipses.

Appendix D

**California State University, East Bay**
**Student Grievance Guidelines: Department of English**

Students who believe they have been graded unfairly, or have been otherwise treated unfairly by their instructor, are to discuss the matter with the instructor first—before consulting any other member of the department. Most student grievances result from miscommunication and, once the miscommunication has been clarified, can easily be settled.

**All English instructors should make sure their students know the policy described above.** A brief note to this effect in the course syllabus would be appropriate: e.g., "Department Grievance Policy: All student grievances concerning grading or other areas are to be brought to the attention of the course instructor before any other action can be taken."

Students who continue to feel, after conferring with their instructors, that they have been treated unfairly will be advised by the instructor to confer with the Coordinator of Composition or with the Department Chair.

Before a conference with the Chair takes place, the student shall transmit to the Chair, via English Department office staff, a **written description of the nature of the grievance**, accompanied by supporting materials (e.g., copies of the paper in question, notes from instructor). If any grieving students announce to their instructors their intention to consult the Chair, **the instructors shall inform them of this requirement.**

## Appendix E

# California State University, East Bay
### Articulated Assumptions for the Intensive Learning Experience (ILE) for Basic Writers Program

For detailed information on the entire composition program, see the *Writing Program Faculty Handbook*. This document outlines the assumptions upon which the 800 series, ILE program is based. Teachers should bear these in mind as they design their syllabi, their assignments, and their curriculum.

**Important facts to know about our students:**

- Over half of our freshmen test into remedial English: approximately 60% are native speakers and 40% are nonnative speakers of English
- Most freshmen have been taught formulaic writing in high school (5-paragraph, Shaffer model)
- They may have an inflated view of their writing and be stunned by placing into remedial English
- They are not familiar with academic culture and studying skills

**The ILE Program**

The 800 courses are designed to prepare basic writers for the kind of critical inquiry used across the disciplines and for full participation in academic and civic life. Those students placed into remedial English still need to do the work of regularly-admitted freshmen in their other courses. Students are also preparing for English 1001, freshman composition. All of our critical writing courses emphasize process writing, reading, critical thinking, and rhetoric. In addition, the 800 courses are "clustered" with other courses in different disciplines in our thematic learning communities; the content in 800 courses should reflect the subject matter in these clusters.

To help our students succeed, the ILE program articulates the following assumptions about Reading, Writing, and Critical Thinking:

**Reading**

- Reading is a cross-disciplinary skill all students must use, and all freshmen are expected to read at the freshman level in their other classes

- Entering freshmen have little or no experience with nonfiction texts, nonfiction social commentary, or college-level textbooks. These texts do not follow the format of the modes (narration, description, argument) or formulas they may have learned in high school
- Students will see reading and writing in a broad, social context if they read a variety of theme-based essays
- When they read, students need to learn how to:
  - process units of meaning instead of reading word by word
  - summarize, analyze, and evaluate what they read
  - recognize a writer's assumptions (warrants)
  - recognize audience appeals (ethos, pathos, logos).

**Writing**

- Academic writing takes a lot of time, is not based solely on personal experience, and, while it may be formulaic within a discipline, does not follow the formulas taught in high school
- Assignments that are scaffolded enable students to make the transition from high school to college writing
- Different disciplines in academia require different kinds of writing
- Academic writing requires exploratory analysis of a topic and rhetorical writing leads to the development of ideas
- When they write, students need to learn how to:
  - brainstorm for a topic with various writing-to-learn strategies such as freewriting, outlining, mapping, clustering, etc.
  - analyze a topic
  - devise and sustain a thesis; realizing that academic essays are answers to thoughtful questions generated by the student and the field
  - organize and develop an essay suitably for a particular audience
  - provide appropriate evidence for a thesis
  - recognize the difference between revision and editing, and be able to do either or both at the appropriate time

**Thinking**

- Students have rarely been encouraged to think critically or question the status quo in high school
- Critical thinking is the foundation of academic culture
- When they think critically, students need to learn how to:
    - be reflective, gaining awareness of their own thinking, reading, and writing processes.
    - understand who and what influences their ideas
    - become “problematizers” working toward informed opinions
    - analyze and synthesize the ideas of others

# Appendix F: Challenge Exams

## Challenging English 1001

The CSUEB catalog states the following about challenging courses:

> Students may challenge courses by taking examinations developed at the campus. Credit shall be awarded to those who pass them successfully. No instructor is obliged to offer credit-by-examination for a course.
>
> The university recognizes that exceptional students, by reason of special studies or experiences, may already have achieved the objectives of certain courses in the basic program; therefore, students with this background may petition to receive credit in selected courses by special examination. Such an examination is normally from three to six hours in length and may be oral as well as written. Each course may be challenged only once.
>
> > **If you wish credit under this plan, you must register during registration for the units to be earned by the examination. The class being challenged for credit must be listed in the class schedule for the particular quarter. Obtain a petition for credit by examination from the office of the department offering the course, and get the permission of both the instructor and department chair. The examination must be administered during the first two weeks of the quarter and the results, in grade form, must be submitted to the Records Office by the end of the fifth week. The instructor is responsible for notifying you of the results of the examination.**
>
> If the exam is passed (a grade of "C-" or higher is required), the letter grade and credit by examination will be indicated on your permanent record. If you fail the examination, you must either continue taking the course formally or officially withdraw from it within one week after completing the examination. (Note: The instructor need not inform the Records Office of the grades "D+," "D" or "F.")
>
> [*Note:* The English Department does not give letter grades on English 1001 and 1002 challenge exams. ***The grades are Credit or No Credit, and students must be registered CR/NC for the course.]***

**Procedure for Challenging English 1001:**

1. The student submits to the instructor of the course in which he or she is registered one or two graded papers written for other college courses. If the instructor determines that the quality of the writing indicates that the student may already have achieved the goals of 1001, then the student is given permission to proceed. Any student who plans to challenge English 1001 must have the permission of the instructor before proceeding. No instructor is obliged to offer credit by examination. If a student has taken English 1001 already, he or she is not permitted to challenge the course.

2. The student obtains a "Petition for Credit by Examination" (see attached copy) from the English Department, completes his or her portion of the form, and obtains the signatures of the instructor of the course in which he or she is registered, the student's advisor in his or her department, and the English Department chair. The chair returns the form to the instructor. (Copies of the completed form and the challenge exam itself will ultimately be filed in the office of the Coordinator of Composition.)

3. If the student has not already registered for the course credit/no credit, he or she must do so now. A student who receives a no credit grade as a result of this examination may remain in the course and change the CR/NC status. All changes in grade status must be done during the late add/drop period, the first 15 instructional days of the quarter. A student who is planning on a challenge should register into a course that he or she could attend, in case the student does not pass the challenge exam.

4. The instructor chooses a topic for the exam and tells the student when the exams are being scheduled this quarter. Each quarter, two time slots in a computer lab will be allotted for English 1001 and 1002 challenge exams so that students can use computers. Students have 4 hours to complete exams for English 1001.

5. Students taking a 1001 challenge exam do not need to prepare. At the time of the exam, they will be expected to read short articles or excerpts on a controversial topic. They will need to know how to read critically, how to formulate an argument, how to use the reading material along with their experience to support their argument, how to address

points of view different from their own, and how to write clear, thoughtful, and logical prose. The student may consult a dictionary, a grammar handbook, and a style manual for either MLA or APA.

6. The instructor submits the examination to the Challenge Committee, whose members determine whether or not the exam is passing. The instructor completes the paper work. The student may look at the exam after it has been graded, but after filing the paper work and sending the grade to the Office of Records, the instructor will file the student's exam and a copy of the petition with the Coordinator of Composition. If the student passes, the course will be recorded on the student's permanent transcript. Students who do not pass the exam may complete the course or formally withdraw within a week after the completion of the exam.

***The grades are Credit or No Credit, and students must be registered CR/NC for the course.***

**Challenging English 1002**

The CSUEB catalog states the following about challenging courses:

> Students may challenge courses by taking examinations developed at the campus. Credit shall be awarded to those who pass them successfully. No instructor is obliged to offer credit-by-examination for a course.
>
> The university recognizes that exceptional students, by reason of special studies or experiences, may already have achieved the objectives of certain courses in the basic program; therefore, students with this background may petition to receive credit in selected courses by special examination. Such an examination is normally from three to six hours in length and may be oral as well as written. Each course may be challenged only once.
>
> **If you wish credit under this plan, you must register during registration for the units to be earned by the examination. The class being challenged for credit must be listed in the class schedule for the particular quarter. Obtain a petition for credit by examination from the office of the department offering the course, and get the permission of both the instructor and department chair. The examination must be administered**

**during the first two weeks of the quarter and the results, in grade form, must be submitted to the Records Office by the end of the fifth week. The instructor is responsible for notifying you of the results of the examination.**

If the exam is passed (a grade of "C-" or higher is required), the letter grade and credit by examination will be indicated on your permanent record. If you fail the examination, you must either continue taking the course formally or officially withdraw from it within one week after completing the examination. (Note: The instructor need not inform the Records Office of the grades "D+," "D" or "F.")

[*Note:* The English Department does not give letter grades on English 1001 and 1002 challenge exams. The grades are Credit or No Credit, and students must be registered CR/NC for the course.]

**Procedure for Challenging English 1002:**

1. The student submits to the instructor of the course in which he or she is registered one or two graded *research* papers written for other college courses. If the instructor determines that the quality of the writing and the knowledge of research processes and protocols indicate that the student may already have achieved the goals of 1002, then the student is given permission to proceed. Any student who plans to challenge English 1002 must have the permission of the instructor before proceeding. No instructor is obliged to offer credit by examination. If a student has taken English 1001 already, he or she is not permitted to challenge the course.

2. The student obtains a "Petition for Credit by Examination" (see attached copy) from the English Department, completes his or her portion of the form, and obtains the signatures of the instructor of the course in which he or she is registered, the student's advisor in his or her department, and the English Department chair. The chair returns the form to the instructor. (Copies of the completed form and the challenge exam itself will ultimately be filed in the office of the Coordinator of Composition.)

3. If the student has not already registered for the course credit/no credit, he or she must do so now. A student who receives a no credit grade as a result of this

examination may remain in the course and change the CR/NC status. All changes in grade status must be done during the late add/drop period, the first 15 instructional days of the quarter. A student who is planning on a challenge should register into a course that he or she could attend, in case the student does not pass the challenge exam.

4. The instructor consults with the student and the Coordinator of Composition about a topic for the exam and tells the student when the exams are being scheduled this quarter. Each quarter, two time slots in a computer lab will be allotted for English 1001 and 1002 challenge exams so that students can use computers. Students have 5 hours to complete 1002 exams.

5. Students taking a 1002 challenge exam have the opportunity to prepare. After the topic has been chosen, students should formulate and submit to the instructor three different "issue questions" or "thesis statements" on their topic that they think will yield a good research paper. The instructor will then choose one of these for the student to research. Students will have a minimum of two days to prepare for the exam. During that time they should make copies of all material they might use when they write the exam. Each copy should have the source correctly recorded on the front page. Students also should assemble and type their complete list of works cited, in the correct form for either APA or MLA; they should come to the exam with the works cited page[s] finished. At the time of the exam, they will be expected to write a research paper on the topic of their choice, with their predetermined thesis. They will need to know how to articulate their argument, how to support it with various kinds of evidence, how to address an audience with differing points of view, and how to establish the significance of their thesis. Their prose should be clear, thoughtful, and logical. They will need to know how to cite their sources correctly, and they should show evidence that they can summarize, paraphrase, quote directly, and distinguish between their own ideas and others'. At least four different sources must be used, and they must include one article, one book, and one Internet source. Students may consult a dictionary, a grammar handbook, and a style

manual for either MLA or APA, whichever has been chosen.

6. The instructor submits the examination to the Challenge Committee, whose members determine whether or not the exam is passing. The instructor completes the paper work. The student may look at the exam after it has been graded, but after filing the paper work and sending the grade to the Office of Records, the instructor will file the student's exam and a copy of the petition with the Coordinator of Composition. If the student passes, the course will be recorded on the student's permanent transcript. Students who do not pass the exam may complete the course or formally withdraw within a week after the completion of the exam.

## Appendix G
## Sample Assignments

The following assignments were donated by the faculty named next to the course. They may help you formulate your own assignments. For excellent help in creating assignments that help students perform their best, please see ***Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom,*** by John Bean, Jossey-Bass. This is the best source I know for helping teachers create productive assignments. There are copies in UM21 that you can borrow, and buying the book is well worth the price, not just for assignments, but for teaching tips that are wonderful for writing teachers, both in class and out of class.

**English 803 Summer 2003, Craig Kelly**
**Essay Assignment #2**

**Topic:** Essay 2 will be a claim of policy regarding prostitution. You need to devise and defend a policy that supports one side of the issue.

Hypothetical:
Alameda county is considering adopting a ordinance that would make prostitution legal within the county lines. Your job is to persuade the county board of supervises to either accept or reject this ordinance. If you choose to argue for the ordinance, you must explain the limitation and regulation you see fit. For example, will prostitutes be registered and tested? If you choose to argue against the ordinance, remember that personal and religious beliefs are not enough. You must employ logic and reasoning that is applicable to all citizens of the county regarded of their personal religious beliefs.

**Audience:** You need write to the five-member Alameda County Board of Supervisors. Information about this group is available at http://www.co.alameda.ca.us/board/index.shtml

Format:

- Typed
- 4-5 pages long (plus a Works Cited page), stapled together
- Double-spaced, 1" margins on all four sides, font size of 12, Times New Roman
- Number all pages except the first page
- Include the following information at the top left-hand corner of your first page:

- Full name
- Course number
- **Correct** essay number and draft number
- Due date for the draft you're turning in

**Due Dates:**
Wedging draft: Monday, July 21
Forming draft: Monday, July 28
Polished draft: Wednesday, August 6

Wedging drafts and forming drafts submitted after the beginning of class on the day they are due will be late and will be lower your final essay grade by 10%.

**Grading (120 points total possible)**
Our wedging draft for this paper is not going to be a traditional draft. Instead it is to be a Discovery File. You need to locate a minimum of five sources evaluate them and discuss how each either supports or opposes ordinance. (Your do not have to declare a position for this "draft"; you may be on the fence.) Each entry must include a reference citation, a brief summary of the information, and your reaction or assessment.

**Example reference Entry for Discovery File**

**Citation:**
Bell, Janice. "On Their Own: Prostitutes Making It Big in the Business World." The American Academic Sociologist Digest June/July 2002, 56-83.

**Summary:**
Bell's claims that the skills acquired through prostitution can benefit women when the make the transition to the business world. Bell's article is the culmination of hours of interviews with former prostitutes. Each interviewee claims that they found success through their pursuit of naked modeling and that this determination served them well after they moved on from prostitution. Bell uses statistics to show that the former "hookers" make much more money than does the average businesswoman. Additionally, Bell includes several personal antidotes provided by the women detailing how they feel they have grown and improved by being prostitutes.

**Evaluation:**
The article seems to support the idea that woman can achieve higher things through the use of their bodies, but it is not convincing. Ball's statistics are too general. She compares the prostitutes' incomes with national averages, not the

averages from their chosen industries. Also the personal stories seem to reveal that these women paid a high price for their success. None of the women said they would advise their daughter to follow in their footsteps. I could use as general support for the idea that prostitution is good for women and not a trap, or this would be good material for setting up a counter agreement.

---

**English 910**, Winter 2003, Maureen Newey

**Essay 2: Speculating about Causes**

In this essay, you will examine, question, and reason about the causes of some phenomenon, trend, or event.. When you speculate about causes, you must first describe your subject and argue for one, or more, of the best explanations of causes. You don't have to prove your explanation is absolutely correct, but your views must be plausible, so you must support your explanations with examples and appropriate support. (You don't have to do research, but in some cases, some statistics or proof might help support your explanation.) You should also anticipate readers' questions or objections to your causal argument and acknowledge other points of view.

Choosing a Topic:

List the most promising topics you can think of. Try to make the topics as specific as possible and separate lists for trends, events, and phenomena. Read the suggestions in your text on p 370-371 and try the "Exploring Your Subject" suggestions on p 371. Remember, when you write an essay, you are using more than one writing strategy, so in considering causes and effects, you may be using narration, comparisons, definitions, argumentation, etc.

We will brainstorm those topics and more in class, and you will choose one of the topics subject to my approval.

For your causes, decide how you would support them. How would you convince others that these are likely explanations for the problem, phenomenon or trend?

Evaluation of your essay: I will be looking for a good explanation of what your phenomenon, trend or event is. Your causes and/or effects must be clearly explained and plausible. I

will also be looking at how you address other possible explanations. And, of course, I will examine your thesis, organization, development, ideas, editing and proofreading.

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**English 910**, Maureen Newey

Essay 3: **Evaluation of "Two Towns of Jasper"**

In this 3-5 page essay, you will evaluate the documentary film, "Two Towns of Jasper." **You must include a short summary of the documentary with your evaluation. Your criteria for judging the film are: the intentions of the filmmakers and your own responses. Be sure to use examples from the film to explain your reasoning.**

Consider the questions listed below when writing about your reactions and your evaluation:

1. What perspectives, insights, and lessons about race and prejudice did you learn from this film? In other words, does this film deepen your understanding of racism or prejudice?
2. How do those perspectives relate to your own experiences and what you have observed and heard?
3. How does it contradict or confirm what you believe about people who hold racist views?
4. What messages or lessons would you hope that others might learn from the film?
5. How did whites and blacks see the same situations differently in the film?
6. How representative of our whole nation do you think the reactions of the townspeople are?
7. Describe the reaction of each "town" to the murder and the trials. What accounts for the differences? In what ways, are the actions and perceptions of individuals in the film influenced by their race, and in what ways are they influenced by other factors such as gender, generation, family relationships, or personality traits like how people deal with anger and grief?

Here are quotes from the filmmakers about their motivations:

Whitney Dow: "Our goal in making "Two Towns of Jasper" was to help create a basis for a more honest discussion about

race in America . . .. We thought that perhaps it would be more productive for whites and blacks to listen to each other talking about the things that concern them, rather than each side trying to explain their position to the other."

Marco Williams: My goal was to give an accurate portrayal of the town, specifically the black community, and to give its members a forum for expressing their views on the murder, the town and race relations in the town. I would like to see the film used in proactive ways, challenging its viewers to confront differences, and to compel them to talk and take action in their lives, their communities, their/our world.

Information and quotes taken from:
http://pbs.org/pov/pov2002/twotownsofjasper/behindlens_filmmaker.html

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**English 1001**, spring 2003, Maureen Newey

**Essay 2: Magazine Analysis**

Pick a magazine from the last few months to analyze. Make sure you pick one that seems significant enough to you that you can write a 4-6 page essay on it.

**Magazine Analysis**: You will be analyzing one magazine by examining the types of articles, the articles' lengths, the topics of the articles, the layout, the advertising, and the photos. Discuss the types of news covered, how much information is given to serious news, stories about celebrities, etc. Are the stories laid out well? Is it easy to read? Is the information understandable? Decide who the magazine's audience is. How well do the articles in the magazine fit with the intended audience? What kind of advertising is in the magazine? Describe the ads, and determine how well they fit the intended audience? What is your overall impression of this magazine, its message, and its effectiveness? (Be sure to include the name of the magazine and the issue date.)

Within your essay, you will include an analysis of a photo**:** choose one photo that you think is representative of the magazine. Make a copy of that photo, and include it with your essay.

Include at least a few paragraphs describing your photo – consider **some** of these questions in describing your photo:

- Black & white or color?
- Is it a still or a frame from a film?
- Where was it printed?
- When?
- What is in the painting- people, objects, a sense of place?
- Action – what kind?
- Where are the people and objects in relationship to each other?
- How is the image framed?
- Do you think the photo is cropped?
- What is in the light and in the dark?
- What is left out?
- Are there any symbolic images in the photo?
- Does the picture look posed or not?

Analyze the photo:

- Describe the narrative of the photo.
- What moment is it capturing?
- What figure draws you into the photo, or what is the focal point?
- What are the denotative and connotative meanings of the objects, people, and places within the image?
- What is the story or message of the photo?

General impact
Why do you think this photo is significant to this magazine?
Is it the event or person itself that is so significant, or is it what it represents?
What does it represent?

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**1001 Essay Assignments,** Mike Rovasio

**Essays**: Because essays should be thorough answers to thoughtful questions, I have worded your essays as questions. In class, we will explore some of the ways to create and answer essay questions.

Essays are due on the dates they are due. Do not turn in your essays late. Many group assignments require you to have your essays completed on time. Not only will you lose participation points if you do not have your essays completed on time, but you will also be penalized half a grade on your essays for every day your essays are late, including the weekends.

All drafts of essays must be typed following the APA format for research papers although I will accept MLA format if you are familiar with it. I will not accept any essays sloppily done. This means you are responsible for making sure the printer pages are torn apart and that the excess paper on the sides is pulled off. You are responsible for making sure your papers are stapled and that the printer has printed legibly. It is your responsibility to edit your essays before turning them in. This means checking for and correcting any errors that you find, even if you correct the errors in pen before turning in your essays.

While APA and MLA formats will give you formatting guidelines, here are few to keep in mind. Use a straight font, such as Times New Roman, and use twelve point font size. Use one-inch margins all around. Make sure your pages are numbered and in order.

You will be required to complete multiple drafts of your essays so that you begin to learn how the revision process works to produce a clear and excellent piece of writing.

**For the Science, Technology, and Society Cluster (1001-05):**

**Essay One: What is Science? What is Technology?** In this essay, you will decide on a definition for either science or technology, and defend your position against other possible definitions. You should consider creating criteria by which your definition can be understood.

**Essay Two: How Does Society Portray Technology?** In this essay you will comparatively analyze different commercials and advertisements and synthesize what they appear to say about technology.

**Essay Three: How Do You Respond To Postman?** As you read *Technopoly: The Surrender of Culture to Technology,* you will identify the issues discussed by Postman and argue your position on one of those issues. You are required to reference Postman, but outside sources are not required although you may use them if you wish. Your argument will contain elements of the Toulmin method of logic.

**Essay Four: What and How Have You Learned This Quarter?** At the end of the quarter you will turn in a short

(two pages) reflective essay that analyzes what you have learned through the work you have produced. In the essay, you should consider what you learned when doing your "best" essay, reading reviews, quizzes, and test answers. You should include any in-class activities and homework assignments you feel helped you to learn.

**For the Gender Cluster (1001-07):**

**Essay One: What is Gender?** In this essay you will explore the possible meanings of "gender." You must determine which meaning is appropriate and explain why?

**Essay Two: How Does the Media Portray Gender?** In this essay you will analyze the ways in which the media presents gender by comparatively analyzing different commercials and advertisements and synthesizing what they appear to say about gender.

**Essay Three: How Do You Respond to Drakulic?** As you read *How We Survive Communism and Even Laughed*, you will identify gender issues discussed by Drakulic and argue your position on one of those issues. You are required to reference Drakulic, but outside sources are not required although you may use them if you wish. Your argument will contain elements of the Toulmin method of logic.

**Essay Four: What and How Have You Learned This Quarter?** At the end of the quarter you will turn in a short (two pages) reflective essay that analyzes what you have learned through the work you have produced. In the essay, you should consider what you learned when doing your "best" essay, reading reviews, quizzes, and test answers. You should include any in-class activities and homework assignments you feel helped you to learn.

**For the Language and Culture Cluster (1001-10):**

**What is the importance of a word**: The purpose of this essay is to get you to recognize the complexity of words and their relationship to cultural concepts when they are used in particular ways.

In this essay, you can define and defend your "favorite" word, discuss the historical use of a word, explain the difference

between the connotative and denotative meanings of the word, explore the various meanings of a similar word in another culture, ect.

Remember that the point of this essay is for you to show how and why the word you have chosen is important.

**How does language create community**: In this essay you will show the ways in which a language community reflects aspects of culture. This will require that you explain how language communities use language. For example, you could explain how certain words or phrases within your language community have meaning for the members within the community but have different meanings or no meaning to members outside your language community.

You may consider showing how your language community is different than another and comment on the meaning of these differences. A comparative analysis of language communities may help you to explore how language is employed in a larger, social context.

You may find that language acts as a technology that you can use, and often have used, to your advantage. You may see that language is manipulated to repress others, including you.

In any case, through your analysis, search for clues that show how effective language usage depends on understanding the nature of the community.

This should be a five to ten page essay.

**What argument can you make in relation to the concepts introduced in our reader**: This essay requires you to show that you have understood the various arguments made on a topic and that you can respond thoughtfully to the issues presented in the reading.

You will want to show in this essay that you have synthesized the reading and have reached your own conclusion on the topic, which you will defend in the essay.

I expect you to use the Toulmin method while writing this essay, which should be seven to ten pages.

**Reflective Essay**: At the end of the quarter you will turn in a short (two pages) reflective essay that analyzes what you have learned through the work you have produced. In the essay, you should consider what you learned when doing your "best" essay, reading reviews, quizzes, and test answers. You should include any in-class activities and homework assignments you feel helped you to learn.

You will be required to complete multiple drafts of your essays so that you begin to learn how the revision process works to produce a clear and excellent piece of writing.

**English 1001,** Sartaz Aziz

Assignment: Analysis of an advertisement
Your essay should describe the ad clearly so that your reader can see it without actually looking at the ad. Note the way color, line, tonal quality, foreground and background details are employed.
Your essay should mainly discuss the following:
The chief selling point – the mode of persuasion used. The audience -- who is being targeted? What is the message? How and why does it work for that audience? The implicit as well as the explicit messages. Does it have a positive or a negative influence? Does it promote an ideal or support social change? Is the ad immoral? Irresponsible? Does it promote a stereotype or a group of people?
The values the ad endorses. What underlying values are represented; for example, individualism, patriotism, emphasis on leisure or saving time? Do they reflect American society?
Did you find this advertisement effective? Are you persuaded by the message of the advertisement? Please explain your position.

Writing this ad will be easier if you select an advertisement that employs quite a bit of copy. Please staple the advertisement to the essay.

**English 1001**, Spring 2003, Maureen Newey

**Essay 4: Argument Paper**

Write a position paper that takes a stand on a controversial issue. The topics are related to what you have been reading about in this class and in your cluster classes, and **I must approve it**. Your introduction will present your issue, providing some background. The body of your argument will

present at least three reasons to support your claim and evidence to back your position. You will summarize and respond to at least one opposing view as well. You will choose whether to summarize and refute opposing views before or after you have made your own case, or you may want to alternate with your reasoning and the opposing viewpoints. We will discuss and choose topics in class, and you may use the library or the Internet to find outside sources that you may want to include as evidence (quotes, statistics, others' arguments). If you use any outside sources, you must cite them and include a Works Cited page. Do not make this a research paper; I don't want to read papers filled with quotes and others' ideas. You must turn in an outline and a rough draft with your paper. (4-6 pages)

I will look at the following to grade your essay:

(1) Whether you've shown the importance of your topic
(2) The strength of your claim
(3) The effectiveness of your evidence
(4) The development of all reasons
(5) The logic of your reasoning
(6) Your presentation of opposing views
(7) Your refutations
(8) Your use of appeals
(9) Organization of ideas
(10 Correct citing of sources
(11) Style, grammar, spelling, and punctuation

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**1002 Essays**, Mike Rovasio

**Essays**: Because essays should be thorough answers to thoughtful questions, I have worded your essays as questions. In class, we will explore some of the ways to create and answer essay questions.

Essays are due on the dates they are due. Do not turn in your essays late. Many group assignments require you to have your essays completed on time. Not only will you lose participation points if you do not have your essays completed on time, but you will also be penalized half a grade on your essays for every day your essays are late, including the weekends.

All drafts of essays must be typed following the MLA format for research papers. I will not accept any essays sloppily done. This means you are responsible for making sure the printer pages are torn apart and that the excess paper on the sides is pulled off.

You are responsible for making sure your papers are stapled and that the printer has printed legibly. It is your responsibility to edit your essays before turning them in. This means checking for and correcting any errors that you find, even if you correct the errors in pen before turning in your essays.

While MLA format will give you formatting guidelines, here are few to keep in mind. Use a straight font, such as Times New Roman, and use twelve point font size. Use one-inch margins all around. Make sure your pages are numbered and in order.

You will be required to complete multiple drafts of your essays so that you begin to learn how the revision process works to produce a clear and excellent piece of writing.

**Essay One: What from your personal experience has caused you to examine a topic more closely?** In this essay you will write about what have learned on a subject of your choosing. Your knowledge should be based on your personal experience with the topic. For example, you would not write about cancer if you have not had some personal experience with it.

**Essay Two: What do others say about your topic?** In this essay you will research what other people have to say about your topic and discern which issues are the ones most relevant to the topic today. After carefully synthesizing the views you've researched, you will make a tentative claim, which you will defend in essay three.

**Essay Three: What persuasive claim can you make on your topic?** In this essay you will synthesize the information from essay one and two to create and defend a persuasive claim. This essay may contain elements of each of the first two essays, but it won't be a simple cut and paste job. It should contain elements of the Toulmin method.

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**English 3000-02 Out-of-class Essay Assignment:**

This essay is a problem/solution essay. You will begin this assignment by working through **five** tasks that will help you identify a community you are a part of and determine a problem within that community. Once you identify this specific problem, explain the nature of the problem with supporting details and examples. Then give a possible solution to the problem with supporting reasons. You may even may include several solutions with an explanation of why the you prefer one solution over the others. The essay should conclude

with a discussion of the possible outcome of having your solution implemented.

This paper includes three drafts and a peer review. Type all drafts with a12 pt. readable font, double-spacing, and APA formatting (including a title page, page numbers in the upper right-hand corner, and appropriate in-text citation). Drafts should be 3-4 pages in length (not including the title page).

I have included a guide to brainstorm pre-writing activities that you can use to begin your first draft. Include these notes with your first draft, as well as the final draft, of the essay. These notes may be hand-written.

You will peer review the second draft in class. I will provide a guide for doing this. You will need two copies of this draft, one for the reviewer and one for me.

The final draft should demonstrate careful proofreading. Please include all drafts, notes and the peer review with this submission.

**Due dates:**

**Thursday, January 24:** First draft (20 points) with pre-writing notes of essay is due.

**Tuesday, February 12:** Second draft (20 points) is due. Bring **two** typed copies for in-class peer review (10 points).

**Tuesday, February 26:** Final draft (50 points) of essay with first and second drafts and peer review.

You will include this essay, along with all drafts, in your course portfolio.

**Brainstorming guide for a problem/solution essay.** (This guide is adapted from *Writing Arguments*, 5th Ed., by John D. Ramage, John C. Bean, and June Johnson, 2001, Boston; Allyn & Bacon.)

**Task 1.** Make an inventory of the community to which you belong. What issues arise in those communities?

All of us belong to a variety of communities. For example, you have a classroom community for each course you take. Each club or organization has its own community, as does the community where you live (dorm, apartment, family). Beyond these small communities, you have your campus community and beyond that your city, state, region, nation, and world communities. You may also belong to a work or job community, to a church/mosque/synagogue/temple community, to communities related to your hobbies or avocations.

Make a list of the communities to which you belong. Then note issues that are being debated in each of these communities or that you would like to see debated.

**Task 2.** Make an inventory of five to ten issues that interest you from **Task 1**.

**Task 3.** Select two or three of the issues from **Task 2** that interest you most and answer the following questions for each.

- Is these issue a significant problem for its community?
- Do people differ on their opinion of whether this is a problem?
- How do I feel about this problem?
- Why does this problem exist?
- Do people agree on why this problem exists?
- What are the reasons I believe this problem exists?

**Task 4.** Now select one of these problems and answer the following questions.

1. How can this problem be fixed?
2. Is there more than one possible solution to this problem?
3. What solution do I believe is best? Why?
4. What kind of evidence do I need to support my position on this problem/solution?
5. Who do I need to convince to try my solution to this problem?
6. How would I do that?

**Task 5.** What outcomes can you anticipate if your proposed solution were implemented?

 Appendix G: Sample Assignments